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GIFT OF PUBLISHER

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

NOV -2 1935

Organized distributors call halt on gangster pictures and excessive drinking scenes . . . Reds extend demands for free screen as colleges take up fight . . . Court at St. Louis turns thumbs down on distributors' motion for acquittal in anti-trust trial . . . How the music is handled in "Metropolitan" . . . MPTOA places self-regulation solution in lap of distributors . . . "California's tax may wipe Hollywood off the map," says Governor Curley of Massachusetts: Hearst's withdrawal brings fire from Chamber of Commerce . . . Federal Judge Coxe is praised for cutting down Paramount receivership fees . . . American companies meeting quota demands of England with increased overseas production . . . Story purchases near all-time record . . . U. S. films cling to lead in Germany despite British rivalry

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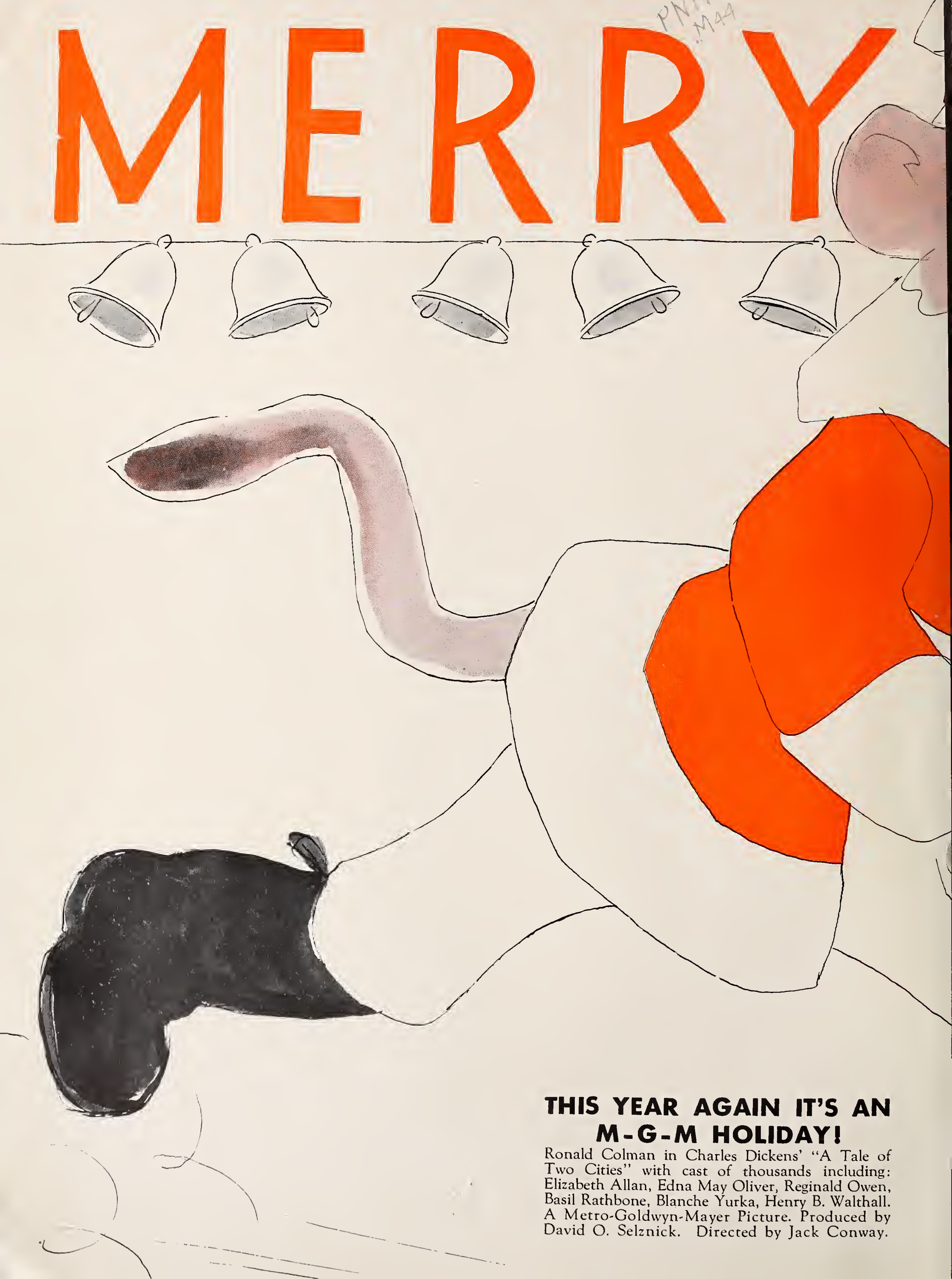
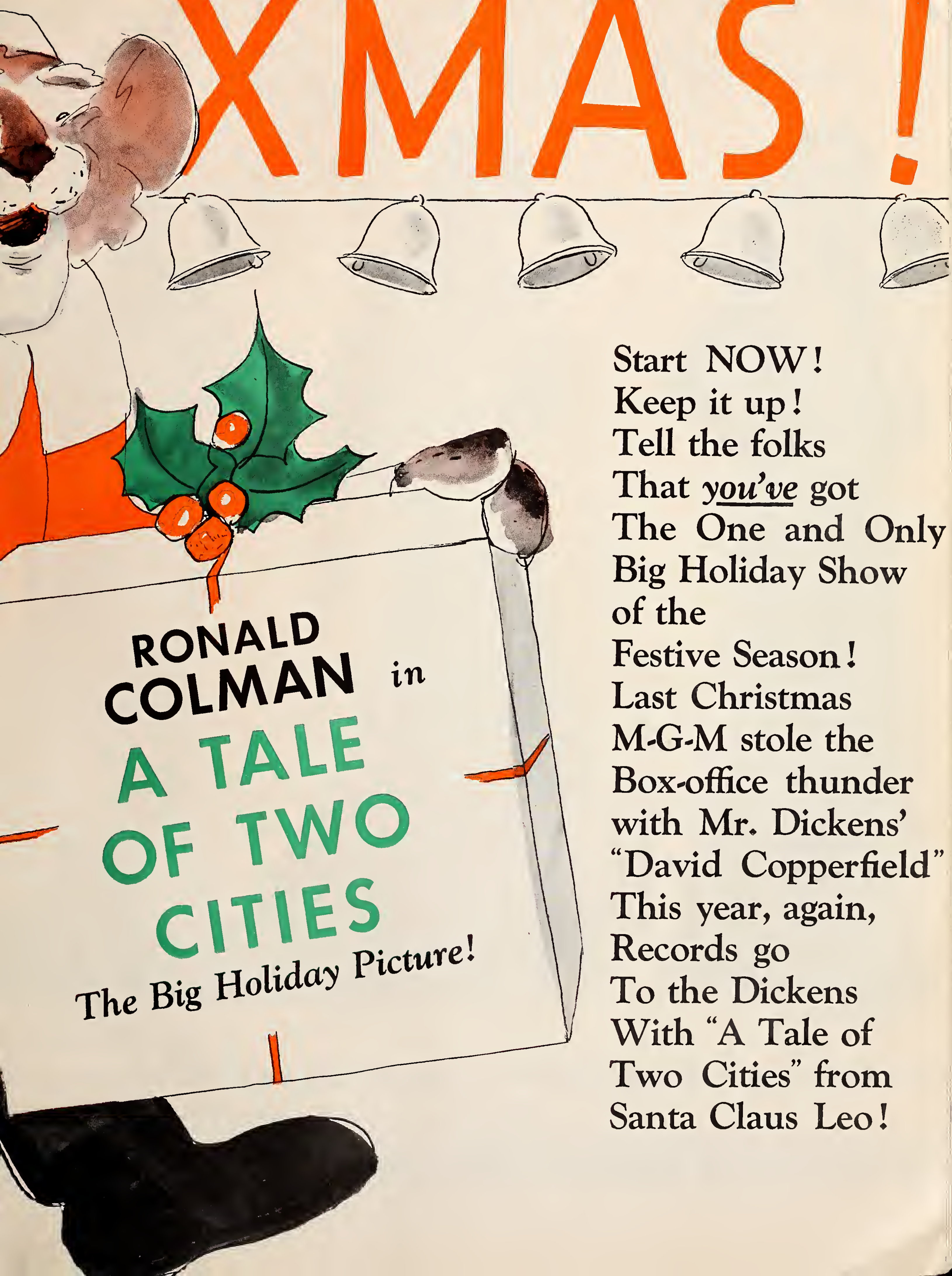


THIS YEAR AGAIN IT'S AN M-G-M HOLIDAY!

Ronald Colman in Charles Dickens' "A Tale of Two Cities" with cast of thousands including: Elizabeth Allan, Edna May Oliver, Reginald Owen, Basil Rathbone, Blanche Yurka, Henry B. Walthall. A Metro-Goldwyn-Mayer Picture. Produced by David O. Selznick. Directed by Jack Conway.

XMAS!


RONALD COLMAN in
A TALE OF TWO CITIES
The Big Holiday Picture!

Start NOW!
Keep it up!
Tell the folks
That *you've* got
The One and Only
Big Holiday Show
of the
Festive Season!
Last Christmas
M-G-M stole the
Box-office thunder
with Mr. Dickens'
"David Copperfield"
This year, again,
Records go
To the Dickens
With "A Tale of
Two Cities" from
Santa Claus Leo!

SHE'S ALL THE Sty

"Style leader" in more ways than one! Because recent box-office statistics show she's tops in picture-after-picture vogue . . . And of course there's never been anything like those Francis frocks to give

KAY FRANCIS in "I

AND OBSERVE TH

Ian Hunter • Paul Lukas • Sybil Jason • Jessie Ralp

And remember it's the show that won MERVYN Le

Coming! (Nov. 16) "I FOUND STELLA PARISH" • Coming! (Nov. 23) "STA

All in 3 short we

WARNE

THESE DAYS

feminine hearts the flutters! Now here she is in the most seductive creations known to science—and her strongest story since she gave you "The House on Fifty-sixth Street".

FOUND STELLA PARISH"

IS CAST, PLEASE!

h • Barton MacLane • Eddie Acuff • Joseph Sawyer

ROY his appointment to direct "Anthony Adverse".

RS OVER BROADWAY" • Coming! (Nov. 30) CAGNEY IN "FRISCO KID"

eks, and all from

R BROS.

A Statement

On pages 19 to 26 of this issue will be found an announcement of special interest and genuine importance to every theatre operator.

Martin Quigley

MOTION PICTURE HERALD

Vol. 121, No. 5 November 2, 1935

"SMACKING STRONGLY"

THE querulous *New Republic* has been out looking at newsreels, resulting in a finding that the "five standard brands" are made up with militaristic scenes covering 10.4 percent of all items shown and only "ten shots, 3.3 percent of all that could be construed as pacifist in effect."

It is too much to expect that the *New Republic* would understand that pacifism does not photograph, whereas armies and navies and the pageantry of war machines present great pictorial punch.

If the pallid pundits of that esteemed publication were to engage in really exhaustive research into the evidences of the newsreels from the beginning, their percentage tables would tend to show that chief activity of public figures has all down the years been the laying of corner stones, that the dominant public spectacle pastime of the people has been fires, and that ships are built mainly to be launched. They would find that the principal result of child welfare movements has been to supply baby parades, and likely they would also deduce that the bathing suit is worn practically always everywhere by all pretty girls south of Charleston and west of the Rockies.

The *New Republic's* notions about the motion picture carry about the same authenticity as a two volume work on prehistoric man based on the evidences of the handle of a busted clay water jug.

It appears that we are indebted for this, and much other current attention of a kindred nature, to the excitements inspired, created and promoted by "The March of Time" journal of the screen, sometimes called a newsreel. The *New Republic* finds that "its fifth newsreel edition suddenly went off in a strange and ominous direction, smacking strongly of fascist propaganda. . . ."

Two words in that line of comment are correct: "smacking strongly." Time's screen efforts are colored and controlled by exactly the same tastes and motivations as the printed pages of *Time* and its gaudy vanity-book-of-business supplement, *Fortune*. "Smacking strongly," at or least smacking as strongly as they can, is the dominant characteristic of their output. They are just natural-born strong smackers, exponents of teleological development of the wise-crack.

The "March of Time" smacks much more strongly of an effort to sell some film than it does of an effort to sell fascism or any other *ism*.

It has been inevitable that the impact of the *Time* idea on the screen would be accompanied by some degree of disturbance. If it had not achieved disturbance it would have been automatic failure and several smart young fellows would have been chagrined extremely.

It is now fairly apparent that *Time*, the magazine, *Time* the radio and *Time* the movie, are all expressions of the same fresh exploring spirit, emboldened by success with the printed page, piqued perhaps by discovery that radio success is but an advertising decoration representing attainment of the order of a pretty leg serving a hosiery vendor, and anticipating new conquest on the screen.

The very pretty consequence is that both the screen, anxious to steer a pleasantly profitable and undisputed course of comfort, and the critics of the screen with its current identification with the *status quo ante* of American business, should be excited by this invasion of Time.

Newsreels and their neutrality on the one hand, or their service to friendly special causes or personages, on the other, for years have been at times a subject of concern to the industry's public relations department. Now with "The March of Time" leading a trend toward the presentation of screen material of viewpoint, if not opinion, a whole set of problems looms. The problem is not what the pictures may stand for, but that they may stand for anything.

The motion picture theatre as the servant of the millions has never been able to afford opinion, attitude, ideas—anything but sheer entertainment pabulum. If product of opinion is produced with sufficient persistence and skill it may make a theatre for itself. That has little to do with the immediate now—which is the precise period about which the motion picture industry persists in being most concerned.

△ △ △

TOO PROMISING

SOME ambitious forecasting concerning the art of the screen is being done, mostly by laymen, and some of it exuded the other day at the Washington meeting of the Society of Motion Picture Engineers, with promises of stereoscopic screen images, along with color. It is to be observed that engineers and scientists never seriously consider stereoscopic pictures, without the intervention of a viewing device, any more than they do perpetual motion—for the same sort of reason.

△ △ △

After these many years, Mr. William Randolph Hearst, what with submitting to interviews and taking his pen in hand to write a few lines to editors, seems in a fair way toward getting a bit of publicity.

△ △ △

The cultured pheasants of the Silvermine Valley can read the "no shooting" signs in two languages and have retired to posted property for the duration. The native and hasty partridge is illiterate, and pays for it.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

Trial or Law

The Government's anti-trust suit against the American Society of Composers, Authors and Publishers and the Music Publishers Protective Association may never be brought to trial. A high spokesman for the organized music interests bases that conclusion on the fact that the Government seeks to regulate the societies. Only Congress has the power of regulation, and it is predicted in film circles that such regulation will come.

Postponement of the trial from this week to January 7 means that the case will be continued indefinitely and eventually dismissed, he said.

Meanwhile film companies are strengthening their music company holdings by new acquisitions. And there are other developments in the music situation, as told in the story starting on page 13.

A Moratorium

A moratorium on films which "portray the activities of American gangsters in violent conflict with the law" has been declared by the producers at the request of Will H. Hays, president of the Motion Picture Producers and Distributors of America, says an official MPPDA announcement.

The objective in adding such a prohibition to the Production Code was to prevent pictures showing violent gang warfare "from becoming disproportionate in number or over-emphasized in treatment," explains the MPPDA.

It is also related that Mr. Hays has been strongly commended for his request to avoid "the glamorous use of liquor" in films, and an explanation is given for the change in title of "Snatched" to "Show Them No Mercy," a Darryl Zanuck production for Twentieth Century-Fox. See page 27.

Up to Distributors

The Motion Picture Theatre Owners of America suddenly placed on the shoulders of distributors the responsibility for enacting a mutual plan to correct trade abuses, and extended its move for obtaining home rule to adjudicate disputes, controversies, irritations and friction in motion picture trade relations, by advancing to the distributors either one of two courses: (1) taking voluntary action to alleviate a troublesome situation; or, (2) refusing to work out a solution and taking the consequences of possible Government control.

And while the MPTOA was broadcasting from headquarters in New York a plea for immediate action, members of state exhibitor organizations were meeting to work out their own immediate problems in Indiana, Wisconsin, Connecticut, Pennsylvania, California and Washington.

Exhibitor organization activities of the week were quite pronounced, and are detailed on page 17.

Echoes

William Randolph Hearst's announcement of last week that California's "confiscatory" income taxes are compelling him to move to New York was not without repercussions in Hollywood, where it was freely predicted that motion picture executives and stars in the higher income brackets would follow him.

Too, invitations started pouring into the production capital from eastern states to bring their studios to their doors.

Hearst sympathizers were more numerous than those native California sons whose booster spirit was aroused, but the Hearst sympathizers were not nearly so vociferous.

The situation that has been created by Mr. Hearst's decision is described on page 41.

* *

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Campus Radicals

Students at several colleges are mixing agitation with intellectual pursuits in campaigning against "Red Salute," which they claim ridicules campus anti-war and radical movements. There was high excitement at the University of Kansas, and at Yale, Penn State and Tulane University certain groups join the protest.

The Reds are demanding freedom of the screen for Soviet propaganda films while at the same time they would deny the privilege to American films which they dislike. See page 16.

A Frankenstein

Word from New England that double features in that section, their cradle, are generally disliked by exhibitors, came this week at the same time that Edward L. Golden, Republic's sales manager, was estimating that the practice is growing, especially in small towns, to the points where today there are no less than 8,000 theatres operating under such a policy. These and other double bill developments are reported on page 42.

Showing Profit

There was a cheerier atmosphere hovering around the executive floor of Warner Brothers home office near New York's film row, as the corporation determined that operations for 1934-35 will show a profit, as against a loss of $2,530,000 in 1933-34.

Too, a minority stockholders suit has been settled and plans layed for holding a stockholders' meeting on December 9th, at which the management is to be elected to majority control of the board of directors. See page 34.

Paramount's official family, east and west, jubilant over the reaction to "Hands Across the Table," first production in which the clever hand of Ernst Lubitsch has been stretched across the studio from purchase to finished product, see in this motion picture a pace-setter for new quarter production. Mr. Gus McCarthy, whose "showman's review" appeared in the HERALD issue of October 19, said at that time that "the show is potentially promising of exploding into a box-office surprise," a view in which the preview audience concurred. It's only seven months ago that Mr. Lubitsch was chosen to be the company's managing director of production.

NEWS SUMMARY COVERING THE SCREEN WORLD

Two Theatres in One

Two theatres in one auditorium is the feature of the new Bexley theatre, a neighborhood house recently opened in Columbus, Ohio. A wall has been built running down the center of the building, splitting the screen into two halves which are both served from the same projection room in the rear.

The projection equipment and sound, invented by Theodore Lindenberg, is the result of fifteen years of experiment. No acoustical material is used in the theatre and one or both of the auditoriums can be used as required.

Bert Williams, head of a Columbus radio broadcasting station, is president of the company operating the house.

Meeting Quota

American companies in England are stepping forward actively to meet the production demands that the new rigid quota provisions are prompting. Universal, first to act, has plans for studio expansion entailing an expenditure of $650,000.

General Theatres Equipment, following a sharp write-off under its reorganization plan, shows a substantial profit in its latest financial statement.

Other news from Bruce Allan, the HERALD'S London correspondent, appears on page 68.

Schaefer Move?

George J. Schaefer, vice-president and a director of Paramount Pictures in charge of distribution, may relinquish his present duties in the near future to take over operation of a Paramount theatre circuit, MOTION PICTURE DAILY said Thursday. That Mr. Schaefer has been considering such a move was stated on good authority to be a fact, although no definite arrangements or agreement has been arrived at as yet.

A report which, however lacks confirmation, has Mr. Schaefer assuming operating charge of Paramount theatres in New England, where the company's principal theatre unit is the Mullin and Pinansky circuit, which might be augmented later under Mr. Schaefer's direction by the Olympia circuit, following its reorganization. Credence is added to this report by the fact that Mr. Schaefer obtained his early experience in the industry in the New England area and has maintained his contacts there since.

Another report, likewise unconfirmed, has Mr. Schaefer taking over operation of the Paramount Northwest Theatres, of which the principal unit is the former Finkelstein and Rubin circuit, with headquarters in St. Paul. The Paramount partnership with Hamm and Charles under which this circuit was operated formerly was ended September 28th, and since then L. J. Ludwig and John J. Friedl have been operating the unit under home office supervision.

Mr. Schaefer's attitude is authoritatively said to be favorable toward a theatre operating arrangement, and if an agreement such as is now in prospect materializes, he would resign from his present offices, it is said, but would continue his relations in the Paramount family. Mr. Schaefer is now in St. Louis at the trial of the federal conspiracy action against Warners, Paramount and RKO.

Stage Source Wanes

Eighteen Hollywood producers in September purchased some 91 stories for 1935-36 production, closely approaching the all-time April record of 100 purchases.

Many of the new purchases were outstanding contributions of producers and publishers at the beginning, last Labor Day, of the new show and book publishing season. A complete list of all acquisitions starts on page 39.

May Drop Suit

The action of Eva Fox and the All-Continent Corporation charging officers and directors fo the Fox Film Corporation with dissipation of the company's assets through the merger with Twentieth Century may be abandoned, it was indicated over last weekend by attorneys for the plaintiffs.

Mrs. Fox, the wife of William Fox and reputedly owner of a controlling interest in All-Continent, an investment corporation holding Fox securities, was granted leave some time ago to conduct an examination of the principal defendants in advance of trial of her action. The defendants include Sidney R. Kent, W. C. Michel, former Senator David O. Hastings and officers of the Chase National Bank. No move has been made as yet to begin these examinations and it was stated at the offices of Hirsch, Newman, Reass and Becker, attorneys for William Fox, that not only have no definite plans been made to summon the defendants for questioning, but that it was not unlikely that the entire action might be permitted to lapse. It was added that, among other reasons, the condition of Mr. Fox, who is undergoing treatment in a Toronto hospital, was a factor contributing to this possibility.

Commended

Typical of the commendation expressed by the financial press for the cutting down of the $3,239,828 bill presented by lawyers and committees in the Paramount receivership case was the observation of the Scripps-Howard newspapers that Federal Judge Alfred C. Coxe's order "struck a blow in favor of those exploited persons" known as security holders.

The Hearst newspapers, too, warmly praised Judge Coxe's action, declaring that, "If other courts follow the lead of Judge Coxe, a new day has arrived for security holders in bankrupt concerns."

These and other Paramount developments are reported on page 28.

Defense Innings

Counsel for Warner Brothers, Paramount and RKO, this week were presenting their defense arguments against the Government charge of conspiracy in the trial at St. Louis.

The court refused to direct the jury to return a verdict of not guilty after days of argumentation on the defense attorneys' petitions.

Details of the progress of the trial appear on page 47 and following pages.

Brazilian Merger

Merger of the exhibition forces of Luiz Severiano Ribeiro and the Companhia Brasileira in Brazil has raised a critical problem among the smaller exhibitors, writes the HERALD correspondent at Rio de Janeiro. Independent theatremen are unable to get the better product, he says, and must pay high prices for what they can obtain.

There are only six first-run theatres for Rio de Janeiro's population of two millions, and these six, with less than 10,000 seating capacity, according to the correspondent, are inadequate in the light of American theatre standards. The story is on page 69.

Gain in Germany

Despite sharp competition from the studios in England, American pictures are retaining their lead in the German market, writes J. K. Rutenberg, the HERALD'S correspondent in Berlin.

Increased attendance at the theatres is noted as the new season gathers steam, and the studios also are showing greater activity. Mr. Rutenberg's resume is on page 67.

This Week in Pictures

REACHING. Are Carole Lombard and Fred MacMurray in, mayhap, a demonstration of their aspirations toward love and riches in their current Paramount picture, "Hands Across the Table," which was selected to head this week's new bill at the New York Paramount.

SOME FUN, EH, KIDS? Bringing their own sound effects, these youngsters out-ganged Our Gang at their opening of Hal Roach's MGM comedy, "Our Gang Follies of 1936" at the Capitol in New York. Paternalistically participating is Victor Moore, stage star.

ACTION! CAMERA! And it took an alert still photographer and a pretty fast shutter to catch Anita Louise in full flight toward an oncoming tennis ball. Result: A fascinating bit of portraiture showing the Warner featured player at play on the studio courts. "Enemy of Man" is her current picture.

LEADING A DOG'S LIFE. Isn't so bad if you're Buck, who, following his success in "Call of the Wild," has been given a five-year contract by 20th Century-Fox. He is shown here "lunching" with a fellow contract player, Alice Faye, at the studio. "The Country Beyond" is Buck's next picture.

MAKING UP THE DIFFERENCE. Joan Barrie is enough like her sister to be Mona's stand-in. But one deficiency: Six inches too short. The solution? Easy—a pair of balsam wood sandals six inches thick. Here's Joan strapping 'em on at 20th Century-Fox for a scene in "Kid Burlesque," with Mona's moral assistance.

HEAD OF THE UNSEEN CAST. An interestingly posed and composed camera portrait in which a Universal still photographer realizes many of the dramatic values of two crafts—his own and that of his subject, a director. It is a study of Edward Sutherland, whose recent work for Universal includes "Diamond Jim" and "Song of Joy."

FATHER PUNCHINELLO. Chico of the Marx Brothers, pictured with his 18-year-old daughter Maxine as she visited him at the MGM studio during the filming of "A Night at the Opera." She is a student at a New York dramatic school.

EXPERT INSTRUCTION. Was arranged for June Travis in preparation for her role in Warners' "Ceiling Zero," and this without calling on the opposite sex, Amelia Earhart being engaged. Here teacher is shown telling June something about the law of gravity.

BRITISH DISTRIBUTORS CONVENE. Delegates to the convention of First National Film Distributors, Ltd., as they met at Blackpool, England, to discuss organization and general trade problems. Illness prevented the presence of D. E. Griffiths, managing director.

WORTH LOOKING INTO. Those eyes of Margaret Lindsay, Warner player, which brighten this study by Ferenc. She's now making "Personal Maid's Secret."

A THIRD BEERY. Son of Noah, nephew of Wallace. Noah, Jr., is he, whose role of a waif in Universal's "Stormy" is winning current attention from reviewers.

ANOTHER RAY. Being the 18-year-old sister of Charles Ray, star of many silent pictures. She is shown with Henry Hathaway, director of Paramount's "Peter Ibbetson," in which, with a small role, Miss Ray will make her screen debut.

FROM ENGLAND. Mrs. Mark Ostrer, wife of the chairman of Gaumont British, arriving in New York for the premiere of GB's "Transatlantic Tunnel" at the Roxy.

U. S. PLAN TO DROP SUIT SEEN BY MUSIC INDUSTRY

Delaying of Trial to January 7th Called Indication That Government Does Not Intend to Resume Action

Expectation of Legislation at Next Session Discourages Increased Royalty Charges; MGM Buys L. Feist Company

Postponement of the Government antitrust suit against the American Society of Composers, Authors and Publishers and the Music Publishers Protective Association from November 4 to January 7 was cited as positive proof by organized music interests in New York that the Government is not sure of its ground and never expects to bring the case to trial.

A high executive of the defendant music industry revealed this week that at a conference between counsel for ASCAP, the Motion Picture Producers and Distributors of America, the Department of Justice and Federal Judge Henry W. Goddard, who heard the start of the trial last June, there were brought out certain definite indications pointing strongly that the Government does not intend to resume the proceedings which had been cut short last summer and scheduled to resume November 4th.

Even before the trial was begun last summer serious doubt was expressed by Judge Goddard that a United States district court was the proper agency to accomplish the Government's aims. At the outset of the trial, Andrew Bennett, special assistant United States attorney general (now definitely out of the case), informed the court that the government did not seek dissolution of the Society but that it wanted to bring about regulation, especially with regards to the fees. Judge Goddard at that time pointed out that the courts had no power to regulate but agreed to proceed with the case to develop further information on what the Government was attempting to achieve.

See Legislative Move

Film company attorneys also recently pointed out that the Government was on the wrong track in seeking regulation through the courts since that power was vested only in Congress. Their view is, however, that federal regulation of music is sure to come and that legislation to this effect may be introduced in the next session of Congress. (HERALD, October 12.)

The Government's prosecution was chiefly at the instance of broadcasting companies whose fee for performing rights was increased by ASCAP last fall from 3 per cent of the gross revenue from commercial programs to 5 per cent. It also resulted partly from the pressure brought to bear on Congressmen by exhibitors who felt they were being oppressed by ASCAP or who had been sued for infringement of copyright.

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25 PER CENT INCREASE IN MUSICIANS' JOBS

Employment of musicians in the motion picture theatres in the United States has increased 25 per cent this year over 1934, the New England Conference of the American Federation of Musicians was told this week at Hartford, Conn.

Fred W. Birnbach of New York, assistant to Joseph N. Weber, international president of the Federation, made this disclosure.

At the same time, he said, total attendance at film theatres which have no stage entertainment has dropped 25 per cent, patronage being lost to night clubs which feature floor shows. He did not explain the basis for his figures.

These same forces, it is predicted by attorneys for motion picture companies, will bring about federal regulation, with the legislation recently enacted in several states merely a forerunner to action to be taken in Washington.

The date of January 7 set for resumption of the trial in the United States district court in New York is merely tentative, and is subject to a conference between opposing counsel with the judge two weeks in advance. A factor in the postponement was the overcrowded condition of the court calendar, it was said, and the same reason may force another continuance.

This explanation is in contrast to earlier word from Washington that no postponement of the trial would be acceptable to the Government and that the issue is considered of such importance as to make a quick decision most desirable. The broadcasters, theatre owners and music users generally are also eager for an early decision.

The view of the music interests, as expressed in high quarters, is that the postponement is merely a face-saving gesture, and that several avenues are open to the Government by which a trial can be avoided. For one thing, the case can be delayed indefinitely until it dies of inanition, finally to be dismissed altogether.

The purpose of the original postponement was to give counsel for the opposing sides time in which to agree on stipulations which would speed up the trial. However, the government only recently submitted the stipulations it wants the music societies to accept, and considerable time will be required before an agreement can be reached. The stipulation has no relation to a decision or a consent decree, but is simply a report of certain facts to which both sides agree. The effect is to place these facts in the court record—as facts—without the necessity of calling witnesses to prove them.

While the primary purpose of a stipulation is thus to place the court quickly in possession of pertinent facts, it frequently happens that the way is cleared for the negotiation of a consent decree, through affirmation in the stipulation of the Government's charges. However, the defendants are objecting to many of the Government's stipulations on which a consent decree might conceivably be based.

Meanwhile the existence of the case on the docket and the threat of legislation are proving effective discouragement to any thoughts of ASCAP to increase the royalties to users of music. While E. C. Mills, general manager of ASCAP, said this week he favored an increase in rates to exhibitors, radio stations and others, intimating that additional revenue would solve many of the Society's internal problems, at the same time he said there were no plans underway for an increase. New contracts are being negotiated with broadcasters for a five-year period beginning January 1, on the existing schedule of fees. This process has been slow because the broadcasters had been awaiting a decision in the antitrust action.

"Tin Pan Alley" Vanishing

While ASCAP looks with considerable trepidation on the acquisition of music publishing concerns by motion picture companies, which already control some of the most important properties in the field, American film companies are on the way to almost complete domination of "tin pan alley," as the industry embracing the composing and publishing of music is known.

Purchase of substantially the entire capital stock of Leo Feist, Inc., by Metro-Goldwyn-Mayer, announced this week, is further indication of the trend, and caused New York music circles to wonder whether MGM, in adding to its holdings, is seeking to rival Warner in the extent of its music properties. While the purchase price was not announced, it is generally credited as between $400,000 and $450,000.

At the same time developments were awaited within the music industry itself as a result of a members' meeting of the Society at the Astor hotel in New York on Thursday, when the Government's action, Warner's demand for more revenue and its threat to withdraw from ASCAP, a pro-

(Continued on following page)

FILM CONCERNS RULE 'TIN PAN ALLEY'

(Continued from preceding page)

posed new classification system and other important matters were expected to be debated.

New Income Distribution Plan

The publishers' classification committee of ASCAP on Tuesday reported a plan which it presumes will meet Warner's objections to the present method of distributing income from collections of royalty fees. The plan provides largely for basing the income participation on the number of times a publisher's compositions are played, rather than the present arbitrary system. Other points such as seniority, availability of catalogue for performance and standing of the members would, however, be retained, it is understood. Louis Bernstein, vice-president of ASCAP and chairman of the committee, said he believed the proposed method would remove Warner's opposition, but that it is merely tentative.

A directors' meeting of the Society was held on Wednesday in advance of the semi-annual members' meeting the following day.

Commenting on the trend pointing to eventual control of the music industry by motion picture interests, Edgar F. Bitner, president of Leo Feist, Inc., who announced the sale to MGM, said:

"We felt very strongly that in the absence of film material it is very difficult to make both ends meet. In fact, it is impossible to exist without a motion picture tieup. I can say that now, frankly, but would have insisted otherwise before the deal was consummated."

Originally, it is pointed out, the large film companies initiated the series of music company acquisitions to avoid paying excessive prices for the use of music in recording. Later they added other properties to consolidate their holdings and also because they found it profitable to do so. Today Warner, MGM, Paramount and Fox control among them the bulk of the more important music firms.

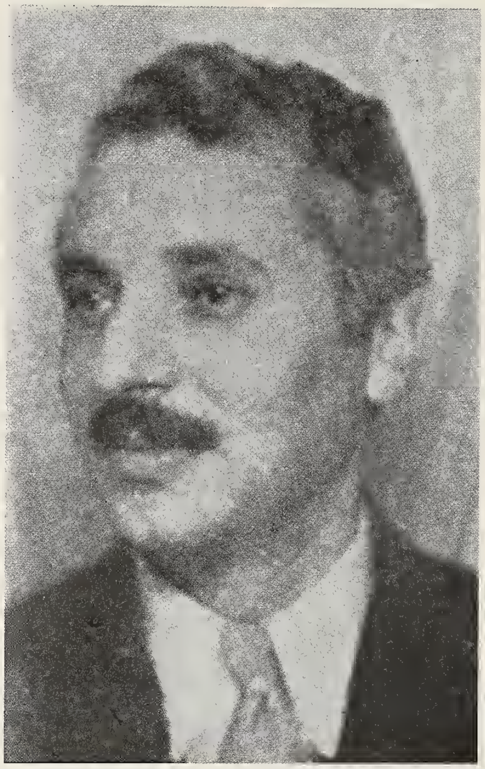
Obviously, a film-controlled publishing house is in a position to exploit its compositions on the screen and in other ways than an independent does not possess, and the competition to independent publishers has proved so strong that such large "outside" firms as Mills Music, Inc., and Crawford Music Corporation for months have been seeking a purchaser in the motion picture industry.

Large Revenues Cited

Another reason for the large purchases is indicated in the revenues. The three major Warner holdings—Harms, Inc., M. Witmark & Sons and Remick Music Corporation—representing a purchase investment, according to Warner, of $9,000,000, last year received from ASCAP alone $330,000, not to speak of fees from film and phonograph recording. In addition, the sale of sheet music is still no inconsiderate item, especially in the case of a picture which produces a hit tune.

MGM's original investment of $75,000 in Robbins Music Corporation, for a 51 per cent interest, has netted several times that amount in earnings in the last five years, according to reliable report.

Hollywood Manager



BOONE MANCALL, of the New York office of Quigley Publications, has been appointed to succeed Victor M. Shapiro, resigned, as manager of the Hollywood Bureau of Quigley Publications as of November 2nd.

The chief reason, however, is said to be not so much the matter of revenue as the building up of a catalogue for film production without having to resort to outside music wells.

MGM's purchase of Leo Feist, Inc., is one of the largest deals of its kind in recent years, bringing to the film company 10,000 compositions, 5,000 of which are susceptible to ASCAP performing rights. During its 38 years the company brought a wealth of outside acquisitions to its own repertoire.

Controlling interest was purchased from the estate of Leo Feist, the founder, from the widow and from employees who had been presented with blocks of stock by Mr. Feist. Felix Feist, general sales manager for MGM, a brother of the founder of the music company, was a member of the firm some 25 years ago and was in addition a song writer. Some of his numbers are still in demand.

The trend has continued almost without interruption toward the acquisition of publishing companies, one of the few exceptions being that Warner at one time disposed of DeSylva, Brown and Henderson to the Crawford firm.

Among the larger holdings are Paramount's Famous Music Corporation and Popular Melodies, Inc., a recently formed company operated in conjunction with Famous; Twentieth Century-Fox's Movietone Music Corporation, a wholly owned subsidiary, and Sam Fox Publishing Company, and Warner's Music Publishing Holding Company. Warner by far has the largest music division, and now MGM gives promise of becoming a strong competitor. Universal, too, has music connections.

Broadening of Remick Music Corporation's activities was indicated with the appointment this week of Rocco Vocco as general manager. The company formerly was supervised by Edwin H. Morris, general manager of Warner's music division, and Art Schwartz, his assistant. Well-known in the professional branch of the music publishing business, Mr. Vocco was for 20 years with Leo Feist, Inc., in charge of the Chicago branch and later directing professional activities in New York. Subsequently he joined DeSylva, Brown and Henderson and recently was vice-president and general manager of Crawford Music Company.

Mr. Rocco also believes that film company control of music publishing is almost complete, and that a company not affiliated with a motion picture producing company has little likelihood of achieving a first-class rating.

Suits Continue

ASCAP continues to move against alleged infringements of its copyrights by reproducing its music without paying the royalty. The Society, through Gene Buck, its president, has filed suit for $2,500 damages at Wichita, Kan., against H. E. Campbell of the Nomar and O. F. Sullivan of the West in that city. The cases are scheduled for hearing in the federal court in the term starting this week.

ASCAP has obtained judgments of $250 against the Coral Gables Country Club in Miami, Fla., on each of three songs played without a license. A restaurant in Miami was ordered to pay a judgment of $250.

George Skouras Takes Over Four from U.A.

Because of the pressure of his new duties at the United Artists Distributing Corporation, Harry D. Buckley, vice-president and general manager of the United Artists Theatre Circuit, Inc., has relinquished some of his activities in the theatre field. Joseph M. Schenck, president of the company, has named George Skouras to represent the United Artists interests with full charge of operation of the Rivoli theatre on Broadway in New York and the three United Artists theatres that are situated in Detroit, Portland and Chicago.

Diversion Along the Beaten Path In Music of "Metropolitan"

Bravura Exposition of Tibbettian Talent but Oft-Told Story, Says O'Sullivan

by JOSEPH O'SULLIVAN

THE romance of the ambitious opera singer is still with us and shows no immediate signs of abating.

Lawrence Tibbett brings his vibrant voice and prepossessing personality to the screen in "Metropolitan," the latest of the film musicals founded on the formula that has proved so remunerative when applied to stories build around gifted vocalists who leap from obscurity to fame on an operatic aria.

Mr. Tibbett accomplishes the feat with much enthusiasm and self-confidence, bounding from aria to aria in a crescendo of triumph that leaves no doubt of his ability to surmount any vocal hazards he may encounter. So apparent is his extraordinary gift for vocalizing that one wonders why he was ever relegated (in the story) to the chorus of the opera company.

From the very beginning when he takes you "On the Road to Mandalay" in high adventure, then detours to "De Glory Road" with the vocal clutch wide open, you feel certain that Tommy Renwick (Tibbett) will "knock 'em dead" if he ever gets his chance in the big opera. In fact, you wonder at the obtuseness of any impresario who wouldn't give him a starring role.

When Tommy Renwick resigns in high dudgeon from the chorus, telling the impresario right to his face that he will be sorry he rescinded his announcement to have Tommy sing *Amonasro in* "Aida," you know that Tommy will soon make good his threat. You know, too, that before his public triumph in the final scene there will be provided some choice scenes from operas in which the baritone will have the center of the stage.

In pursuing this charted course the producers have utilized three of the most popular and effective baritone arias in the operatic repertoire, the *Largo al Factotum* from "The Barber of Seville," the *Toreador Song* from "Carmen," and the *Prologue* from "Pagliacci," all of which Mr. Tibbett renders with much wealth of tone and artistic gusto.

FIGARO
la la la la la la la la

THE LARGO AL FACTOTUM, from Rossini's "The Barber of Seville", is another famous aria sung by Mr. Tibbett.

ESCAMILLO
Con voi ber af-fè mi fi-a ca- ro, coi
ESCAMILLO
mi-li-tar trat-tar da paro a par

THE TOREADOR SONG, from Bizet's "Carmen", is sung by Lawrence Tibbett in Twentieth Century-Fox's "Metropolitan."

The dramatic reason for introducing these famous arias concerns itself with the temperamental fits of a would-be prima donna, the eccentricities of an old maestro who is endeavoring to make a comeback with the baton, and the vagaries of two fellow members of the opera company who are enthusiastic boosters for the aspiring young baritone. The romantic interest is centered in a young lady of the company whose personality intrigues the ambitious Tommy and whose vocal gifts drive the cattish prima donna into spasms of rage and chagrin.

All this makes for a diverting form of entertainment, although tailored in a mode that is becoming stereotyped. It is also rapidly utilizing the melodic cream of the great lyric dramas to make a movie melange that, while delectable, is somewhat too rich for nutritive consumption. It is analogous to eating all the frosting off the cake and spoiling the appetite for the more substantial portion.

It would be gratifying to report that with such a superb artist as Mr. Tibbett and such colorful atmosphere as the vicissitudes of grand opera afford, the producers of "Metropolitan" had succeeded in making something a little farther removed from the routine type of movie-musical that has come to be accepted as the proper vehicle for some of our most gifted songbirds.

But "Metropolitan" brings to the screen nothing of significance in the advancement of musical-photoplay media. It provides settings for the bravura exposition of the talents of Mr. Tibbett while telling an oft-told story that supplies the background for operatic excerpts in which our most famous American operatic baritone proves he is just that. It gives the very gifted Miss Alice Brady the opportunity to demonstrate what a certain facetious philosopher meant when he defined "temperamental" as "ninety per cent temper and 10 per cent mental." It affords that fine actor, George Marion, Sr., a character role that might have stepped right out of the Thirty-ninth Street entrance of the Metropolitan; and it provides Luis Alberni with as volatile and entertaining a role as that he essayed in "One Night of Love."

From this latest of the major film musicals, it is evident that the producers and their songbirds must run the gamut of the favorite lyric gems of opera before we may reasonably expect something important to be done in the matter of musical photoplays.

Mr. Tibbett in a by-line article on "The Opera in Pictures," expresses some opinions that are far-fetched, so say the least. "Through the medium of the motion picture screen," he asserts, "our country is rapidly being made opera-conscious. Such pictures as 'Metropolitan' must inevitably have the effect of winning the confidence and interest of the public, and of familiarizing audiences with the stories on which operas are based."

How anyone can become familiar with the stories on which operas are based from such fragments and arias as those in "Metropolitan" and its predecessors of similar formula, is somewhat mystifying.

But when Mr. Tibbett, in the same article, says that in order to survive "opera must present its librettos in English, sung by artists who have learned to enunciate the English language simply and naturally," and that "in adapting it to the screen . . . the liberties of motion picture technique will be necessary," adding that "the main plot and music may be retained, but the action and background should be expanded in the same manner that scenario writers now adapt stage plays," he is on safe ground, and, incidentally, in accordance with views expressed by the writer *in extenso* in articles published in the MOTION PICTURE HERALD during the past four years.

a tempo
1 By the old Moul-mein Pa-go-da, look-in'
2 'Er pet-ti-coat was yal-ler, an' 'er
east-ward to the sea, There's a Bur-ma girl a-
lit-tle cap was green, An' 'er name was Su-pi-

ON THE ROAD TO MANDALAY, familiar Oley Speaks song from Kipling's "Barrack Room Ballads". (Published by Theodore Presser.)

REDS EXTEND DEMANDS FOR FREE SCREEN AS COLLEGES TAKE UP FIGHT

Campuses of Four Universities Echo Student Groups' Protest Against 'Red Salute' While Demanding Screen 'Freedom'

Radicals Seek National Issue of the Court's Refusal at Detroit to Enjoin Censor's Ban on "Youth of Maxim"

The intellectual atmosphere of several college campuses this week was spreading the agitation over "Red Salute," United Artists-Reliance picture which is being protested by Red-tinged and outright Red organizations as a satire on Communist activity in the halls of learning.

It also appeared that the Reds accepted the court action in Detroit upholding the censor's ban on "The Youth of Maxim" as a national issue and were rallying support for the Cinema Guild, whose permit to exhibit the Soviet-manufactured film was revoked after objection on the ground of Communistic propaganda was registered by civic and patriotic organizations and religious leaders.

The campaign this week against "Red Salute" first moved on to Penn State at State College, Pa., where the management of a local theatre is reported to have cancelled the film on demand of a petition signed by 500 students and 100 faculty members. A number of students volunteered to picket the theatre.

The cancellation forestalled a campaign planned by the *Collegian,* student newspaper, calling on students to boycott the picture.

Handbills at Kansas "U"

In Lawrence, Kan., the campus of the University of Kansas was thrown into a state of high excitement when handbills were distributed exhorting the student body to refrain from seeing "Red Salute," scheduled for the Dickinson theatre. The students' Peace Action Committee, representing the YMCA and other organizations, previously had conferred with Glen W. Dickinson, operator of the house, and entered their protests. A private screening later failed to change their disapproval.

After the circulars appeared, a delegation again called on Mr. Dickinson. He disclaimed responsibility for the broadside but, according to a report in the *University Daily Kansan,* admitted it was a "good publicity stunt." The campus newspaper quoted Mr. Dickinson as saying that he had conducted a thorough-going investigation and was convinced the idea was the concoction of some student or some competitor.

Former Employee Blamed

An investigation by the students and the police apparently cleared up the mystery, and Chief of Police Will Johns announced a former employee of the Dickinson circuit had the circulars printed and distributed, and that he would be arrested for passing out handbills without a permit in violation of the city ordinance.

The campus groups were considerably disturbed that the handbills had "stolen their thunder" and made it appear as though the liberal students were responsible for them, said the student paper.

COMPULSORY QUOTA LOOMS IN JAPAN

Cables received in New York over last weekend from Tokyo shed more light on the report current last week that restrictions against foreign pictures were on the way in Japan. It was learned that the police board in Tokyo was drawing up regulations making it compulsory for theatres there to show a percentage of Japanese-made pictures on each program.

Mr. Dickinson agreed to run a slide following "Red Salute" saying that the organizations at the University were in no way to be construed as the ones portrayed in the film. The incident gave rise to much local newspaper comment and some unfavorable reaction among the student leaders.

Among those protesting the film was Lyman Field, president of the Men's Student Council. After the mystery of the circulars had been soved, he issued a statement saying: "The use of such an underhanded method to promote a show is worse than a cheap publicity stunt. It is a disgrace to the community and an insult to the intelligence of the university students." Other published expressions were in similar vein.

Yale Students Try Boycott

Some attempt to organize a boycott against "Red Salute" at Warner's Roger Sherman theatre in New Haven was made by the National Students' League of Yale University. The local branch of the American League Against War and Fascism was active on the telephone, urging people not to attend. Despite this activity, business on the picture was excellent, it was reported.

"Red Salute" is going begging for a showing in New Orleans because exhibitors in the Louisiana metropolis have been threatened by the Reds. The Young Peoples Socialist League and some students at Tulane University are among the groups serving notice that a boycott would be instituted.

The American Legion and the Veterans of Foreign Wars have offered to patrol any theatre showing "Red Salute," and it has been suggested that the veterans sponsor the exhibition in the Municipal auditorium.

Press Opinion Divided

Because of the alleged controversial character of "Red Salute," it has evoked wide comment in the press, including religious publications. While some critics have condemned the film on the ground that propaganda, even if anti-Communist, has no place on the screen, the consensus has been that the picture contains nothing that could offer offense except to Reds and their sympathizers. Other commentators believe it is not very effective satire of campus radicalism. *The Christian Century* does not approve of "Red Salute."

A Hollywood dispatch to the New York *Times* summarized give West Coast reaction as follows: "The Hays group always has frowned upon propaganda films and has kept the screen fairly clear of 'messages.' Therefore, the agitation that greeted 'Red Salute' came somewhat as a surprise to the town. While Hollywood regarded the film as a bit heavy-handed in spots, nothing really wrong was seen in it. . . . Red-bating being a popular occupation. In spite of the picketing, in all probability nothing will come of it within the industry."

In New York a spokesman for the Motion Picture Producers and Distributors of America said that no complaints had been received from the public on "Red Salute." It has been the industry's consistent policy to shun propaganda, said this spokesman, and while films of both martial and anti-war themes have been made, they have been entirely devoid of propaganda.

Detroit a Battleground

The Reds consider Detroit their battleground in the fight of the Detroit Cinema Guild to obtain a reversal of the circuit court's decision refusing to enjoin the police censor from banning "The Youth of Maxim" on the ground that it is Communistic propaganda.

Nathaniel H. Goldstick, assistant corporation counsel, said: "This film is pure Communistic propaganda, sponsored, fostered and encouraged by the Union of Soviet Socialist Republics contrary to the specific agreement between the commissar of foreign affairs of the Soviets and the President of the United States of America," at the time the United States recognized Russia.

A strongly worded protest against barring "The Youth of Maxim" was sent to Mayor Frank Couzens of Detroit by national headquarters in New York of the American Civil Liberties Union and its affiliate, the National Council on Freedom from Censorship, both avowedly Red in sympathy. Among those signing the telegram were Dr. Harry F. Ward, chairman, and Roger N. Baldwin, director, for the Union.

Dr. Ward is also president of the American League Against War and Fascism, which has been leading the Communist-inspired agitation against such films as "Red Salute," Hearst Metrotone News and "March of Time."

While in New York police and court action has quited the agitation, it is breaking out elsewhere. The Maryland branch of the American League Against War and Fascism is threatening boycott against Loew theatres in Baltimore for showing Hearst Metrotone News.

INDUSTRY REGULATION IS NOW UP TO DISTRIBUTOR

MPTOA Places Before Companies the Alternative of Definite Action on Trade Practices or Invite Federal Control

Free Shows Protested; Indiana Associated Exhibitors Indorse Pettengill Bill; Wisconsin Independents Join Allied States

Exhibitors this week arbitrarily placed upon the shoulders of distributors the task of solving the nationally important problem of arriving at a mutually favorable plan for voluntarily controlling, restraining or self-regulating unfair competition and trade practices in the industry.

Extending its plea for home rule to adjudicate disputes, controversies, irritations and friction in motion picture trade relations between theatre owners and exchanges, the Motion Picture Theatre Owners of America placed the problem of preventing any further internal trade injustices up to the large companies and advanced one of two courses for them to pursue:

1. Take definite action for the voluntary self-regulation of unfair competition and trade practices through organized effort, or

2. Stand "pat" and stubbornly defend to the bitter end the present trade practices against any and all attacks in the courts, the legislatures and Congress, thereby definitely inviting and risking thoroughgoing Governmental control and regulation of their commercial operations.

That such a fixed policy and attitude as set forth in the second course would provide a fertile filed for scheming lawyers always eager to promote damage suits on behalf of ignorant or unscrupulous clients "is perfectly obvious" to the MPTOA, which feels that "there should be somewhere in the business responsible executives in distribution with enough vision and foresight to see the advantages of fair self-regulation and self-control for our own trade practices." Or, they added, "maybe the distributors just don't give a damn."

That distributing corporation managements in November will receive from the MPTOA, after a field survey by President Edward L. Kuykendall, the first tangible plan since the NRA for establishing machinery in the field to adjudicate disputes, was learned last week. (Motion Picture Herald, October 26th, page 13.)

Field Organizations Active

And while the national executive staff of the MPTOA was extending efforts to crystalize local courts for ruling exhibitor-distributor relations, several state organizations of theatre owners, affiliated either with the MPTOA or with Allied States, were deep in discussions of their own immediate problems.

Associated Theatre Owners of Indiana elected R. R. Bair president and A. C. Zaring vice-president, and voted support of the Pettengill Senate bill to control the industry through federal legislation.

Wisconsin's Independent Theatres Protective Association elected Andy Gutenberg president and F. J. McWilliams vice-president, and voted to affiliate with Allied.

The MPTO of Connecticut moved to correct a print shortage problem.

New Jersey Allied set December 7th as the date for its convention.

The Western MPTO convened at Pittsburgh.

MPTO affiliates in California and Washington met to hear Mr. Kuykendall.

Nor did the MPTOA stop this week with the furtherance of its move to force the establishment of an industry judicial system for adjusting disputes, sounding, as it did, a "war" call against the growing unfair competition to theatres offered by traveling shows sponsored by national advertisers. At the same time it warned of the inconsistency of the exhibitor who complains the loudest against such outside unfair competition the while that exhibitor stoutly defends his own privilege to engage in unfair competitive practices within the industry.

"Free Show" Complaints Pouring In

"We have been flooded with complaints from exhibitors of unfair competition in the form of free stage and screen shows sponsored by advertisers, and all sorts of non-theatrical exhibitions of motion pictures," the MPTOA advised. And, they added, "in several instances a formal protest to the advertiser explaining the damage wrought on the established theatres has brought about a prompt withdrawal or modification of such projects.

"However, a number of the complaints seem to be rather fantastic and not based on any genuine grounds for a protest. The free showing of a non-dramatic advertising film in a salesroom to demonstrate the performance of a new automobile can hardly be considered unfair competition, just because it involves the use of a projector and film."

"Lawsuits between exhibitors and distributors over grievances, both fancied and real, and unfair trade practices are rapidly increasing all over.

"But it is becoming increasingly apparent that the courts are in no position to either administer, regulate or even define trade practices in this business.

"During the next six months, or until the legislatures get under way, with no restraint, control or regulation of unfair competition and of abuses in so vast and complex a business, it is possible, if not probable," said the MPTOA, "that unfair trade practices in exhibition and distribution will create so much friction and irritation that it will result in an overwhelming demand from both within and without the industry for rigid Governmental control, strict and inflexible regulation by-laws with severe penalties for infractions, and expensive political investigations of the industry motivated by ulterior and mixed purposes."

In putting the problem up to the distributors, the MPTOA believes that in any plan or plans for the voluntary control, restraint or self-regulation of unfair competition and trade practices in exhibition and distribution, the cooperation of the producers and distributors is absolutely essential. "No plan can succeed in a major way without it," they added.

Principal problems of major importance that require such joint effort were set forth as follows: Overbuying complaints, clearance and zoning, local hearings, conciliation and arbitration of disputes, designated playdates, non-theatricals and cut-rate competition, double features and premiums.

Compulsory block booking, a simplified, fair and understandable standard exhibition contract, forcing shorts and trailers with features and the score charges were cited by the MPTOA as matters almost entirely up to the distributors for voluntary self-regulation to remove recognized abuses and unfair advantages taken of the smaller exhibitors.

It was pointed out, however, that no progressive steps to improve trade relations and sales methods, to establish and administer standards of fair competition, have been taken and none is seriously proposed by any distributor at the moment. Therefore, the MPTOA felt the matter now rests squarely with the distributors to decide on their own responsibility which course they will pursue.

Home Rule Again Demanded

Because most of the disputes are local in nature, the MPTOA reiterated its advocacy of home rule in adjudicating these matters, saying: "We firmly believe that specific disputes can only be fairly heard, conciliated and decided at home, that any useful or practical plan for removing abuses and preventing injustices should provide for local hearings before boards composed of local people actually engaged in the business."

In this connection the organization has concluded that the branch managers of distributors in the field should be vested with more authority to work out local disputes, that they should be allowed to exercise their own judgment, based on personal knowledge of local conditions, in serving on such local boards, that the work of these local joint boards should not be nullified and discred-

(*Continued on following page*)

EXHIBITOR UNITS TACKLE PROBLEMS

(Continued from preceding page)

ited by constant appeals to uninformed appeal boards in New York, and that local autonomy and home rule should prevail as far as possible in all matters of unfair competition.

Mr. Kuykendall is now making an extended trip seeking the advice and counsel of local exhibitors on these trade practice matters and to determine "how it can and should be done." A full meeting of the national directorate of the MPTOA is contemplated after Mr. Kuykendall returns to New York, in November, to discuss definite plans for local arbitration of disputes. The plan decided upon will then be presented to the distributors.

Indiana, Wisconsin, Washington Elect

Serving with R. R. Bair and A. C. Zaring, president and vice-president, respectively, of the Associated Theatre Owners of Indiana, will be the following officers who also were elected Monday at the annual convention, held at the Claypool hotel, Indianapolis: Second vice-president, Oscar Fine; third vice-president, Maurice Rubin; treasurer, Frank Saunders; secretary, Helen B. Keeler. Mr. Fine will preside as vice-president over the southern part of the state, and Mr. Rubin the northern.

Directors elected at the convention, where Representative Samuel Pettengill held an open discussion on his federal control bill, included: Maurice Rubin, A. C. Zaring, Harry Markun, Charles Metzger, Alex Manta, V. U. Young, R. R. Bair, Roy Harold, Frank Saunders, Oscar Fine, William Studebaker, W. F. Easley, H. C. Calloway, Billie Connors, S. W. Neall, Leonard Sowar, George Mallers, I. R. Holycross, H. P. Vonderschmitt, R. R. Sherer.

The members voted in favor of the Pettingill bill.

Wisconsin Joins Allied

Following the election of A. C. Guttenberg, of Milwaukee, as president of the Wisconsin Independent Theatres Protection Association, at the annual convention at the Hotel Plankinton, Milwaukee, the membership voted unanimously to affiliate with the national Allied organization. This action was expected.

Elected vice-president was F. J. McWilliams, while E. F. Maertz was named secretary and Ernest Langemack treasurer. Directors elected included: George Fischer, B. K. Fischer, Frank Fischer, Charles Washicheck, R. J. Patterson, Ross Baldwin, L. F. Thurwacker and F. L. Koppelberger.

The Motion Picture Theatre Owners of Connecticut named a committee to investigate a flood of complaints from members about shortages of release prints and to induce exchanges to correct the situation created thereby. It was said that the shortage has been particularly acute on second-run prints of RKO's "Top Hat."

The adjourned annual convention of Allied States of New Jersey, Sidney Samuelson, president, will be held on the *S.S. Queen of Bermuda,* December 7th to 11th, as it plies between New York and Hamilton, Bermuda.

FILMS ACCEPTING U. S. INVITATION

Motion picture executives and other film interests are following the lead of those in other industries in accepting invitations to attend conferences at Washington on matters relating to National Recovery, as recently extended by George L. Berry, coordinator for President Roosevelt for industrial cooperation, and will participate in the meetings if only to protect themselves in the event another effort is made at next winter's Congress to revive the NRA.

More than 90 per cent of those invited have accepted, it was declared this week by Major Berry. The conferences will be held late in November or early in December.

While NRA officials at Washington are gratified over the response and declare the conferences are designed to further the adoption of voluntary codes, leaders in a number of industries have made it clear that they are accepting the invitation only in self protection and will come to Washington prepared to fight any effort to revive the codification of industry.

Most of the acceptances are coming from small operators who found in the codes an opportunity to secure concessions from their larger competitors. Leaders in few industries are desirous of further federal control.

As the Western Pennsylvania MPTO, an Allied affiliate, went into convention at Pittsburgh, word was awaited from national officers in attendance that the national Allied had formulated its previously announced plans for establishment of an independent producing company.

However, Abram Myers, Allied chairman of the board, said an announcement of the production plans would be premature at this time. Sidney Samuelson, national president, and M. Myers spoke to 90 exhibitors behind closed doors, urging them to establish their own production unit.

The convention elected William David as president; William Litsie, vice-president; Fred Herrington, secretary, and Joe Gellman, treasurer. New directors are M. A. Rosenberg, Bennett Amdur, Frank Panopolus and William Finkel.

Martin Smith, Ohio exhibitor leader, was present at the meeting, at which it was announced that Allied plans to publish a guide book in two weeks, to be called "The Allied White Book," containing a report on trade practices.

Mayor McNair, of Pittsburgh, welcomed some 52 delegates and told them he favored abolishment of the state theatre tax.

M. A. Rosenberg, chairman, cautioned members against signing film contracts before they have been examined and approved by the organization.

Kuykendall Meets State Members

Mr. Kuykendall, nearing the end of his tour proposing machinery to correct trade abuses, told 300 exhibitor members of the Independent Theatre Owners of Northern California, meeting in San Francisco, to oppose the Pettengill bill to abolish block booking, and to support the copyright law amendment to check the music seat tax levied on theatres by the American Society of Composers, Authors and Publishers.

In Seattle, Mr. Kuykendall, addressing the annual convention of the Pacific Northwest Allied Amusements Association, explained the return of individualism and personality to the theatre industry, and lauded the work accomplished under the Production Code Administration.

The convention voted against lotteries, discussed regulations regarding protection and bookings, voted to affiliate with the MPTOA and effected a name change to the Motion Picture Theatre Owners of the Northwest.

Hugh Bruen was re-elected president; William Ripley was elected vice-president, Al Rosenberg, second vice-president; Milton Kenworthy, third vice-president, and James Hone, secretary and treasurer.

New trustees named included: Cecil Miller, John Hamrick, Le Roy Johnson. Delegates attended from Washington, Oregon and Idaho, establishing a new attendance record.

Texas Allied Appeals to U. S.

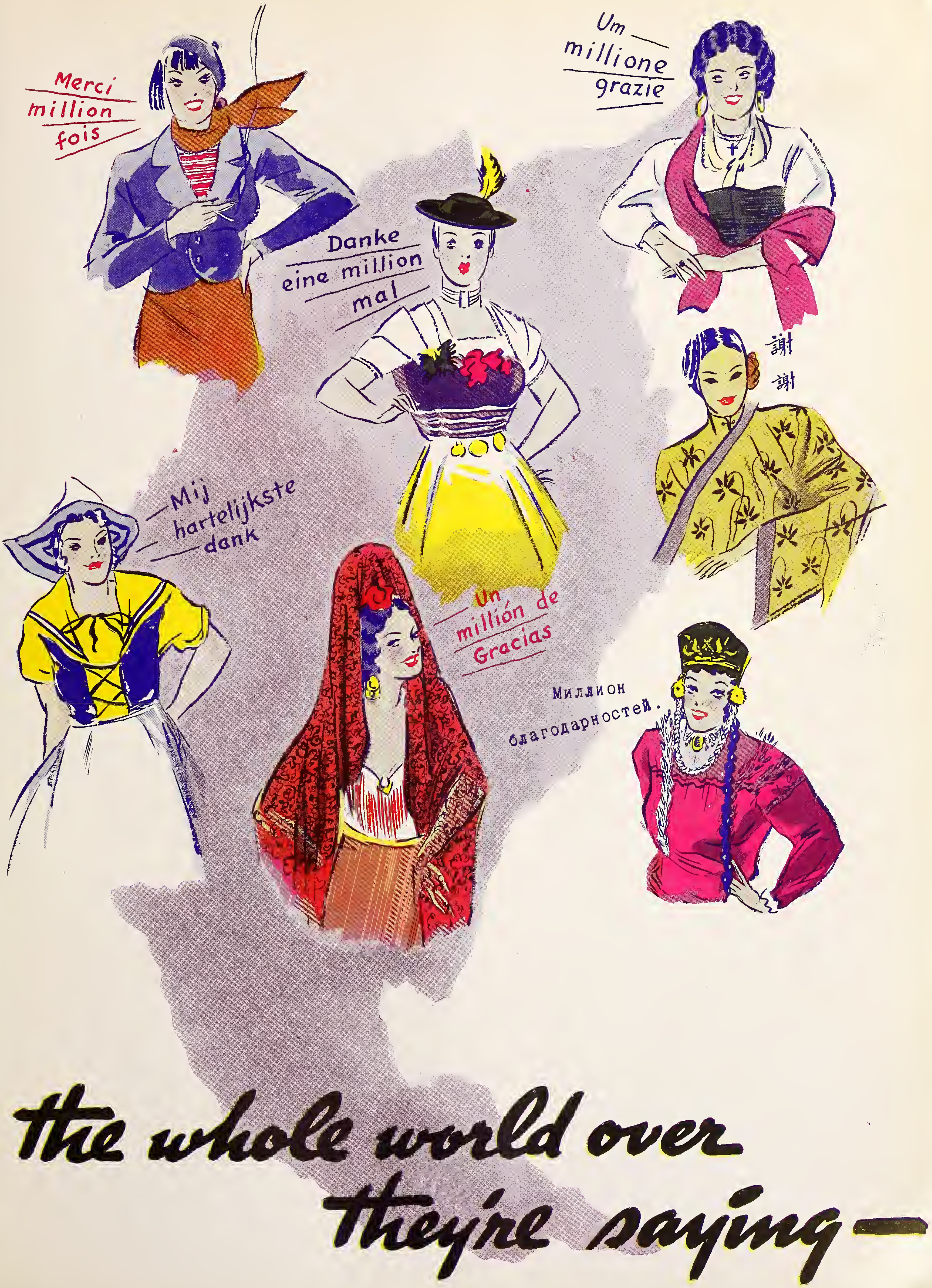
Hitting at monopoly, which was the chief topic of the meeting, Allied Theatre Owners' Association of Texas at San Antonio adopted a resolution asking the United States Department of Justice to act under the Sherman anti-trust law wherever infringements are found.

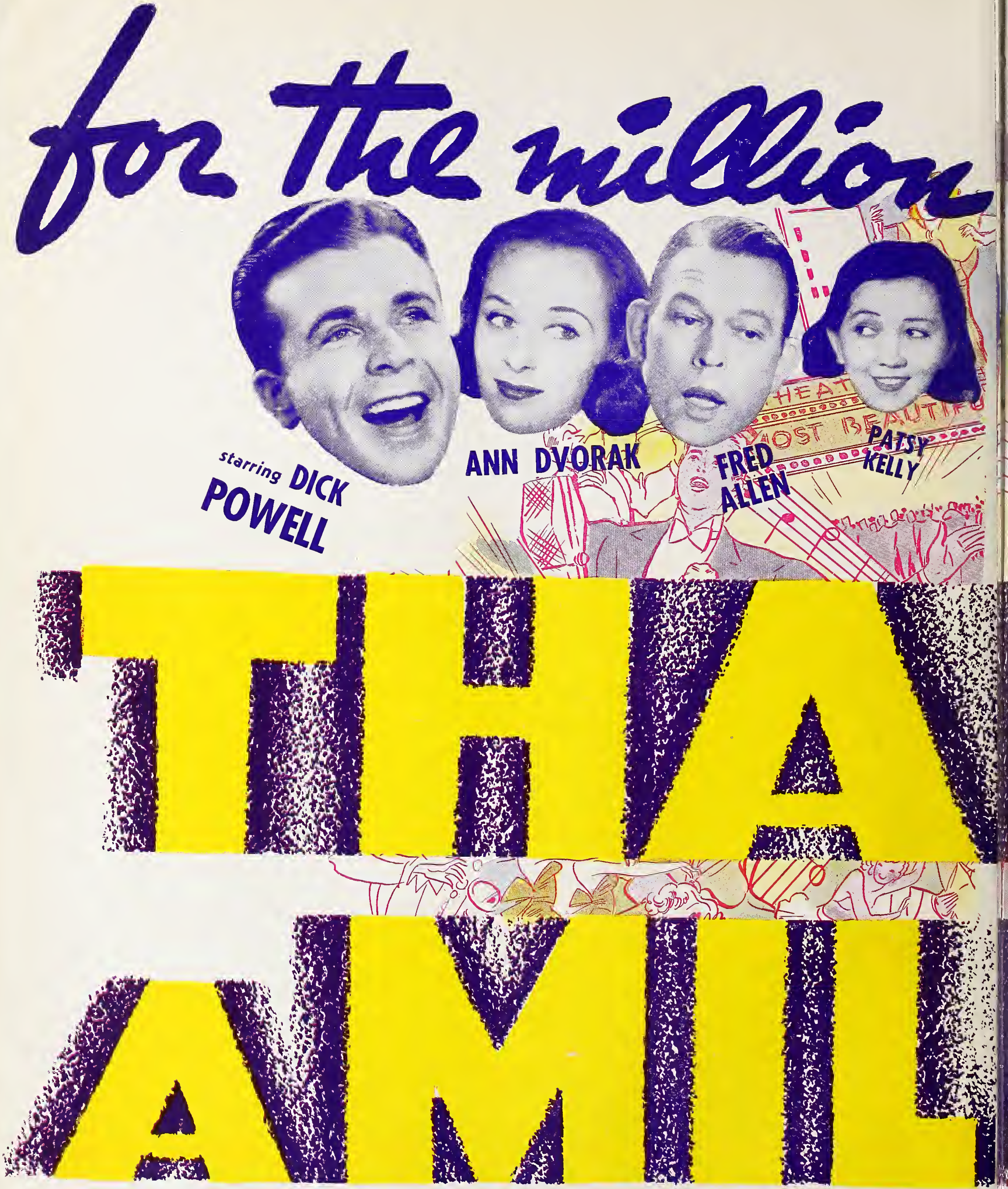
Col. H. A. Cole of Dallas was reelected president. Rubin Frels, Victoria; Henry Hall, Beeville; Martha McSpadden, Electra, and R. N. Smith, Mission, were chosen vice-presidents, and A. W. Lilly, Greenville, secretary-treasurer.

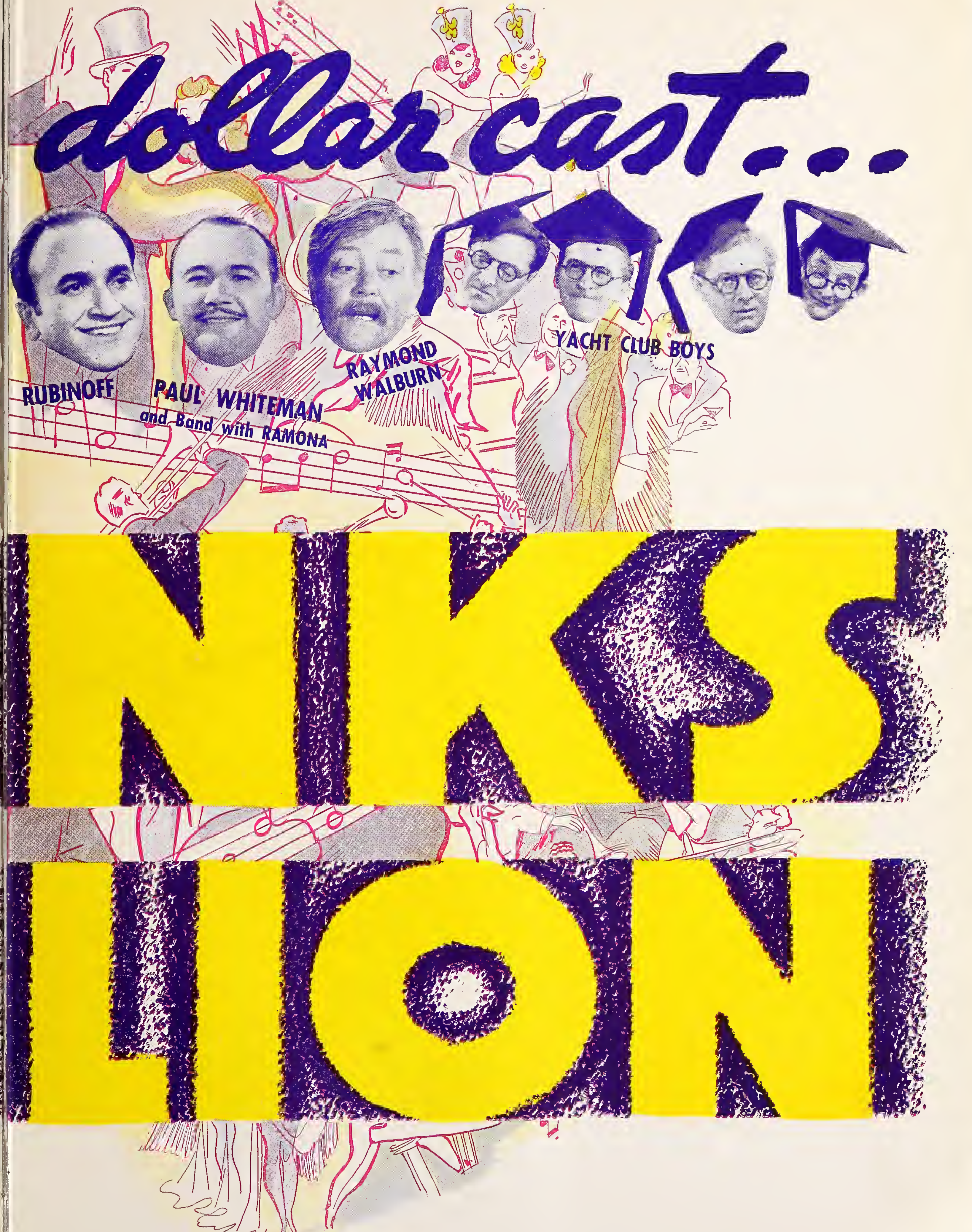
Elected directors were T. W. Lewis, Will Dorband, L. M. Treet, Paul Scott, F. W. Zimmerman, Tom Donnell, P. V. Williams, L. C. Tidball, Walter Stoppelman, B. Legg, Lynn Smith, Homer Mulkey.

Universal Shows Loss In Nine Months Period

Universal Pictures Company, Inc., for the first nine months to July 27, reports a loss of $735,756 after all charges including depreciation of fixed assets which total $301,120 and after giving effect to deduction from costs and expenses of $197,448 on account of excessive provision for royalties and foreign income made prior to the advent of the current fiscal year.


Merci million fois
Um millione grazie
Danke eine million mal
謝
謝
Mij hartelijkste dank
Un millión de Gracias
Миллион благодарностей.
the whole world over
they're saying—

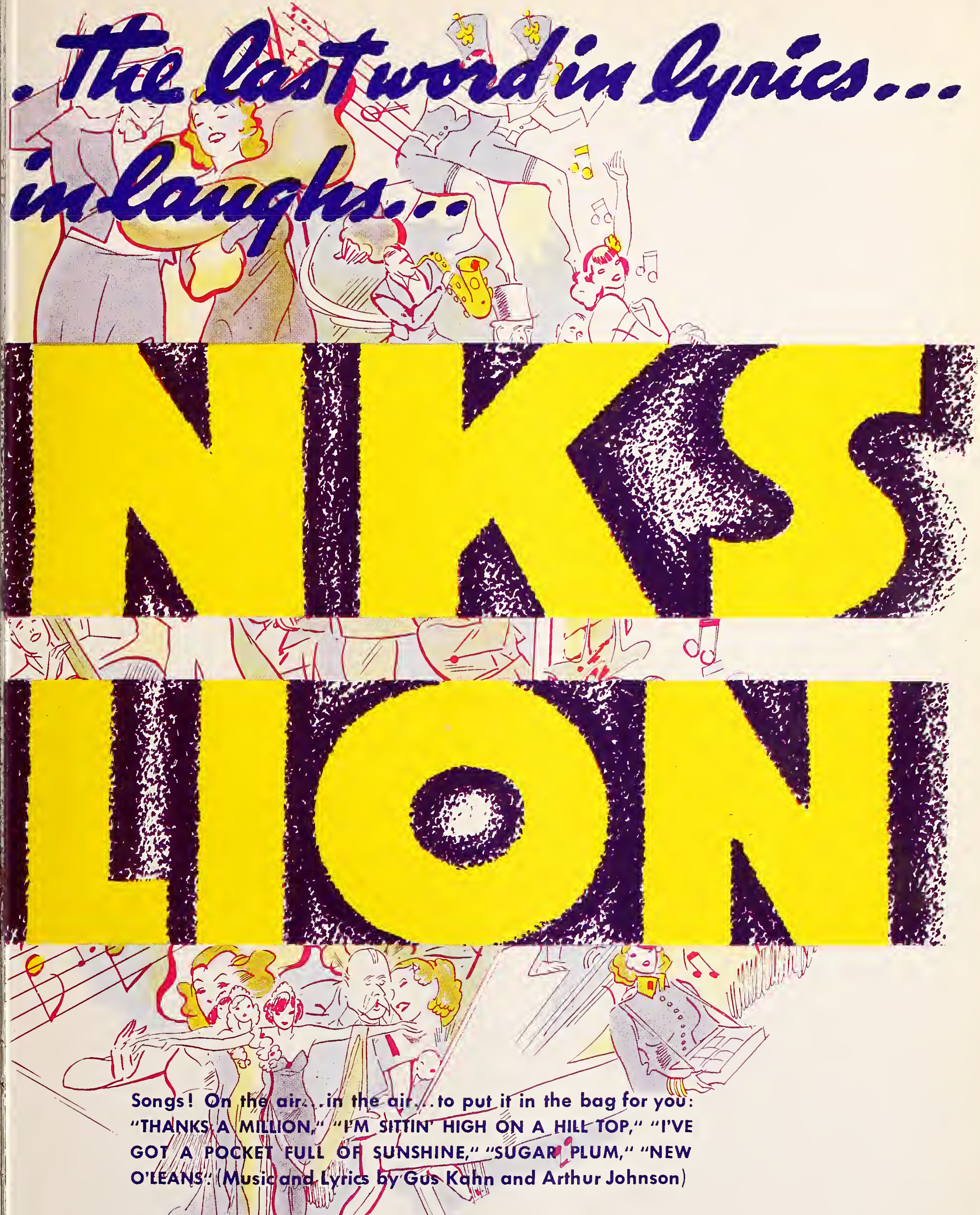

for the million
starring DICK POWELL
ANN DVORAK
FRED ALLEN
PATSY KELLY
THA
AMIL


dollar cast . . .
RUBINOFF
PAUL WHITEMAN
and Band with RAMONA
RAYMOND WALBURN
YACHT CLUB BOYS
NKS
LION

for the new note in music. the high spot

A grand story! It's cheery, exuberant, hilarious . . . written by Melville Crossman . . . whipped to a merry froth by Nunnally Johnson's screen play . . . zipped to a frenzy of gayety and song by Roy Del Ruth's electrifying direction.

WHATEVER YOU WANT—IT'S GOT . . .



...the last word in lyrics... in laughs...

NKS
LION

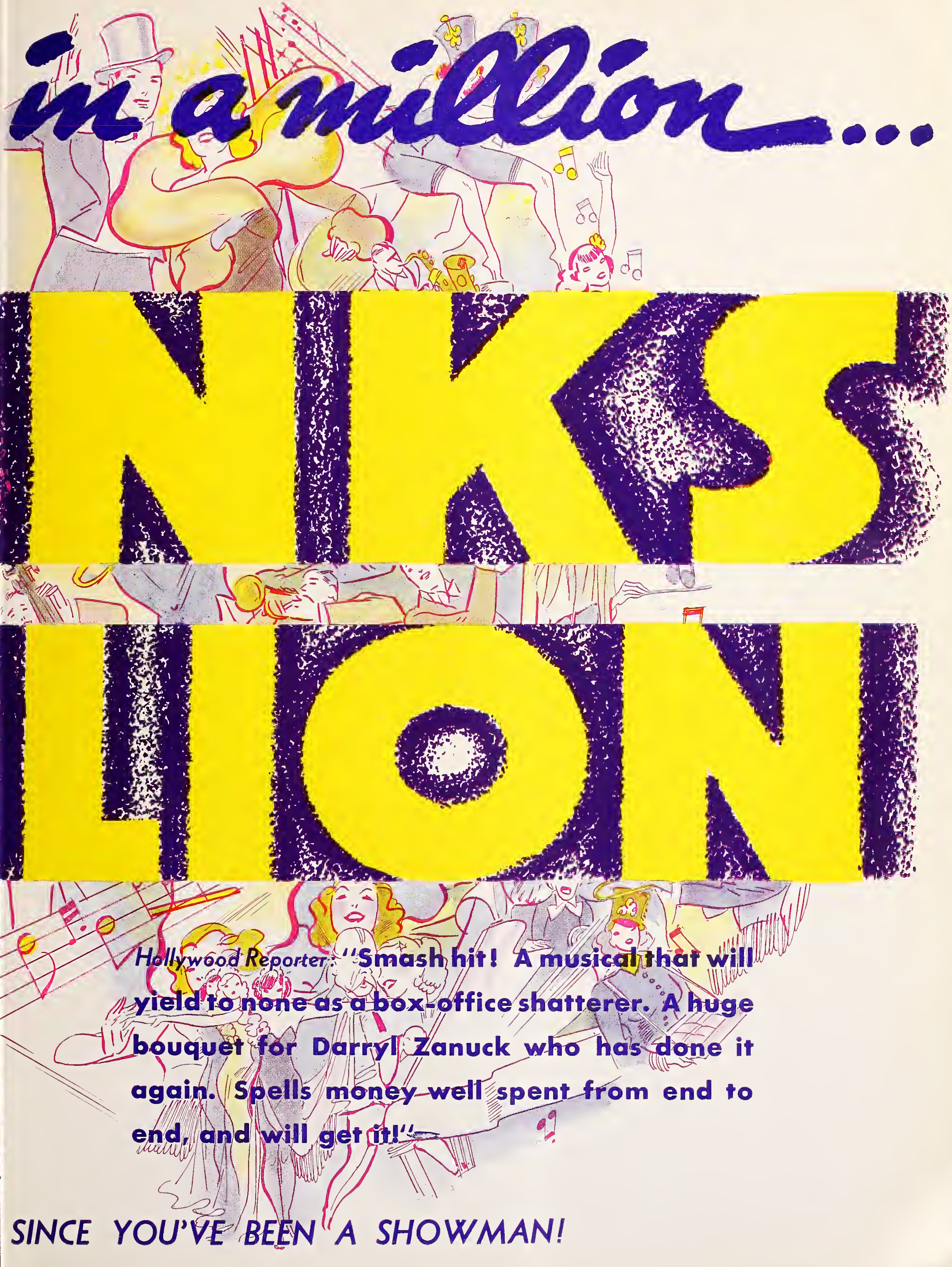
Songs! On the air...in the air...to put it in the bag for you: "THANKS A MILLION," "I'M SITTIN' HIGH ON A HILL TOP," "I'VE GOT A POCKET FULL OF SUNSHINE," "SUGAR PLUM," "NEW O'LEANS." (Music and Lyrics by Gus Kahn and Arthur Johnson)

AND WHAT IT'S GOT—CROWDS WANT!

for the show

Motion Picture Daily: **"Spangled with star names, laden with melody, crammed with laughter. The yarn is a darb. A grand engaging show with cash entertainment aplenty. Congratulations from showmen to Zanuck!"**

THE GREATEST MUSICAL BOX-OFFICE SMASH



Hollywood Reporter: **"Smash hit! A musical that will yield to none as a box-office shatterer. A huge bouquet for Darryl Zanuck who has done it again. Spells money well spent from end to end, and will get it!"—**

SINCE YOU'VE BEEN A SHOWMAN!

You're Welcome to

THANKS A MILLION

says Darryl F. Zanuck

AND IT'S A 20th CENTURY PRODUCTION

PRESENTED BY JOSEPH M. SCHENCK

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MPPDA MEMBERS CALL A HALT ON FILMS OF GANGSTERS vs. JOHN LAW

G-Man Pictures, While Influence for Law Enforcement, Called So Numerous As to Cause Unhealthful Box Office

Hays' Request That Producers Avoid Scenes of Excessive Drinking Where Possible Brings Thanks from the Field

Production of "G Men" films and others which "portray the activities of American gangsters in violent conflict with the law" has been barred—for the time being, at least—according to an announcement of the Motion Picture Producers' and Distributors' of America setting forth the agreement of the executives of film companies with the Production Code Administration.

At the same time it is revealed that Will H. Hays, president of the MPPDA, has been widely commended for his action requesting producers to avoid as far as possible the use of scenes showing excessive drinking.

Civic Leaders Notified

These developments are related for the first time, and officially, in the current issue of "The Motion Picture and the Family," a monthly publication of the MPPDA which is sent to a list of 28,000 comprising school teachers, ministers, parent-teacher groups, Better Films Councils and other organizations and individuals.

Another development under the Production Code, that of the recent change in title of "Snatched" to "Show Them No Mercy", was explained in Hollywood this week. It was pointed out that since details of kidnaping have been banned by the Code Administration, the original title no longer was proper as it might have created the erroneous impression of glorifying kidnapers. Joseph M. Schenck, chairman of Twentieth Century-Fox, had protested the change in title of the Darryl Zanuck production, but finally acquiesced.

The original script, depicting a kidnaping in all its details followed by a theme of the "crime doesn't pay" variety, was held unacceptable because under the interpretation of the Production Code it had been agreed by the producers not to make films in which kidnaping appears as the main theme. As revamped and approved, the story of "Show Them No Mercy" starts after the actual kidnaping took place.

As indicated in the article in "The Motion Picture and the Family," while there has been no feeling that the "G Men" cycle has been harmful and, on the contrary, has been considered constructive in presenting a picture of the Government's war on crime, at the same time films of this type were becoming so numerous as to create some resistance on the part of the public and hence an unhealthful condition at the box-office.

John Boettiger, special assistant to Mr. Hays, prepared the article, which said that at a meeting of the producers in Hollywood Mr. Hays had presented his views on "the current trend of crime pictures."

"He declared at the outset,," the article continued, "that the production of pictures based on crime was not to be questioned. He pointed out that the socalled "G Men" pictures, which reflected the activities of the agents of the Federal Department of Justice in the detection and capture of gang criminals, have had a splendid influence in promoting a public consciousness of law enforcement. These pictures, Mr. Hays declared, have been proper and interesting entertainment.

SECONDARY THEME IN "SOAK THE RICH"

Though "Soak the Rich", which Ben Hecht and Charles MacArthur are making for Paramount release, includes a kidnaping sequence, it will probably conform to Production Code regulations because the actual commission of the crime is not shown and because kidnaping is not the main theme.

Negotiations by film companies for the screen rights to "Blind Alley", now running in New York, are being retarded, according to Broadway report, by the necessity of purging the play of objectionable elements. Several treatments are being prepared, and when one is finally approved by the Production Code Administration the negotiations will continue. Meanwhile, James R. Ullman, the play's producer, points to the fact that it required three months before "Men in White" was declared suitable for the screen.

"Mr. Hays raised a question, however, as to the number of these and similar pictures already released or in course of production and stated his belief that the quantity of such films in proportion to other entertainment had become too high, and that he desired to avoid an over-emphasis on the activities of American gangsters in the treatment of crime on the screen.

"It was deemed necessary to provide guidance for the members of the Production Code Administration in handling these pictures and the producers unanimously approved the following paragraph, to be added to the present policy of the Production Code Administration in applying the Production Code:

"'Crime stories are not to be approved when they portray the activities of American gangsters armed in violent conflict with the law or law enforcing officers.'

Started Films Not Included

"It was agreed that pictures on which production had already begun would not be brought within the scope of the action."

Among these, it was noted, were: "Confidential" (Mascot); "King Solomon of Broadway" (Universal); "Rich Men's Daughters," now "She Couldn't Take It" (Columbia); "Husk," now "We're Only Human" (Radio); "Mary Burns, Fugitive" (Paramount); "Three Kids and a Queen" (Universal); "It Happened in Hollywood" (Radio); "Waterfront Lady" (Mascot); "Petrified Forest" (Warner); "Whipsaw" (MGM); "Killers on Parole" (Universal); "Guns" (Paramount); "Panic on the Air" (Columbia); "Green Shadow" (Radio); "Last Call for Love" (Columbia); "The Killer" (MGM); "Dr. Socrates" (Warner) and "Special Agent" (Warner).

"Some of the pictures on the above list," continues the article, "do not portray American gangsters at all, nor do they show violent conflict with the law; but since they fall within the classification of crime pictures it was deemed advisable to list them among those to which the new interpretation would not be applied.

"Varying stories discussing this action have appeared in the press and other publications and some of these contained interpretations which were misleading and erroneous. It should be made clear that the action taken does not preclude the making of pictures dealing with crime or mystery. Crime is recognized as a dramatic theme which shall always properly be reflected in literature and drama. Similarly, there is no disposition to interfere with the making of pictures portraying the activities of such historic groups as, for example, the band of Robin Hood. The whole purpose has been to prevent pictures showing American gangsters in violent conflict with the law from becoming disproportionate in number or over-emphasized in treatment."

Evidence supporting Mr. Hays' assertion that the "G Men" pictures were constructive in their effect was given by no less an authority than J. Edgar Hoover, director of the Federal Bureau of Investigation of the United States Department of Justice. Speaking at the Martin Quigley Anniversary luncheon of the Associated Motion Picture Advertisers in New York last month, Mr. Hoover paid tribute to the industry for "having created a great public sentiment of law enforcement consciousness" through pictures of that type. (HERALD, October 5.)

On Drinking Scenes

Of the stand on scenes of excessixe drinking the article says:

"In furtherance of these directions, the members of the Production Code Administration brought about the elimination from many scripts and finished pictures of scenes in which drinking was unnecessarily emphasized.

"In recognition of the degree to which this action succeeded in improving motion pictures, various complimentary letters have been received by Mr. Hays."

Governor Martin L. Davey of the State of Ohio was quoted as saying in a note to Mr. Hays:

"The purpose of this brief note is to extend my appreciation for the assistance you have given in eliminating the 'glamorous use of liquor in pictures and the restricting of it to such phases as have to do with the plot.'"

Further approval was given in a letter to Mr. Hays from Dr. E. Leslie Bowsher, director of education for the state of Ohio and ex-officio member of the state censor board, who wrote as follows:

"Another step in your program towards 'better movies' has been brought to my attention. May I congratulate you upon the recent position you have taken to eliminate 'glamorous drinking' as far as possible in the movies?

PRESS HAILS PARING OF PARAMOUNT FEES

New Day for Security Holders, Say Hearst and Scripps-Howard Newspapers

Praise of Federal Judge Alfred C. Coxe in New York for slashing by two-thirds the $3,239,828 bill presented by lawyers and committees in the Paramount receivership case was expressed this week in the daily press, following last Wednesday's decision of Judge Coxe to allow only $1,026,711.

The Scripps-Howard newspapers hailed Judge Coxe's paring of the fees as originally claimed by some 53 petitioners, as striking "a blow in favor of those exploited persons who buy securities in great corporations, lose most of their money and then see the remnants of it distributed to lawyers and receivers in reorganization proceedings."

"If other courts follow the lead of Judge Coxe, a new day has arrived for security holders in bankrupt concerns," said the Hearst newspapers, which called the fees asked for "exorbitant."

It was in the following words that Judge Coxe turned on the light of the "new day in this once darkened secret room of financial profiteering," as the Hearst papers described it:

"The receivers, trustees and their attorneys are court officials and there is no opportunity for what Chief Justice Taft called vicarious generosity in determining what properly may be paid them."

Court Explains Stand

"There is no warrant under the statute for the granting of allowances for unnecessary services or expenses," continued Judge Coxe. "Committees are essential in cases where there are vast numbers of stock and bondholders, but multiplicity of the same leads to confusion and waste and should not be encouraged."

The Paramount claims amounted to 46 per cent of the valuation of the company at the market values for its securities at the time it was placed in bankruptcy.

The allowances granted by Judge Coxe for services and expenses in the reorganization case, contrasted with the claims presented, were listed in MOTION PICTURE HERALD on October 26th, page 45. These bills were criticized three weeks ago by the Sabath Congressional committee at hearings in New York in the investigation of realty bondholders' reorganizations.

Directors Welcome Action

Nor was the Paramount board itself silent about the paring of the receivership fees, general satisfaction with the allowances made for services performed having been expressed Thursday at a directors' meeting in New York.

No appeal from Judge Coxe's orders will be taken by the corporation in an effort to obtain further reduction of any of the allowances made, it was said. There were some vague rumors that a few of those whose fees either were not allowed or were slashed would appeal.

Meanwhile there were indications that no new directors will be elected to the Paramount board to fill the vacancies created by the recent resignations of Frank A. Vanderlip and William S. Gray, Jr.

The resignations reduce the board membership to 14, and, although the board is permitted by the company's by-laws to elect directors to fill vacancies, it was pointed out that the original intent of the creditor reorganization groups was to provide Paramount with a "small, but actively working" board. For this reason only 16 directors were elected originally, although the by-laws authorize a board of 18. The two resignations create a situation that is in keeping with this intent of the reorganization groups; hence it is expected that the vacancies will remain unfilled, at least until the annual meeting of the company's stockholders next June.

Mr. Gray, who is president of Central Hanover Bank & Trust Co., and was on the Paramount board as a member of the company's bank creditor group, resigned late last week. His action is said to be in line with an original intention of serving on the Paramount board only temporarily because of the pressure of other business. He was elected for a one-year term which would expire next June.

Shares Liquidated

It was also reported that Central Hanover, together with other large Paramount bank creditors, have liquidated all or nearly all of the approximately 50,000 shares of new first preferred Paramount stock and the $4,900,000 of new debentures which were issued to them in settlement of the old bank debt and for this reason felt that their representation on the company's board should properly be diminished.

Mr. Gray's resignation leaves Charles A. McCulloch and Percy H. Johnston on the board as bank representatives. Neither is expected to resign before the expiration of his term as both have interests in Paramount dating back many years, Mr. McCulloch as a member of the board of Balaban and Katz and Mr. Johnston as an active figure in Paramount financing prior to the company's bankruptcy.

It was also said that there is little likelihood of Paramount management officials being added to the board despite the existing vacancies in view of a further reorganization intent to keep management representation on the board at a minimum so that the directorate would not be in the position of passing upon their own management activities.

Mr. Vanderlip, a representative of holdings of the old Paramount bonds, resigned two weeks ago. His resignation is not regarded as having any relation to that of Mr. Gray.

New operating agreements for the A. H. Blank, Hoblitzelle-Interstate and Kunsky-Trendle circuits will be set with the operators by the Paramount theatre department within the week.

Earnings of Paramount Pictures Corporation in the third quarter were estimated this week by Dow, Jones' *Wall Street Journal* at about the same as were reported for the second three months of the year when the net was approximately $796,000 after allowing for about $400,000 quarterly interest on the bonds. First quarter net was $1,472,000 after interest. Estimated nine months earnings after interest thus are apparently in the neighborhood of $3,000,000.

Decision Reserved On Fox Theatres Purchase Order

At the conclusion of hearings in New York Tuesday on an application for an order directing the receiver of Fox Theatres Corporation to exercise an option to purchase 50 per cent of the stock of Metropolitan Playhouses, the reorganized Fox Metropolitan Company, Federal Judge Martin T. Manton reserved decision while directing attorneys to file final briefs for or against the order by November 4 and extended the time in which the option may be exercised from November 2 to November 16. The option provides that Fox Theatres may acquire the stock by payment to United Artists Theatre Circuit of $300,000 or may receive $150,000 for waiving its purchase right. Thus a difference of $450,000 in immediate cash assets which would be available to Fox Theatres' creditors through a liquidation is involved.

The order is asked by a Fox Theatres stockholders' committee. Gustavus A. Rogers, chairman, told the court that the $450,000 difference in cash assets meant only six per cent additional for creditors at this time, as against possible dividends on the Metropolitan stock over a 10-year period if the option were to be exercised. He said that with the $300,000 expenditure creditors of Fox Theatres could be paid 22 cents on the dollar at once and, in addition, they could retain an equity in any dividends which might be declared on the Metropolitan stock during the 10-year period.

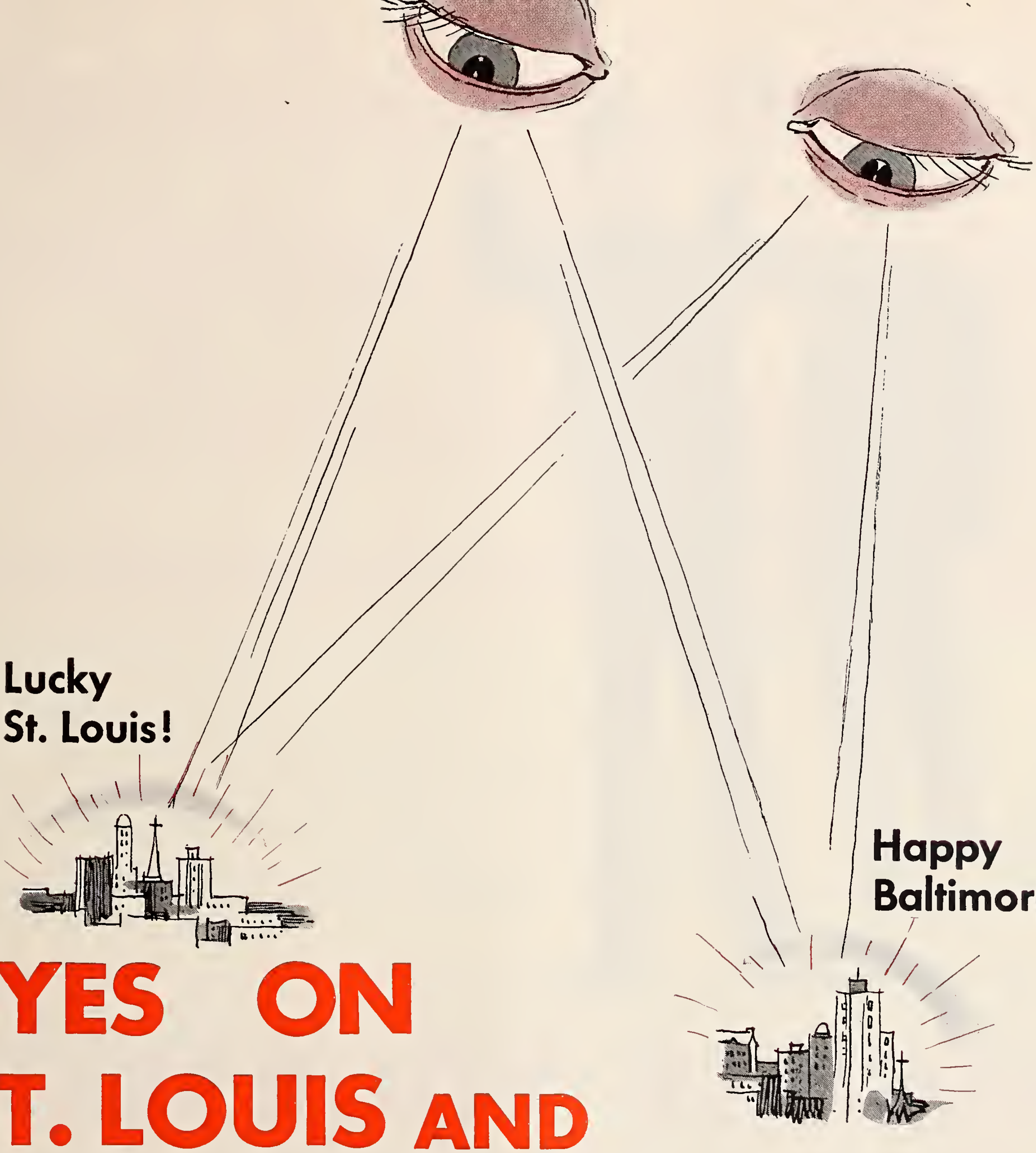
Mr. Rogers added that exercise of the option to purchase the 50 per cent stock interest for $300,000 must be good business in view of the fact that Joseph M. Schenck (United Artists Theatre Circuit) had found it worth while to pay $425,000 for the other 50 per cent.

Exercise of the option was also advocated by other Fox Theatres' creditors representing disputed claims of more than $1,000,000. The order was opposed by Halsey, Stuart & Co., Alvin J. Schlosser and creditors represented by Archibald Palmer, attorney.

Accountants for Skouras Amusement Corp., which operates about 45 houses for Metropolitan Playhouses, testified that net earnings of the circuit from last Jan. 1 to date are approximately $90,000, as compared with a net of $12,900 for the first 39 weeks of last year. Accountants for Randforce, operators of the remainder of Metropolitan's 84 houses, reported a loss of $44,900 for the period from Feb. 1 to Oct. 12, which included the payment of $30,000 for legal fees for receivership proceedings. This compared with a loss of $84,700 for the same period last year. It was also testified that Randforce had declared a dividend of $300,000 on Sept. 2 out of accumulated earnings since 1933, when the last dividend, amounting to $200,000, was declared. It was explained by Milton C. Weisman, receiver of Fox Theatres, that the Sept. 2 dividend had included $150,000 which was earmarked for retirement of bonds of Metropolitan Playhouses. The remaining $150,000 went to the Randforce operators.

Weisman told the court that Mr. Schenck has refused to accept any salary as president of Metropolitan Playhouses. He added that under the Fox Metropolitan reorganization plan the combined salaries of all officers of the new company are not to exceed $50,000 annually.

Keith-Albee-Orpheum, which has acquired 10 per cent of Mr. Schenck's half interest in Metropolitan, receives another 10 per cent in the event Fox Theatres does not exercise its option. This would give Mr. Schenck an 80 per cent interest in the new company.

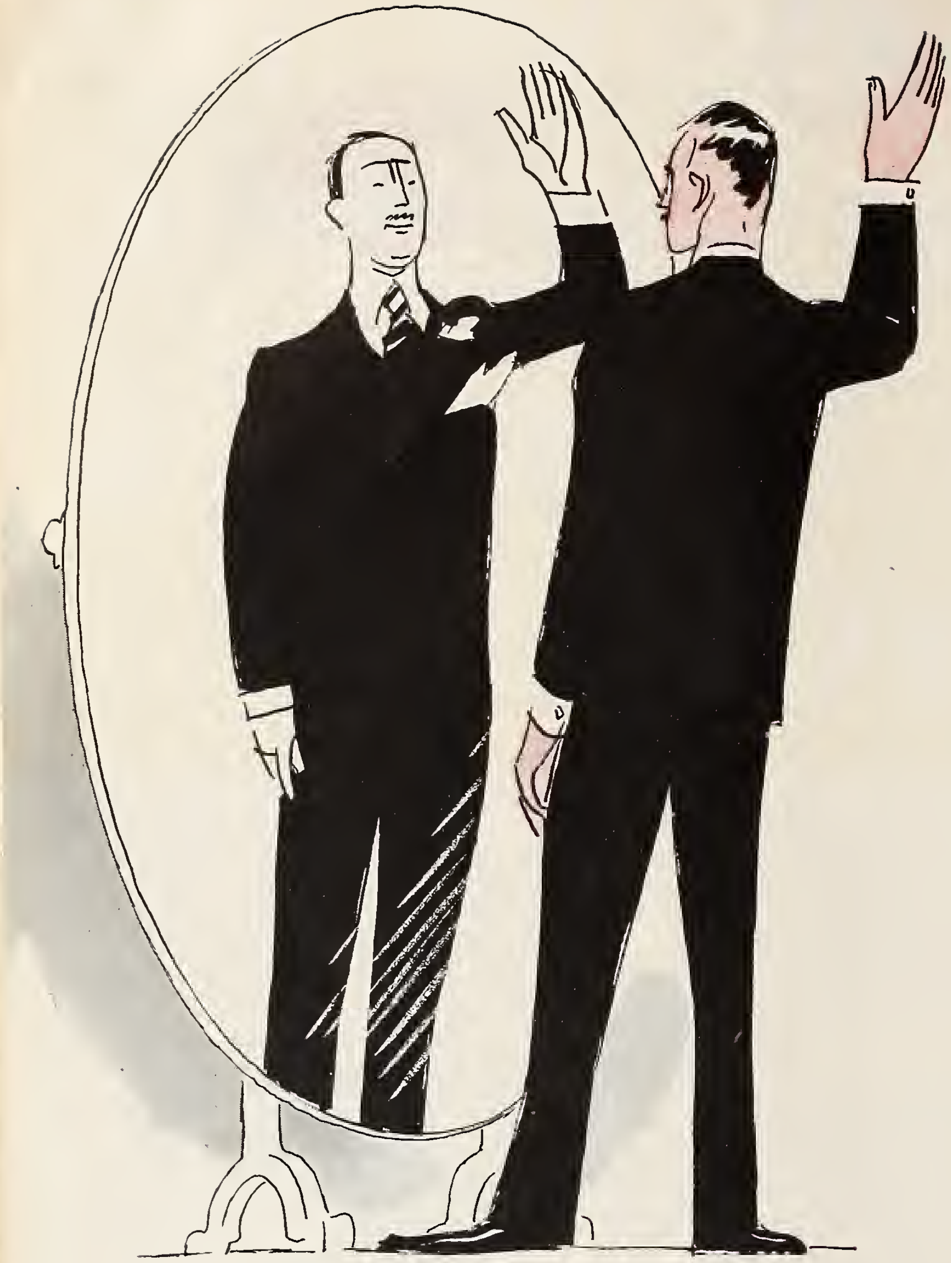

Lucky
St. Louis!
Happy
Baltimore!

EYES ON ST. LOUIS AND BALTIMORE!

WATCH THOSE TWIN WORLD PREMIERES OF M-G-M $1,000,000 COMEDY SENSATION!

Friday, November 1st, is an important day in the history of film business. On that day M-G-M launches "A NIGHT AT THE OPERA" in two pre-release engagements! The roars of Leo are bellowing lustily in those cities right now in triumphant showmanship—and those ROARS will soon echo throughout the nation! Watch! But *don't wait!* Here's what M-G-M showmen are doing meanwhile—

(Yes, go on!)



PROMISE YOURSELF:

"Starting right now I will do the best job of my showmanship career to promote 'A NIGHT AT THE OPERA' starring the Marx Brothers!"

AND M-G-M PROMISES YOU:

"'A NIGHT AT THE OPERA' is one of the greatest entertainments ever made and its box-office possibilities are unlimited!"

HERE'S HOW TO INCREASE RECEIPTS ON BILL POWELL'S "RENDEZVOUS"!

Put a panel into your lobby at once carrying the marvelous critical notices reprinted below about M-G-M's newest hit. Use a flash headline stating: "Here's the picture that Broadway is raving about. Held over 2nd week at New York's famed Capitol Theatre." Then follow with reviews.

DAILY NEWS—A sure hit . . ."Rendezvous" offers the other theatres on the street considerable competition. For Mr. Powell does the unexpected by repeating the hilarious performance he gave in "The Thin Man" with another characterization just as amusing in "Rendezvous". . . Anybody who deliberately misses the fun and excitement of the latest Powell film is cheating himself of a good time . . . Mr. Powell is in top-form, delivering the smart and audacious lines with even more than his usual effectiveness . . . Miss Russell gives a diverting performance. The picture moves quickly and brilliantly to a highly amusing and fitting end . . .

N.Y. AMERICAN—A perfect pip of a picture, vastly pleasing in every respect . . . A thoroughly exciting melodramatic entertainment, the tensity of which is lightened by highly-diverting comedy . . . It keeps the audience between giggles and gasps from flash to fade-out, with never an arid moment in the fast fun . . . That sort of thing goes on and on to the very end, where a blood-tingling, hirsute elevating climax is capped by a tag that sends them out laughing . . . See it, please, and have fun . . . Also be among the millions who will revel in the "discovery" of Rosalind Russell, who vaults high toward stardom . . . The girl troupes her way right into your heart and provides another name to be enrolled on the list of your film favorites...By all means keep *this* "Rendezvous" at the Capitol . . .

(Reviews continued on next page)

Held Over 2nd Week, Capitol, N. Y. BIG Everywhere!

(*Reviews on M-G-M's "RENDEZVOUS" continued*)

WORLD-TELEGRAM—It's a laugh-fest at the Capitol this week where debonair Bill Powell has in "Rendezvous" the kind of screen play that's duck-soup for him and in Rosalind Russell, a newcomer, the kind of leading lady who brings out the devil in him... A joyous jamboree...the customers spent most of their time laughing...they just love to laugh and thrill with Bill...the applause is plenty...

MORNING TELEGRAPH—It is a distinct pleasure to record the appearance of a worthy successor to the memorable "Thin Man"..."Rendezvous" must be set down as one of the better photoplays. This highly agreeable picture is amply supplied with high comedy and ably acted.

HERALD-TRIBUNE—Gayly and entertainingly told...The work of Mr. Powell and Miss Russell is engaging...Mr. Powell is excellent, Miss Russell is one of the great pleasures of the film . . . A lot of fun . . .

DAILY MIRROR—A smart and lively comedy-drama, reminiscent of the "The Thin Man." A gay cast, gay humor, gay director, it makes heartily pleasant entertainment... William Powell excels at being suave, jaunty and engaging...Excellent supporting cast...

N.Y. TIMES—A humorous and rousing melodrama... William Powell with that sleek banter and that blend of bored nonchalance and razored sharpness that makes him one of our most attractive performers, keeps the entertainment consistently vigorous... Under the able management of William K. Howard, the film preserves its sense of humor without disturbing its air of mystery... With Mr. Powell at his debonair best, "Rendezvous" emerges as a lively and amusing melodrama...

N. Y. JOURNAL—A gay and amusing entertainment . . . Powell has been given another "Thin Man" type of role . . . Smartly written and directed, the story builds to an exciting climax . . . Novel and lively, the film blends suspense with humor and Powell contributes an elegant performance. It's good fun!

N. Y. POST—. . . A boisterously entertaining picture that is both spirited and amusing . . . The flavor and dash of the picture are heightened by the excellent playing of the supporting cast. They help to make "Rendezvous" a sure-fire antidote to boredom . . .

BRAVO!

LET'S GIVE DUE CREDIT TO THE FOLKS WHO MADE IT!

Cheers for Bill Powell, Rosalind Russell, Binnie Barnes, Lionel Atwill, Cesar Romero, Samuel S. Hinds, and all the Cast. Cheers for Director William K. Howard and Producer Lawrence Weingarten. (And a bow to Leo the Lion who's having the year of his career, thank you!)

At the Testimonial Dinner to Hal Roach's new Vice-President

INDUSTRY HONORS DAVID LOEW

OVER 500 of his friends and well-wishers, in the industry and out, met Tuesday night at the Waldorf-Astoria, in New York, to attend the testimonial dinner honoring David L. Loew, retiring vice-president of Loew's, Inc. As previously announced, Mr. Loew has affiliated with Hal Roach as partner and vice-president of the Hal Roach producing organization.

The assemblage included representation from the top executive ranks of almost every film company. Also present were many leading circuits and independent theatremen. Wires and cables were received from studio and other film names unable to attend.

Arthur Garfield Hays acted as toastmaster, first introducing twin-brother Arthur Loew, who detailed incidents of the early life of the guest of honor and his first theatre job as usher at Loew's West End theatre in New York.

Howard Deitz, MGM advertising executive, spoke humorously on what Mr. Loew could expect to find at the studios, and was followed by Adolph Zukor, life-long friend of the Loew family. Mr. Zukor commented on the earlier days of the Loew-Zukor association and predicted an immediate success for the new Hal Roach partner.

Will H. Hays also recited incidents in his experiences with the late Marcus Loew and with Mr. Zukor, and announced that when some day he would write the history of the motion picture business, those names "would be written high into it." He also complimented the honor guest.

One of the highlights of the evening was the unexpected talk of David Warfield, world-known stage star of the past decade. Mr. Warfield told of his first meeting with Marcus Loew, then known as "Max," and how through Mr. Loew he had met Mr. Zukor, a meeting which eventuated in a partnership of the three to open one of the first penny arcades, the foundation of their motion picture fortunes.

Mr. Warfield further described the entrance into the business of Dave Bernstein, treasurer of Loew's, Inc., as a $13.50 bookkeeper, and also the addition to the payroll of Joseph and Nicholas Schenck, as helpers. He remarked on the childhood days of the Loew twins by saying that "Arthur and David were two of the noisiest kids I have ever known. . . . I often wondered if they would have any sense when they grew up. Now look at them."

Mr. Loew in his address credited the "influence of his father and mother to make something of life after the advantages that were given me," and further thanked Nicholas Schenck for assistance and advice during the 19 years of their association.

Louis Nizer and Hal Roach also spoke.

The presentation to Mr. Loew of a parchment upon which were inscribed the names of all those present climaxed the evening's program.

Dave Blum, who with Eugene Picker arranged the event, introduced Mr. Hays, the toastmaster, and others on the dais. In addition to those mentioned these included Nathan Burkan, J. Robert Rubin, Martin Quigley, M. H. Aylesworth and Jack Cohn.

Comedy highlight of the evening was the speech of J. Hamilton Webster, introduced as a New York bank president. Topping the turn was introduction of two uniformed attendants who forcibly removed the "banker" from the dais at the end of his act.

ONLY TWO STUNT FLIERS REMAIN IN HOLLYWOOD

Soon after the World War, a daredevil group of stunt flyers arrived in Hollywood and found they could make a living flying for pictures. They decided to remain and formed an organization called "Thirteen Flying Black Cats." There were thirty members of the organization but the "13" was picked in the name to defy superstition.

Recently, Warner Brothers sent out a call for stunt flyers for "Ceiling Zero" and only two of the original Black Cats reported. They are Paul Mantz and Frankie Tomick. They are the only two of the surviving nine of the original group who still make their living flying for the picture companies. With one or two exceptions the rest of the crew took their last flight in front of a movie camera only to crack up while supplying thrills for the screen.

Independent Session Called by Chadwick

I. E. Chadwick called a special meeting of all independent producers Tuesday at Reliable Studios, in Hollywood. Mr. Chadwick said the purpose was for a discussion of city licenses and to outline plans to request a revision in license fees as set up by the city council. It was learned, however, the group will also discuss ways to combat future union trouble among independent producers.

The discussion is an offshoot of the recent jurisdictional dispute of the International Alliance of Theatrical Stage Employees and the International Brotherhood of Electrical Workers which cost Maury Cohen of Invincible $4,000 as a result of an enforced one-day production halt. Although Mr. Chadwick denied the meeting was called for a union discussion it was learned union representatives will attend.

WARNERS READJUST STOCK, SETTLE MINORITY SUIT, DISCLOSE PROFIT

Six Directors To Be Reelected at December 9th Session; 100,000 Common Shares Transferred to Corporation

The position of Warner Brothers Pictures, Inc., as a profit maker is looking up, to the extent of at least $2,500,000, the corporation this week disclosing to stockholders that operations during 1934-35 were conducted "in the black," as against a net loss of $2,530,513 for 1933-34.

Complete information necessary for final determination of accounts to determine the exact amount of 1934-35 profits is not yet available, but for the 39 weeks ended May 25th, 1935, net profit was $371,592 or two cents a common share, running not far below the $558,836 net for the similar 1934 period.

This disclosure was made in connection with announcement of the settlement of a suit brought by a minority stockholder and the transfer of 100,000 common shares (worth approximately $750,000) of Warner Brothers Pictures to the corporation by Harry M. Warner, president; Albert Warner, vice-president and treasurer, and Jack L. Warner, vice-president, together with their own Renraw, Inc., holding company.

Stockholders at the annual meeting on December 9th will be asked to approve the action of the board of directors in negotiating the settlement of the minority stockholder's action against Renraw and the Warner brothers, charging mismanagement since 1929 and alleging liabilities due the corporation arising out of an employment contract between the corporation and the brothers.

Preferred stockholders, who now have power to elect a majority of the board, will reelect at the stockholders' meeting six directors whose terms expire, including Harry M., Albert and Jack L. Warner, Abel Cary Thomas, Waddill Catchings and Henry A. Rudkin.

Of the 100,000 shares transferred, 90,000 shares had been delivered to the brothers and their Renraw, under the employment contract as signed on September 1, 1928, in which year the 90,000 shares had a maximum open market value of some $12,420,000.

The settlement as negotiated provides:

1. That the three Warner Brothers and Renraw deliver the 100,000 common shares to the corporation;

2. That the brothers and Renraw release the corporation from all claims based upon or related to the employment contract, including all claims against the corporation because of non-payment of part of cash compensation payable to them under the contract;

3. That the corporation release the Warner brothers and Renraw from all claims relating to the contract; and,

4. That the Warner brothers and Renraw pay the costs of the minority stockholder's suit, as instituted by Max Goldberg, of the Salem, Mass. law firm of Goldberg and Goldberg.

Under the employment agreement, the Warner brothers rendered service to the corporation for the six years ended August 31, 1934. The contract was modified subsequent to its signing.

Letter to Stockholders

Explaining the situation to the stockholders and notifying them of the meeting on December 9th, Warner Brothers Pictures said in a letter:

"At this meeting six directors, constittuing a majority of the board of directors, are to be elected by the preferred stockholders. Pursuant to the provisions of the Certificate of Incorporation, the voting power for the election of a majority of the board of directors is at present vested in the preferred stock. The directors whose terms of office now expire, are: Harry M. Warner, Albert Warner, Jack L. Warner, Abel Cary Thomas, Waddill Catchings and Henry A. Rudkin.

"The board of directors will also ask you to approve their action in compromising and settling all controversies between the Corporation on the one hand, and Renraw, Inc., Harry M. Warner, Albert Warner and Jack L. Warner on the other, arising out of or relating to an agreement between the parties dated as of September 1, 1928, and its amendments and modifications (hereinafter referred to as "the employment contract").

Employment Contract Provisions

"The employment contract, under which the Messrs. Warner have performed their services for the period of six years, provided, among other thngs, for a weekly cash salary, and for the issuance of 90,000 shares of the Corporation's common stock which was delivered in instalments during the term of the contract. The Corporation, in June, 1929, split each share of its common stock into two shares.

"Minority stockholders' suits had been instituted for the alleged benefit of the Corporation, against Messrs. Warner and Renraw, Inc., and several of the directors, in which suits, among other things, certain legal questions were raised and liabilities asserted by reason of the making and performance of the employment contract.

"The board of directors, believing that the continuance of a controversy between the Corporation and the Messrs. Warner, its principal officers, arising out of the employment contract was detrimental to the best interests of the Corporation, sought the advice of the law firm of Davis, Polk, Wardwell, Gardiner and Reed, of New York City, which law firm had never previously represented or advised the Corporation of Messrs. Warner or Renraw, Inc. This law firm after full consideration of all the facts submitted to them, recommended that the Corporation, if possible, negotiate a settlement of all claims arising out of the employment contract. Upon receipt of this recommendation and after due consideration, the board of directors authorized Messrs. Davis, Polk, Wardwell, Gardner and Reed to negotiate the settlement advised by them.

"The Messrs. Warner and Renraw, Inc., at all times have steadfastly denied any liability on their part. However, they also recognized the desirability of reaching an accord with the Corporation in respect to the controversies arising out of the employment contract and therefore consented to negotiate a compromise and settlement thereof. . . ."

Rockefeller Claim Stirs RKO Action

Negotiation of a settlement of Rockfeller Center's claim of $8,700,000 has been started by factors prominent in the reorganization of RKO, and will be heard November 18th.

The huge Rockefeller Center claim arises out of RKO's liability under leases for the Music Hall and Center Theatre, which held RKO liable for the unamortized cost of the theatres in the event of a default under the lease. Although allowance of the claim at $8,700,000 is being contested by Irving Trust Company, as trustee of RKO, factors in the reorganization are reported not hopeful of obtaining any appreciable reduction in the amount.

With a valuation of $14,644,614 placed by Radio Corporation of America on its investment in RKO, and with half this amount disposed of recently for $5,000,000 to Atlas Corporation and Lehman Brothers, the Rockefeller Center claim became the largest single creditor interest in the RKO reorganization.

Current negotiations are understood to be directed, first, at obtaining a reduction of the amount allowed and, second, an agreement on the issuance of securities of the new RKO company in satisfying the claim. Indications are that both stock and debentures of the new company will be offered in payment, probably in amounts sufficient to assure Rockefeller Center of at least two representatives on the board of the new company.

The RCA and Atlas Lehman securities will be exchanged for securities of the new company on a basis similar to whatever the agreement reached with Rockefeller Center provides for, it is believed.

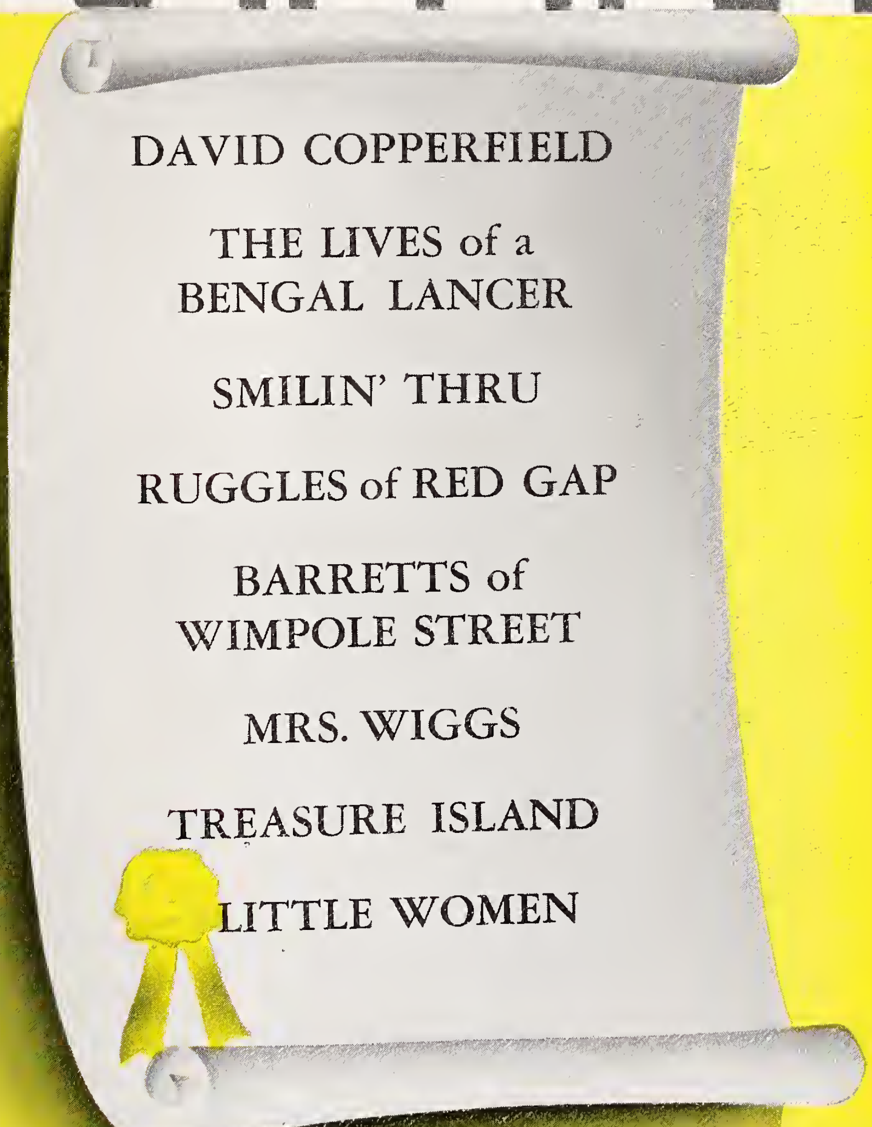
These three, with the approximately $1,400,000 of first lien gold notes of RKO owned by Consolidated Film Industries, Inc., comprise the principal obligations of RKO. The new RKO company will assume liability for the notes held by Consolidated at face value. It is believed that the existing agreement providing for the retirement of a minimum amount of these notes monthly will be continued. The notes are secured by virtually all the assets of RKO and its principal subsidiaries.

A hearing on exceptions to Special Master Thomas D. Thacher's report on $7,800,000 in claims is to be held in New York Thursday before Federal Judge Bondy.

Exhibitor Named to Canada Parliament

Out of the whirl of the Canadian federal elections in which more than 800 candidates competed for the 245 seats in the House of Commons, one result emerged with general satisfaction to theatre men. This was the election of H. E. Wilton, manager of the Strand, Hamilton, Ont., and mayor, as a member of Parliament for Hamilton West.

BOX OFFICE IMMORTALS



DAVID COPPERFIELD

THE LIVES of a
BENGAL LANCER

SMILIN' THRU

RUGGLES of RED GAP

BARRETTS of
WIMPOLE STREET

MRS. WIGGS

TREASURE ISLAND

LITTLE WOMEN

AND NOW . . .

Paramount Writes Another Chapter

GARY COOPER A

"PETER IBB

John Halliday • Douglass Dumbrille • A Paramount Picture

n Picture History!

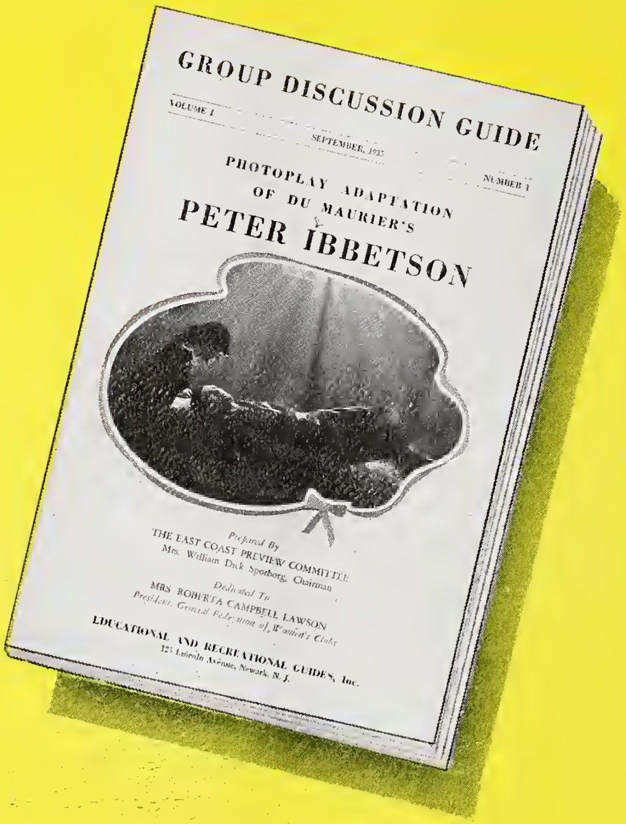
NN HARDING

ETSON"

• Directed by Henry Hathaway

●

Believing that with right casting, direction and production, Du Maurier's great romance, "Peter Ibbetson," could be made one of the entertainment triumphs of all time, Paramount chose two beloved stars —Gary Cooper and Ann Harding—to play the leading roles in this glorious story of a love that never died. The result justifies our every hope. We have not only a fine box-office picture, but a picture that will long be remembered as an important advance in motion picture art.



GROUP DISCUSSION GUIDE

VOLUME I

SEPTEMBER, 1935

NUMBER 1

PHOTOPLAY ADAPTATION
OF DU MAURIER'S

PETER IBBETSON

Prepared By
THE EAST COAST PREVIEW COMMITTEE
Mrs. William Dick Sporborg, Chairman

Dedicated To
MRS ROBERTA CAMPBELL LAWSON
President, General Federation of Women's Clubs

EDUCATIONAL AND RECREATIONAL GUIDES, Inc.
125 Lincoln Avenue, Newark, N. J.

WHY "PETER IBBETSON" IS BOX-OFFICE!

{1} Gary Cooper at the top of his fame, with Ann Harding, whose performance establishes her as a star of stars.

{2} Directed by Henry Hathaway and produced by Louis D. Lighton, who gave you outstanding entertainment with Gary Cooper in "Lives of a Bengal Lancer" and "Now and Forever." They know what the public likes in pictures.

{3} Story will live forever as one of the great romances of all time. Is of particular appeal to women because it possesses in added degree, the same fine qualities that made "Smilin' Thru" a favorite.

{4} Pre-sold to women's clubs. To date thousands of Group Discussion Guides have been sent to these clubs in response to more than 6000 requests from all the forty-eight states. *Each request represents a club, not an individual.*

{5} Hundreds of thousands of women actually waiting to see "Peter Ibbetson." This extraordinary interest can be translated into excellent business by any theatre that goes after the local women's clubs. ***All in all, "Peter Ibbetson" can be summarized as a picture that will repay showmanship effort. The theatre that does a good job of selling it in advance will not have to worry about the gross.

Paramount Pictures

PURCHASE OF 91 STORIES FOR 1935-1936 NEARS AN ALL-TIME RECORD

Only Nine Fewer Than the High Mark of April; Attributed to Openings of Play and Book Publishing Seasons

Harry Sherman, Independent Producer, Negotiates Rights to 25 Clarence Mulford Stories, Outdoor Subjects

September story purchases by Hollywood producers neared the all-time record, 18 companies buying 91 properties, only nine less than the record of 100, established last April. These acquisitions virtually round out completely feature commitments to exhibitors on 1935-1936 contracts.

The unusually heavy story-buying activity last month, quite pronounced in comparison to the average of 56 purchased monthly in 1934-35, is principally attributable to the flood of outstanding material introduced at the opening of the new season a few weeks ago on the dramatic stage and in book publishing. That many of these outstanding manuscripts were quickly absorbed by the studios for film production to further strengthen 1935-36 feature schedules becomes obvious in a study of the purchases made.

Probably the most outstanding deal, numerically, at least, was consummated by the independent producer, Harry Sherman, who negotiated talker rights to some 25 Clarence Mulford stories, six of which will be released through Paramount this season. Other producers participated in the story market in September as follows:

Purchasers	Originals	Magazine Stories	Books	Plays	Sept. Totals
Blystone, John	..	..	1	..	1
Chesterfield	3	..	3	..	6
Columbia	3	..	1	..	4
Conn Prod.	..	..	1	..	1
Duffy, Henry	..	..	..	1	1
G-B	..	..	1	..	1
Invincible	3	1	2	..	6
Mate, Rudolph	1	..	..	..	1
MGM	4	..	4	..	8
London Films (U.A.)	..	..	1	..	1
Paramount	4	2	..	1	7
Pickford (U.A.)	1	..	..	..	1
Pioneer	1	..	..	.	1
Radio	4	..	4	1	9
Sherman, Harry	..	..	25	..	25
20th Century-Fox	5	..	3	..	8
Universal	..	..	2	..	2
Warners	5	1	1	1	8
September Totals	34	4	49	4	91

For the first time in years, published books exceed original stories in the number purchased, the 49 September novels acquired, as against 34 originals, comparing with a 3-to-2 ratio for the past 12 months in favor of the original. The stage continued, along with the magazine, as unimportant sources of supply for the screen. Nor would the published book have outstripped the original in September from the standpoint of the number acquired if Harry Sherman's 25-novel purchase of the Mulford stories had not rocketed that total beyond the usual monthly average of 20 book purchases. Story deals consummated in September compared with other months as follows:

Month	Originals	Books	Plays	Totals
September, 1934	28	40	7	75
October	25	20	6	51
November	39	17	8	64
December	19	19	6	44
January	26	14	7	47
February	21	17	3	41
March	28	15	5	48
April	43	44	13	100
May	23	19	9	51
June	24	19	7	50
July	41	12	10	63
August	21	7	4	32
September	34	53*	4	91
Totals for 13 Months	372	296*	89	757

(*) Including 4 published magazine stories.

September purchases, together with authors' names and the production credits available follow:

Adventures of Jimmy Allen, radio serial, purchased by Paramount, for Jimmy Allen and "Speed" Robertson, with Byron Morgan and Arthur Beck assigned to adaptation.

An American in Paris, original, by Charles S. Belden, purchased by Paramount, for Bing Crosby, to be produced by Benjamin Glazer.

Anchor Man, book, by Fanny Heaslip Lea, purchased by MGM.

Angel of Mercy, original, suggested by an essay of Lytton Strachey's, purchased by Warners, as a possible vehicle for Josephine Hutchinson.

August Weekend, magazine story, by Faith Baldwin, also published in book form, purchased by Chesterfield.

Autumn, play, by Margaret Kennedy, purchased by Henry Duffy.

Before the Facts, book, by Francis Iles, purchased by Radio.

Below the Deadline, original, by Hervey Adams, purchased by Chesterfield.

Brave New World, book, by Aldous Huxley, purchased by Radio.

Bridge of Sighs, original, by Robert Ellis and Horace Mansfield, purchased by Invincible.

Brilliant Marriage, magazine story, by Ursula Parrott, purchased by Invincible.

Buffalo Bill, original biography, by Courtney Riley Cooper, purchased by Paramount, for production by Cecil B. DeMille, who assigned Grover Jones to adapt.

Captains Courageous, book, by Rudyard Kipling, purchased by MGM, for Freddie Bartholomew, with production assigned to Louis D. Lighton.

Death Rides Double, original, by Herbert Asbrook, purchased by Invincible.

Don't Bet on Love, original, by Kenneth Earle, purchased by Radio, for Gene Raymond.

Encore, original, by Oliver H. P. Garrett and Billy Wilder, purchased by Pioneer.

Four Gallant Men, book, by Aidan Roark, purchased by 20th Century-Fox, for production by Sol M. Wurtzel.

Fregoli, book, by Geza Berezeg, purchased by London Film (United Artists), for Charles Laughton.

Garden Murder Case, book, by S. S. Van Dine, purchased by MGM, for production by Ned Marin and Lucien Hubbard, with direction by Edwin L. Marin, and adaptation by Bertram Millhauser.

Getaway, original, by Florence Ryerson and Edgar Allen Woolf, purchased by MGM, for Jackie Cooper, Joseph Calleia, Lewis Stone, Dudley Digges and Jean Hersholt, with production by Harry Rapf and direction by Chester Franklin.

Glorious, original, by Rida Johnson Young, purchased by Warners, for Marion Davies, with adaptation assigned to Casey Robinson.

God's Country and the Woman, book, by James Oliver Curwood, purchased by Warners, for Bette Davis and George Brent.

Goodbye to Yesterday, original, by Lewis Ransom Foster, purchased by Radio, for Gene Raymond.

Here Comes Trouble, original, by J. Robert Bren and Norman Houston, purchased by 20th Century-Fox, which assigned production to Sol M. Wurtzel.

Hidden Alibi, original, by Horace Mansfield, purchased by Invincible.

In the Legion, original, by Jerry Wald and Julius Epstein, purchased by Warners, for Joe E. Brown.

Ivanhoe, book, by Sir Walter Scott, purchased by Radio from Darryl Zanuck, with story treatment by Rowland V. Lee.

Job, book, by Joseph Roth, purchased by 20th Century-Fox, for treatment by Kenneth McGowan and adaptation by Sam Engle.

Kitchen Privileges, book, by Ann Jordan, purchased by Universal, as a possible vehicle for Jane Wyatt.

Legion of Dishonor, original, by Ivan Lebedeff, purchased by Rudolph Mate.

Little Red Schoolhouse, book, by Robert Ellis, purchased by Chesterfield.

Lone Wolf Returns, book, by Louis Joseph Vance, purchased by Columbia.

Love On A Bet, original, by Kenneth Earl, purchased by Radio, for Gene Raymond, to be supervised by Lee Marcus and directed by Leigh Jason.

Lucky Baldwin, book, by C. B. Glasscock, purchased by Universal, for Edward Arnold.

Mind of Mr. Reeder, book (collection of stories), by Edgar Wallace, purchased by Gaumont-British, for George Arliss.

Mob Rule, original, by Norman Krasna, purchased by MGM, for Spencer Tracy, with production assigned to Joseph Mankiewicz and direction to Fritz Lang.

Mother of the World, original, by Helen Mackage Forbes, purchased by Chesterfield.

Mulford Stories; Harry Sherman acquired the rights to all of the Clarence E. Mulford stories, numbering some 25 outdoor romances and "Hop-Along Cassidy" writings, his complete output, to serve as a series of westerns featuring William Boyd and Jimmy Ellison, six being scheduled for 1935-36 release through Paramount "Hop-Along Cassidy," "The Eagle's Brood," "Bar 20 Rides Again," "Hop-Along Cassidy's Protege," "Mesquite Jenkins" and "The Man from Bar 20."

Night Wire, original, by Barry Shipman, purchased by Columbia.

Phantom Clue, original, by Monte Brand, purchased by Chesterfield.

Public Enemy's Wife, original, by P. J. Wolfson, purchased by Warners, as a possible vehicle for Bette Davis.

Puzzle of the Briar Pipe, book, by Stewart Palmer, purchased by Radio, for James Gleason and Helen Broderick.

Ready, Willing and Able, magazine story, by Richard Macauley, purchased by Warners.

(Continued on following page)

Story Purchases of a Month Near All-Time Record

(Continued from preceding page)

Recreation Car, magazine story, by Clarence Budington Kelland, purchased by Paramount, which assigned production to Arthur Hornblow, Jr., for release under the title "Florida Special."

Rhythm of the Range, original, by Marvin J. Hauser, purchased by Paramount, as a possible vehicle for Bing Crosby and Jack Oakie, with Waldemar Young and Harlan Ware assigned to write the script.

Ring Around the Moon, book, by Vere Hobart, purchased by Chesterfield.

Singing Kid, original by Robert Lord, purchased by Warners, for Al Jolson, with direction by Lloyd Bacon and screen play by Warren Duff.

Slight Case of Murder, play, by Damon Runyon and Irving Caesar, purchased by Warners.

Sliver in God's Eye, play, by Mildred Knopf, purchased by Radio.

Tango, book, by Vida Hurst, purchased by Invincible.

Thorndyke Grown, book, by Melton Pontes, purchased by John G. Blystone.

Three Godfathers, original, by Peter B. Kyne, purchased by MGM, which assigned production to Joseph Mankiewicz and the script to Ted Paramore and Manny Seff.

Three Kisses, original, by Ivan Lebedeff, purchased by Mary Pickford (United Artists).

Trail of the Lonesome Pine, play and book, by John Fox, Jr., purchased by Paramount, for production, in Technicolor, by Walter Wanger, direction by Henry Hathaway, and script by Harvey Thew.

Under the Lilacs, book, by Louisa M. Alcott, purchased by Invincible.

Untitled original musical, by Jack MacGowan and Sid Silvers, purchased by MGM, for Clifton Webb, Jessie Mathews and Robert Montgomery.

Untitled original, by Damon Runyon, purchased by 20th Century-Fox.

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Untitled original, by Damon Runyon, purchased by 20th Century-Fox.

Untitled original, by Stephen Vincent Benet, purchased by Paramount.

Untitled "Lone Wolf" novel, by Louis Joseph Vance, purchased by Columbia.

Untitled "Lone Wolf" novel, by Louis Joseph Vance, purchased by Columbia.

Valley of Wanted Men, book, by Peter B. Kyne, purchased by Conn Productions, for Roy Mason and Frankie Darro, with Alan James directing.

Voice of Bugle Ann, book, by MacKinlay Kentor, purchased by MGM.

Volcano, original, by Adele Buffington, purchased by Radio, which assigned John E. Burch to supervise.

White Fang, book, by Jack London, purchased by 20th Century-Fox.

Wooden Crosses, original, purchased by 20th Century-Fox, which assigned production to Nunnally Johnson and adaptation to Joel Sayre.

St. Louis Stock Withdrawn

The St. Louis Amusement Company Class A stock has been withdrawn from the St. Louis Stock Exchange after official approval of the action was received from the Securities and Exchange Commission at the request of the company. There are 21,245 shares of this stock outstanding. The last deal was in 1930.

Court Rules Picture Cannot Be Impounded

Upholding a lower court decision that no court has the right to impound a film in a legal action unless the plaintiff posts a bond adequate to repay the defendant in event of a decision in the latter's favor, the United States circuit court of appeals in San Francisco has directed the release of the impounded Warner picture, "Across the Pacific," an old silent picture starring Monte Blue.

The film was the object of a million-dollar damage suit brought by M. P. Echevaria of Los Angeles, who claimed it was a plagiarized version of his "Milias Filias." The case has been remanded to the lower court to be tried on its merits, which, it was explained, does not prevent the release of the picture.

"Revival" Votes Show Surprising Results

The vote in a contest being sponsored by the Empress theatre in Oklahoma City, Okla., to determine what picture to show during "revival week," has brought out many unexpected turns.

With several thousand ballots already turned in, the William Powell-Myrna Loy comedy mystery, "The Thin Man," and "Cimarron" are leading. Among other pictures getting heavy votes are "Little Caesar," "Smiling Thru," and "Dr Jekyll and Mr. Hyde."

Forbids Sunday Showings

The City Council of Burlington, N. C., at a special meeting last week revoked an ordinance permitting the operation of motion picture theatres on Sunday. The ministerial association of the town has waged such a relentless fight against the ordinance that Alderman Hobby remarked: "If I were running a show of my own on Sunday I would close it in the face of such opposition."

Van Beuren Signs Cartoons

The Van Beuren Corporation has closed a deal with Fontaine Fox, creator of the "Toonerville Trolley" cartoon script, and with the estate of Pat Sullivan, originator of "Felix the Cat," for the right to include these comic strips now appearing in newspapers in the Van Beuren cartoon series. The pictures will be done in Technicolor and will be released in the "Rainbow Parade" group by RKO Radio.

Richmond Promoted

Lou Richmond has been appointed field manager of the independent theatre circuit in New England headed by E. M. Loew. Mr. Richmond, formerly the manager of the National in Boston for the unaffiliated chain, fills the vacancy left by the death of Al Cohen, who was killed in an automobile accident last fall.

Paramount Retains Florey

Paramount has signed director Robert Florey to a new long term contract and his next assignment will be "Rich Man's Son," from an original story by Anne Morrison Chapin and Marian Spitzer. Mr. Florey recently directed Carl Brisson in "Ship Cafe."

20th Century-Fox Nets $1,996,324 In 39 Week Period

Twentieth Century-Fox Film Corporation on Wednesday reported for the 39 weeks ended Sept. 28, 1935, a consolidated net operating profit of $1,996,324 after all charges, including federal income tax. This is $490,111 more profit than the $1,506,213 net for the same period of 1934.

In the third quarter, ended Sept. 28, 1935, the profit was $640,543, or more than double the $306,971 profit for the third quarter last year. The profit for the second quarter of 1935 was $738,974, and for the first quarter $616,806.

On the basis of the 1,369,042 shares of $1.50 dividend cumulative convertible preferred stock outstanding, the profit for the three quarters of 1935 amounts to $1.46 a share. Dividends on this preferred are cumulative from Jan. 1, 1936. After allowing for preferred dividends for nine months the net profits were 38 cents a share on the 1,226,529 shares of common stock outstanding.

Consolidated earned surplus at Dec. 29, 1934, was $3,006,812; after adding the net operating profit for the nine months of 1935 and profits of foreign exchange, amounting to $9,760, and deducting $335,987 of reorganization expenses, the consolidated earned surplus of Sept. 28, 1935, stood at $4,676,820.

Gross income from sales in the nine months totaled $30,402,159. Charged against this were operating and administration expenses, $7,810,308; amoritzation of production costs, $15,758,254, and participation in film rentals, $4,897,364, for a total of $28,465,926.

New Garnett Unit Launches Three

With the appointment of Douglas Hodges as general manager, the newly incorporated Tay Garnett Production Company has begun preparation of stories in Hollywood for its first three pictures: "Singapore Bound," "Jimaneve" and "Man Laughs Back."

Adds Color Cartoons

J. H. Hoffberg Company, Inc., has added a series of color cartoons produced by C. L. Whitehead and George Orth to the 1935-36 product. Seven subjects have been completed. Magna color, controlled by Consolidated Film Industries, is being used.

Theatre Ordinance for Alameda

The City Council of Alameda, Cal., has adopted an ordinance under which the city proposes to regulate motion picture theatres, and at the same time amended the zoning ordinance giving the council power to prevent the erection of additional theatres.

London Studio Swept by Fire

A fire at the Twickenham studio, London, destroyed the old floor, the wall of which collapsed on a railway, causing suburban service to be delayed for several hours.

REMOVAL OF STARS TO AVOID HEAVY TAXES FREELY PREDICTED ON COAST

Gov. of Massachusetts Warns That California's Heavy Income Tax May "Wipe Hollywood Off the Map"

Southern California Publisher Says State Will "Call Hearst's Bluff"; Chamber of Commerce Warns of Florida's Taxes

The motion picture producing industry as represented by Hollywood appears to have been wedged into the middle of the argument between William Randolph Hearst and those whom he displeased by his announcement a week ago that California's high income taxes are compelling him to transfer his permanent address from his native hearth in that state to New York.

There were sharp repercussions of the decision of Publisher Hearst to spend more time away from his expansive San Simeon ranch because of the confiscatory taxes.

Massachusetts' governor, James M. Curley, predicted that the state income tax "may wipe Hollywood off the map."

Louella O. Parsons, Mr. Hearst's Universal Service motion picture editor, added that unless the coast tax laws are repealed or greatly modified the motion picture industry will trek away, leaving California bereft of its largest source of income.

Louis B. Mayer, Metro's production general at Culver City, and president of the Motion Picture Producers' Association, joined the Hearst sympathizers, declaring, "It seems inevitable that others will be obliged to follow Mr. Hearst's action."

Joseph M. Schenck, president of Twentieth Century-Fox, likewise voiced the sentiment that it would not surprise him if prominent motion picture stars decided on taking similar action.

United Press telegraphed from Hollywood that "a general exodus of California wealthy men and women was feared," and added:

"Corollary local fear, and one freely adverted to by Mr. Hearst, was that the film industry might pull up stakes and leave Hollywood, possibly for Florida.

Then the Invitations

This started the anticipated stream of offers to the California film industry to set up their picture-making machinery elsewhere, including Mexico.

Florida invited both the industry and Mr. Hearst to move to that state. Mayor Charles D. White, of Atlantic City, New Jersey, telegraphed to Mr. Hearst and invited him to make his home there. Executives of each of the nine large studios received similar invitations.

Such invitations were received from at least one dozen eastern states when Upton Sinclair ran for governor in California last year on his Epic tax-the-wealth program.

On the other hand, Mr. Hearst was also on the receiving end of attacks from more stalwart native sons of California for his "insolent rebuke" to the state. Manchester Boddy, a Democratic publisher in southern California, predicted that the state would "call his bluff."

CAN'T RUN SHOW WITHOUT 'HERALD'

"I am enclosing you check for $3.00 to pay up the Herald for another year. I don't see how any small town exhibitor could run a show without this paper.

"I am enclosing you reports on some pictures we have recently run both here and at McCracken. . . .

"If I see these reports in print, I may be inclined to break loose and send you some more."

—REGGIE BUXTON,
Strand Theatre, Ransom, Kan.

Mr. Hearst's announcement aroused fear and resentment in California business circles, where the state's power of attracting wealthy men and their money is still seen as a major asset.

Chamber of Commerce Protests

The California Chamber of Commerce, led by business men who like income taxes no better than Mr. Hearst, issued a statement to show that persons with high incomes would pay more in Florida in total state and federal taxes than they would in California.

Everywhere in the state where civic emotion is strong, the booster spirit was aroused.

Mr. Hearst's prediction that others in California will follow his move to evade the high taxes, was followed by the "I told you so" of Mr. Mayer, when Mr. Hearst especially mentioned the drain on the high salaries of motion picture stars.

Governor Curley, arriving in Los Angeles from his native Massachusetts, warned: "Last winter, when I was in Florida, I saw many motion picture people looking for possible sites. The tax now is creating a very serious situation and it will hurt the Los Angeles (motion picture) section tremendously."

Too, Attorney Charles A. Sunderlin, noted California insurance counselor and founder of the Los Angeles Lawyers' Club, predicted that "the state income tax is driving capital to other states."

Louella Parsons further explained that when Mr. Hearst announced that he is going to move from California to avoid being "robbed" by tax collectors, he was expressing the intention of "thousands of others."

Joseph Schenck warned the California administration that "a popular actor can get work anywhere in New York or London." He added that he would "like to move out myself, but I can't go because my work is here; we have millions of dollars tied up in our properties out there and we just can't pack up and leave."

Other large Hollywood producing corporations likewise have large sums invested.

United Press surveyed the Hollywood high-salary situation and learned that "a check of incomes showed that many film men, screen players and wealthy retired easterners might find themselves in the same situation as Mr. Hearst."

Among those who United Press discovered would have to pay from 70 to 90 per cent of their incomes are Louis B. Mayer, Mary Pickford, Wallace Beery, Bing Crosby, Samuel Goldwyn, Irving Thalberg, Norma Shearer, Myron Selznick, Ernst Lubitsch and many others.

Miss Pickford, in Hollywood Wednesday, said the taxes may force her to leave.

"An odd feature of the new tax scare under discussion at the studios," United Press observed, "was that a great many of the highest paid actors were reported refusing work in order to hold their incomes below the surtax point."

"As a case in point," said the news service, "the vacation of Gregory La Cava, director, was mentioned. After making $150,000 in six months, Mr. La Cava was said to have sailed for Europe on a pleasure trip for the balance of the year, despite attractive offers."

The United Press made much of the report that Mr. Hearst would lead the way in an eastward trek, and further reported that he would confine his own motion picture activities, represented by Cosmopolitan Productions (distributed by Warners), to New York.

Treasury Department Denial

From Washington came word, via John O'Donnell and Doris Fleeson, syndicate political writers, that the United States Treasury Department had denied the statement of William Randolph Hearst that it had asked Warner Brothers and Cosmopolitan to make a motion picture showing what happened to tax delinquents.

The Treasury Department's story is that it was asked to cooperate by Warners with the man who wrote the scenario, "Special Agent." The Department did so, a spokesman said, by giving him access to records of the Internal Revenue Department.

Mr. Hearst is expected in New York within the week on his taxless pilgrimage from California and his $25,000,000 San Simeon ranch. He will establish his residence at the Ritz Tower hotel, Park avenue and 47th street. The Hearst Hotels Corporation, one of the publisher's holdings, controls the property.

Duals Now a Frankenstein In Their New England Cradle

Doubles Nowadays Have Scarcely a Friend in That Territory

by BRAD ANGIER
New England Correspondent

New England created double features. But of late, New England has been feeling it has been Frankensteined, that it was easier to start them than to control them.

Certain pioneer exhibitors in New England have remarked in this respect that cash giveaways and other box office bolsters in the premium division should be regarded more seriously than they are at present in many instances, inasmuch as history has a tendency to repeat.

Although New England was the mating ground from which double features sprung and the cradle in which they thrived, an investigation shows the surprising fact that now such billings have scarcely a friend in this territory. And if not here, where? On the other hand, it was freely admitted that the public in these parts is so attuned to double features that in most instances they are a necessary evil. But the intimation is that if there is ever any chance to shove in a wedge in the present situation, perhaps by means of an exhibitors' agreement, that the prevalent policy will be split into two—that is, into single features.

"I wish I could do away with double features," said Richard Rubin, Greater Boston theatre operator and local Allied States officer, "so I could get a chance to use some shorts I bought three years ago! But how? I've used only two singles recently, 'The Count of Monte Cristo,' and 'Gold Diggers of 1935.' Even then, folks came out to the manager's office and wanted to know where was the other feature."

Calls Singles Best

"Singles are best, although a few complain on the shortness of such shows," remarked Charles Koerner, RKO circuit divisional manager in New England. "The competitive situation here was the reason for our using double features at the RKO Boston this summer, after the house dropped vaudeville. We only used them to keep the theatre open. Quality is what counts, and you can't make up with quantity for lack of quality," Mr. Koerner concluded emphatically.

Arthur Howard, business manager of the Independent Exhibitors of Massachusetts, Inc., the key unit of Allied in New England, and Joseph Brennan, executive secretary of the local MPTOA affiliate, declared, however, that their respective organizations plan no move against double features, inasmuch as they believe they are too firmly entrenched in this part of the country.

"With single features, we can grind out seven shows a day and gross much more," added George French, manager of Keith's Memorial, in Boston. "Doubles are necessay in some situations, however. There's some stuff even we can't play by itself. This doesn't mean that such pictures are not good, rather that they of themselves do not possess sufficient entertainment quality to make people feel satisfied. More pictures are entitled to be played single feature than are so booked," Mr. French said.

"Double Features Crazy"

"How much chance is there to get away from double features in the outlying parts of New England? Listen, I can answer that one from personal experience," retorted Philip Bloomberg, city manager for the five Salem Realty Company houses in Salem, Mass. "When Publix operated the Paramount here, I played single features for a year while Lynn (an adjoining city) played doubles. The difference in the comparative grosses was terrific. There was a real checkup for you, too; same pictures, same sort of people."

"The place is so double-feature-crazy that I expect any day to have to tie up Bank Night and Tango, or something of the sort, and have double cash-premium-night," complained another exhibitor. "Why do I use double features, then? Well, I don't like spinach either, but when I was a kid my father used to make me eat it. The public is sort of like my father used to be."

Although the clamor has greatly died down, women's clubs and other organizations in New England have been strongly urging that double features be discarded, this stand being made a moral issue. Yet exhibitors in various local sections reported that the members of these groups, and even some of the instigators themselves, flocked to double-feature theatres when single-feature stands were accessible.

"Double features are here to stay," said Thomas Woodbury, city manager for the Ramsdell Brothers theatre interests in Beverly, Mass., and one of the first exhibitors to waiver from the single standard. "Very few pictures are made today that are worthy of single billing, not with the public so educated in favor of doubles."

"I'm not in favor of double features," said a spokesman of Allied States. "I'm not in favor of block booking, either, nor of percentage pictures. So what?"

Those last two words seem to be the crux of the whole matter. So what!

Clements Now Director

William Clements, who has been in the cutting room of the Warner Bros. studios in Hollywood, has been made a director by Jack L. Warner, head of the studios, and has been assigned to direct "Prison Farm," soon to go into production.

First Division Appointments

Harry H. Thomas, president of First Division Exchanges, Inc., has appointed Joseph W. Bohn office manager in Indianapolis and Sam Haber, formerly with Gaumont British, salesman in Tennessee.

ESTIMATES SPACE 8,000 THEATRES ON DUALS

No less than 8,000 theatres today are showing double features, estimates Edward Golden, sales manager of Republic Pictures. Mr. Golden, now touring Republic's exchanges in the field, added that the tendency is growing in small towns.

In Flint, Michigan, however, exhibitors were preparing to decide whether they will continue enforcing their present agreement to use double bills only on one change a week, or return to the use of duals regularly.

For the first time in months, a Chicago "Loop" theatre has a dual bill, the Garrick theatre playing "Wings Over Ethiopia" and "Here's to Romance," and this despite the citywide exhibitor agreement to refrain from showing two features on a single program.

And in Kansas City, Fox Midwest installed double bills at its Uptown theatre, thus adding to the troubles of independent suburban owners who are already considerably disturbed over the clearance demands of the circuit.

Walter Eberhardt Funeral Is Held

Funeral services were held Tuesday morning at the Church of St. James, the Less, in Scarsdale for Walter F. Eberhardt, author, scenarist and member of the public relations department of Electrical Research Products, Inc. Mr. Eberhardt was found dead from asphyxiation last Sunday morning, in the garage adjacent to his home. Notes found at his side indicated suicide.

Mr. Eberhardt was widely known in industry circles, particularly in Manhattan, where he had served as secretary of the Associated Motion Picture Advertisers in 1924-25, as the organization's vice-president in 1925-26 and utimately as its president in 1926-27. Memorial services were to be held at the AMPA Thursday at the regular meeting in New York.

Following five years of newspaper work in New York, Washington, Cleveland, Duluth and other cities, he joined the publicity and advertising department of Paramount Famous Lasky Corporation and later First National Pictures, where he remained for eight years. Since 1929 he had been connected with Erpi.

He was the author of several mystery stories, including "A Dagger in the Dark" and "The Jig Saw Puzzle Murder." He wrote the novelization of Earl Hudson's screen story, "Sundown," and William B. deMille's play, "Classmates."

Mr. Eberhardt, was born in New York in 1893. He was a graduate of Bowdoin College and served overseas with the Canadian Infantry in 1917-19. He is survived by his wife, the former Harriet Howard Kimball, whom he married in 1925.

THEY LIVED FOR LOVE..
LAUGHED AT DEATH..
FOUGHT FOR GLORY..

RKO

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Adventure leaps to a tingling screen! . . . Feminine hearts stand still! . . . D'Artagnan the Dashing is here! . . . with the beautiful Queen, the glamorous Lady, the seductive woman spy, the scheming Cardinal . . . and all those others who have thrilled the millions of the world in the grandest romance ever written!

WORLD PREMIERE THIS WEEK AT RADIO CITY MUSIC HALL . . . OPENING IN HALF A HUNDRED KEY CITIES FROM COAST TO COAST THIS WEEK AND NEXT!

RADIO'S WONDROUS PRODUCTION OF
NDRE DUMAS' DEATHLESS NOVEL

HE THREE
USKETEERS

with

WALTER ABEL, Broadway stage idol, as the audacious D'Artagnan; **PAUL LUKAS,** heart-breaking screen lover, as Athos; **MARGOT GRAHAME,** English stage beauty, as intriguing Milady de Winter; **HEATHER ANGEL,** as Constance; **IAN KEITH,** as de Rochefort . . . **Moroni Olsen, Onslow Stevens, Rosamond Pinchot, John Qualen, Ralph Forbes, Nigel de Brulier and hundreds of others!**

RKO-RADIO PICTURE. Directed by ROWLAND V. LEE
Screenplay by Dudley Nichols and Rowland V. Lee, Associate Producer, Cliff Reid. Fencing arrangements by Fred Cavens

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DISTRIBUTORS SCORE IN DEFENSE AGAINST U.S. CHARGES AT ST. LOUIS

Witnesses for Warner Brothers, Paramount and RKO Take Stand After Judge Refuses to Direct Verdict of Acquittal

Defendants Win Several Rounds With Opening Witnesses Rebutting Allegations of Conspiracy; U. S. Attorney Fined

Warner Brothers, Paramount and RKO this week opened their defense against the United States Government's criminal indictment anti-trust charges in the St. Louis case, after "a million dollars' worth" of prosecution and defense talent had argued for days over motions for directed jury verdicts of not guilty, which Federal Judge George H. Moore refused.

The defense got off to a good start, scoring several points with their opening witnesses in their effort to rebut the allegations that a conspiracy existed among the three distributors to prevent the St. Louis first-run Ambassador, New Grand Central and Missouri theatres of the Harry Arthur - Fanchon and Marco interests from obtaining sufficient product.

The arguments in support of defendants' demurrers to the Government evidence and motions for directed verdicts of not guilty and to dismiss the indictment opened before Judge Moore Thursday afternoon with a three-hour vigorous discussion of the indictment, the evidence and the law and court interpretation of that law on each question by Frederick H. Wood speaking for the Warner group of defendants individually and collectively.

Before opening his address to the court Mr. Wood presented to Judge Moore a 59-page memorandum brief setting forth in detail various court decisions touching on phases of the case as he and other Warner counsel analyzed it. This brief was signed by James A. Reed, Mr. Robert W. Perkins, and Jeffries, of Simpson & Plummer, attorneys for the defendants.

The motions for a directed verdict of "not guilty" and asking dismissal of the indictment filed on Thursday on behalf of the Warner and Paramount individual and corporate defendants were worded slightly differently from those presented Wednesday afternoon by counsel for RKO Distributing Corporation and Ned E. Depinet. Briefly, they were to the effect that the Government had failed to make out a prima facie case of conspiracy against any of the defendants and that therefore the charges should be killed for all time.

The brief set forth that the rule of law as laid down by the guiding decision in this and all other circuits of the United States courts is that evidence to convict must be "substantial evidence of facts which exclude every other hypothesis but that of guilt," and that the evidence in the case consists of a series of acts each in itself lawful, the making of separate and independent contracts between Warner Brothers and each of the other defendants in themselves wholly lawful, and statements claimed to have been made by certain representatives of but a single company, no two companies being represented at the same meeting, and that neither the court nor jury may consider these as evidence of the alleged conspiracy.

Prior to the opening of the arguments Judge Moore denied motions by Mr. Wood on behalf of Warner Bros. and William R. Gentry of Paramount counsel to strike out certain portions of the testimony against their clients. The Warner motions alone would have deleted some three hundred pages of record while Mr. Gentry sought to strike out testimony concerning conversations by various Warner Brothers and RKO officials given by Harry C. Arthur, Jr., Jack Allen Partington, Thomas M. Dysart, Frederick Kreismann, Joseph Grand, David Levinson, Jacob Chasnoff, John S. Leahy, Clarence M. Turley, Frederick W. Straus and M. A. Rosenthal, declaring no proper foundation had been laid for such testimony.

Judge Moore declined to hear arguments on the motion to strike out, saying such matters already had been gone into fully.

Mr. Wood contended that the Government, in charging conspiracy in restraint of interstate trade and commerce, must prove concerted refusal to deal with the complainants, not that the defendants had individually and independently entered into exclusive contracts for first-run motion pictures, since such contracts of themselves were legal and all such contracts everywhere are of necessity exclusive in their exhibition rights; that the Government must establish guilt beyond substantial doubt, not a mere suspicion of guilt based on conjecture. He cited a recent ruling by the United States supreme court definitely rejecting the socalled "scintilla rule of evidence" formerly relied upon to convict in conspiracy cases. He then called attention to Judge Sandborn's decision in the Union Pacific case that the trial judge must direct a verdict of acquittal if the evidence permits of any other hypothesis but that of guilt, and that this rule is now universal.

He then proceeded to show that Warner Brothers had a legal right to lease the Shubert-Rialto and Orpheum theatres, to exhibit their pictures therein and also to contract for RKO and Paramount pictures, and to take the various steps they had taken to protect their equity in the Ambassador, Missouri and New Grand Central theatres and to endeavor to have their reorganization plan adopted in preference to that finally accepted by the bondholders.

He pointed out that the supreme court repeatedly has held that every man has the legal right to engage in any kind of business and the fact that his exercise of that right may restrict and even destroy the business of another does not make his action unlawful. He also said that courts have ruled that the buyer and the seller may choose the persons with whom they do business and may also make a requisite of their purchase that the seller may not do business with another competing concern. In this connection he said that the fact that the opening of the Shubert-Rialto and Orpheum theatres by Warner might have hurt the business of the Fanchon & Marco houses and that the contracts with RKO and Paramount may have limited the pictures available for the Fanchon & Marco houses, was not enough to prove conspiracy in restraint of trade. He said that the Government had not proved or attempted to prove that the Warner Brothers had more pictures than were needed for the Shubert-Rialto and the Orpheum. He stressed that no law compels any business man to build up the business of his competitor.

In support of his contention that Warner Bros., like Fanchon & Marco and any other business man or corporation, had the right to lease theatres in St. Louis or in other cities, and go into the business of exhibiting motion pictures, Mr. Wood cited numerous legal decisions, including the findings of Judge Manton in Federal Trade Commission vs. Paramount Famous-Lasky Corporation.

"In passing," Mr. Wood said, "it may be said that it does not appear and is not contended that Warner Bros. bought more pictures for the theatres it opened in St. Louis than were reasonably required for the operation of these two theatres which it leased and had a clear right to lease.

"The lawfulness of this conduct on the part of Warners is in no wise dependent upon the effect which it may have upon the business of either a present or potential competitor: If so obvious a proposition needs support in the cases, we refer to the following:

"It was said in Federal Trade Commission vs Curtis Publishing Company, 260 U.S. 568:

" 'Effective competition required that traders have large freedom of action when conducting their own affairs. Success alone does not show reprehensible methods, although it may increase or render insuperable the difficulties which rivals must face.'

'It was said by Judge Manton in Federal Trade Commission vs Paramount Famous-Lasky Corporation (57 F. (2d) at p. 157):

" 'The respondent is not required under the law to so conduct its business that every competitor may conduct his with an equal degree of success according to his size and importance.'

"Every business man, whether buyer or seller, has a legal right to choose his own customers for good reasons, bad reasons, or no reasons at all; that is, a buyer may determine from whom he shall buy and a seller may determine to whom he shall sell. This equally obvious proposition would not seem to require the citation of authorities. Since, however, we have a few at hand, it may not be inappropriate to call attention to them." (He then cited numerous court rulings of this long-recognized right of buyer and seller.)

Continuing, he said: "This rule has been applied by the circuit court of appeals for the Second Circuit to the motion picture business in Federal Trade Commission versus Paramount Famous-Lasky Corporation (57 Fed. (2d) 152 (1932), in which the court said at p. 156:

" 'A distributor of films by lease or sale had the right to select his own customers and to sell such quantities at given prices or to refuse to sell at all to any particular person for reasons of his own.'

"In the exercise of this right inherent in both buyer and seller to choose their own customers, either the buyer or the seller may declare his intention not to deal with the other if the other deals with his competitors or fol-

(*Continued on following page*)

DUTY TO PROTECT INTERESTS CITED

(Continued from preceding page)

lows any other course of action not to his liking, and this irrespective of the effect of a contract made as a result of such declarations or threats, if they may be termed threats, upon the business of such competitors.

"Even if, therefore, the Government should be able to show that the effect of Warner Bros.' entering the business of exhibiting motion pictures in St. Louis through the leasing of theatres for that purpose, made it difficult or, indeed, even impossible (which is not claimed) for the lessees of the Ambassador, Missouri and New Grand Central theatres to do business, or should be able to show that either Warner Bros. or the companies from which they bought motion pictures, or all of them, were conscious that such would be the effect, this would be of no significance.

Must Show Conspiracy

"In order to establish a charge of conspiracy to restrain trade it is necessary and essential to establish the existence of a confederation or conspiracy upon the part of Warner Bros., with the distributors of motion pictures with which it dealt to prevent the lessees of the three theatres from getting pictures, not merely as the result of contracts or a course of action separately determined upon by the three separate business interests as being good business, but it is necessary to distinctly prove a definite confederation, conspiracy, or agreement to act in concert for the purpose of depriving the lessees of any pictures. This the Government has utterly failed to prove by any evidence, since conspiracy or agreement to act in concert cannot possibly be implied from the mere fact of two sales, no matter what disastrous results may come to the competitors of the buyer by reason of their inability to obtain the same pictures.

"The supreme court of the United States has clearly pointed this out in Binderup versus Pathe Exchange (276 U. S. 291). Contrary to Mr. Hardy's statement, there was never any finding in this case that the motion picture companies concerned had been guilty of the acts charged. In the district court the complaint was dismissed upon the opening statement. The supreme court merely held that the district court should not have dismissed upon the opening statement. When the case was tried a verdict was directed for the defendants.

"At page 312 of its opinion the supreme court said:

" 'It is doubtless true that each of the distributors, acting separately, could have refused to furnish films to the exhibitor without becoming amenable to the provisions of the act, but here it is alleged that they combined and conspired together to prevent him from leasing from any of them. The illegality consists, not in the separate action of each, but in the conspiracy and combination of all to prevent any of them from dealing with the exhibitor.'

"The only other acts committed by Warner Bros. as disclosed by the evidence, consisted of various steps which it took to protect its large investment in the companies owning the buildings in which the Ambassador, Missouri and New Grand Central theatres were situated, including the bonds on the properties. All these steps were taken in connection with the reorganization of the owning companies. There is no evidence and no claim that any of the other defendants participated in such acts or were to have any interest in the buildings if Warner Bros. succeeded in its efforts to protect its interest there in the reorganization.

COUNSEL FOR U. S. IS FINED FOR CONTEMPT

A shouted "That's a damn lie" cost Harold L. Schilz of Government counsel a $25 fine for contempt of court on Friday. Judge George Moore was deaf to appeals by defense counsel that the court remit the fine, as it would be "a blot on the career of a young lawyer."

Instead, the judge, declaring that he would not tolerate such conduct, directed Mr. Schilz to rise and apologize, and then assessed the fine.

"Warner Bros. had a lawful right to attempt to protect its interests. In fact, it was the duty of those in charge of the operations of the company to endeavor to do so for the protection of their own stockholders and bondholders. The evidence fails to disclose that Warner Bros. attempted in this effort to take advantage of anybody or that the proposals which it made were unfair to the bondholders or to anybody else.

"In substance, the evidence as to those efforts is that Warner Bros. attempted to work out a reorganization plan with the bondholders and at the same time give to Warner Bros. a chance in the long distant future to salvage some part of the losses which it had sustained by reason of the financial difficulties into which those properties had fallen. An examination of the Warner plan completely negatives any attempt upon the part of Warner Bros. to overreach the committee, and the Government apparently makes no contention that it did. However, had Warner Bros done so, the methods that were employed for the purpose of inducing the committee to agree to its plan would and could have no effect upon interstate commerce."

"Putting the Screws to Warner Bros."

Taking up the various statements credited to various Warner Bros., Paramount and RKO officials in conversations with outsiders, Mr. Wood said that the courts have repeatedly held that "the existence of a conspiracy cannot be established against an alleged co-conspirator by evidence of acts or declarations of his alleged co-conspirators done or made in his absence."

In connection with Herman Starr's declarations in the conferences with the Bondholders Protective Committee, Mr. Wood said that it was apparent the committee was "putting the screws" to Warner Bros., as they had a perfect right to do, and that Mr. Starr, when it became apparent that Warner Bros. was not to be taken into the reorganization plan, made it very clear that his company did not propose to be forced out of St. Louis or to submit to the monopoly of existing first-run theatres by Fanchon & Marco, but would open its own theatres and continue in the exhibition field locally.

Mr. Wood contended that Mr. Starr had a perfect legal right to say everything that was credited to him at various times and that the manner in which he uttered the words did not change the legality.

He said that the United States supreme court in various rulings has clearly demonstrated that in a case consisting merely of a contract or contracts to restrain trade it is not permissable for the Government to charge conspiracy to restrain trade. The reason is that where the conspiracy involves the same combination or community of purpose of two persons essential to the transaction itself, then the substantive offense cannot be turned into a conspiracy. In short, where the cooperation of two persons is essential to a transaction, such as signing a contract for motion picture film, they cannot be charged with conspiracy, he said.

Touching on the evidence against the various individual defendants in the Warner group, Mr. Wood pointed out that the sole evidence against Harry M. Warner was the statement credited to him by witnesses Frederick W. Straus and M. A. Rosenthal, that Mr. Warner had declined their offer to intervene in the St. Louis situation, as Warner Bros. was making money with the Shubert-Rialto and Orpheum and was perfectly satisfied with its St. Louis setup, and the further statement that Mr. Starr had authority to represent the company in St. Louis. He added that the mere fact that Mr. Warner was president of the company was not sufficient convict him of conspiracy, nor to hold him for any unlawful acts that Mr. Starr or any other employee may have committed.

Mr. Wood contended that a review of all the evidence in the Government's case and consideration of the laws applying revealed that the Government had failed to make a *prima facie* case of conspiracy and that therefore Judge Moore should direct a verdict for the defendants and dismiss the indictment.

The Government's arguments against the defense move for acquittal were made Friday afternoon by Dwight I. Savage and Russell Hardy, special assistant to the attorney general, after pleas for the motion in the morning by Mr. Gentry for the Paramount companies, Samuel W. Fordyce for George J. Schaefer, Paramount vice-president and general manager, and Mr. Leisure on behalf of RKO Distributing Corporation and Ned E. Depinet.

While Mr. Leisure was presenting his argument an incident occurred that compelled Judge Moore to assess a fine of $25 for contempt of court against Harold L. Schilz of Government counsel. Mr. Schilz, without rising from his chair, shouted, "That's a damn lie," when Mr. Leisure stated that the Government has failed to return a carbon copy of an RKO letter that had been used before the federal grand jury last January.

Judge Moore directed Mr. Schilz to arise and apologize to the court, which he did, and then assessed the fine. Later Mr. Leisure and other defendant counsel led by James A. Reed sought to have Judge Moore remit the fine, as it would be a "blot on the career of a young lawyer," but the court said that the fine would not be remitted, as the court could not tolerate such conduct on the part of an attorney.

Mr. Savage, for the Government, without the oratorical presentation of Mr. Wood, presented a very thorough discussion of the Sherman and Clayton acts in their relationship to the case at the bar, citing numerous court decisions to support his chief contention that

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WITNESS DEFENDS WARNER ACTIONS

(Continued from preceding page)

the fundamental purpose of the law is to secure equality of opportunity to every individual engaged in interstate commerce and to prevent the evil effects of any combination or monopoly that might interfere with such opportunity.

Answering Mr. Wood's contention of the previous day that the Schechter case, the most recent of the United States supreme court, had shown that the fact that an article may have been incidentally a part of interstate commerce was not sufficient to bring an action under federal statute. Mr. Savage said that a contract signed in New York for motion pictures to be shown in St. Louis was clearly interstate commerce. He said that a conspiracy is rarely susceptible of proof by direct testimony but of necessity must be shown or inferred from circumstances such as acts done.

Mr. Hardy, for the prosecution, said that his clients were not Fanchon & Marco and the bondholders' protective committee, but the Government of the United States, and that the gentlemen that had figured in the situation in opposition to Warner Brothers were merely Government witnesses. Then with picturesque adjectives that carried him all the way from China to the diamond fields of South Africa, with a stopover in Ethiopia to predict the outcome of the Italian invasion of that domain, he proceeded to analyze the testimony that had been given against the various defendants, both corporate and individual, to support his contention that nothing they did in furtherance of the alleged combination against Fanchon & Marco and the bondholders' protective committee and even the United States district court for the Eastern District of Missouri could support any presumption of innocence. He touched on the size and power of Warner Brothers and the comparative smallness of Fanchon & Marco, to prove his contention that Warner Brothers had not only made the threats credited to the company but was able to carry through such threats.

Wood Replies

In the morning Mr. Wood of Warner counsel had replied at some length to the scholarly presentation of the law made Friday by Mr. Savage, and also to the address to the court made by Mr. Hardy. Mr. Wood contended that under the undisputable rule of law, as interpreted by various court decisions, statements and acts of one alleged conspirator made in the absence of his alleged co-conspirators could not be used against them unless and until the existence of such conspiracy had been shown by independent evidence. He said from 90 to 100 per cent of Mr. Hardy's argument should be disregarded because he had confined himself almost exclusively to the various conversations that had been testified to during the trial.

As usual, Wood and Hardy indulged in some very pointed personal discussions somewhat aside from the proceedings, but in the absence of specific objections were given free rein in that regard by the court.

Judge Moore's decision denying the demurrers and dismissal motions was handed down on Monday. Without giving any reasons for his decision, the court overruled each petition.

THREE LEGAL ACTIONS ON TRADE PRACTICES

Legal actions involving trade practices beclouded the film horizons in three centers this week.

At San Antonio the Allied Theatre Owners of Texas decided to concentrate upon a program of seeking anti-trust prosecutions in the territory by the Department of Justice at Washington, on behalf of members of the association. At the convention a week ago a budget of $12,000 was set for the year.

In connection with the anti-trust action filed several months ago in federal court, Newark, by Ledirk Amusement Company, large distributors discussed defense procedure at a gathering of attorneys Friday in the offices of the Motion Picture Producers and Distributors of America. The argument of Warner Bros. and Twentieth Century-Fox that the court lacks jurisdiction in their cases will be heard soon.

Reports that the Independent Theatre Owners Association has begun serving papers in its long-threatened suit against large distributors, charging forced tying-in of short product with features, follows word that the association is seeking the indorsement of Allied Theatres of New Jersey for federal intervention through Attorney General David Wilentz to halt trade practices considered inimical to the exhibitors' interests.

Then Warner Bros. took up the defense, placing Sam B. Jeffries, local Warner attorney, on the stand.

Mr. Jeffries related Warners' interest in Skouras Bros. Enterprises and St. Louis Amusement Co. in addition to giving a full analysis of the various reorganization plans the company had submitted to the bondholders' committee for the Ambassador, Missouri and New Grand Central. He also told the court and jury how the bondholders had "walked out" on an oral agreement reached with Warner Bros. on Sept. 18, 1933.

Mr. Jeffries testified that at this conference the bondholders' group and Warner Bros. had a complete understanding on a reorganization plan which required that Warner Bros. put up $400,000 fresh capital with which it would get control of the new company. He said that David Levinson, attorney for the bondholders' committee, had been authorized to draft the plan agreed upon, and although several matters not discussed at the September 18 meeting were included, Warner Bros. did not object because they were considered minor.

Mr. Reed questioned the witness at some length on the management and ownership of the Ambassador, Missouri and New Grand Central and St. Louis Amusement Company. Mr. Jeffries said that in February, 1934, Tom K. Smith was receiver for the three theatres, which were then operated by Spyros Skouras and Clarence M. Turley, who also had possession of the St. Louis Amusement circuit.

Koplar Again Mentioned

He said he had been a director, but had resigned in January, 1934. He also told of the Blake-Skouras Bros. Enterprises and Shea-St. Louis Amusement Company receivership suits, adding that Elsie Probstein, one of the petitioners, was a sister of Harry Koplar; that Nat Koplar, another petitioner, was a brother of Harry Koplar, who, he alleged, was behind the moves.

In 1929, Warner Bros. owned 5,000 shares of Skouras Bros. Enterprises stock, and at the time an intervening petition in bankruptcy was filed, controlled about 96 per cent of the stock, he said. This company owned 51 per cent of St. Louis Amusement Company, Mr. Jeffries declared, and Warners afterwards bought from Mr. Koplar 14,000 shares in the St. Louis Amusement circuit. Several other purchases of St. Louis Amusement stock were made, which gave Warners 40 per cent of the company. Combined with Skouras Bros. Enterprises interest, the total virtually amounted to 91 per cent.

Mr. Dysart, the Warner attorney said, acquired the Ambassador and New Grand Central by foreclosure in January, 1934, as chairman of the bondholders' committee, which held an original first mortgage on the two properties totaling $4,500,000. Mr. Jeffries was not permitted to discuss the mortgage situation regarding the Missouri when Mr. Hardy was sustained in an objection on the ground that the document itself was the best evidence. After a bit of quibbling between Reed and Hardy the former Senator then produced certified copies of documents, including the mortmortgages on the three buildings.

Testifies on Mortgages

Mr. Jeffries testified that the first mortgage on the Ambassador and New Grand Central was for $4,500,000, later reduced through payments to $4,050,000. The second mortgage was for $1,075,000 and later reduced to $800,000. The third mortgage was $1,000,000, which Warners held. The first mortgage on the Missouri was for $2,000,000.

The witness said he knew of the setup from Mr. Arthur's testimony and again Mr. Hardy intervened, stating that the first Government witness should have been cross-examined on this.

Mr. Reed remarked, "I'll address myself to the court and his honor's wisdom." To which Judge Moore replied, "I don't know about that."

Mr. Jeffries said that during the latter part of August, 1933, when the two receivership suits were out of the way, he began to negotiate with the bondholders' committee, recalling a meeting in Chicago that month and a later meeting on September 18 in his office attended by Mr. Starr, Abel Carey Thomas, Dysart, Levinson and himself.

The local Warner legal representative then recited some of the variations put into the plan by the bondholders which were not agreed upon at the conference. Warner Bros. wanted the agreement to run 15 years and the committee

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KOPLAR FIGURES IN DEFENSE ROUND

(*Continued from preceding page*)

insisted on making it 10. The oral understanding on exemption of accumulated interest on the bonds was for the first two years. The committee reduced this to the first 12 months only. That 25 per cent of the money deposited in a sinking fund be paid to the new corporation annually was not changed, nor was the insurance provision or setup of the trustees, the witness said.

Four Warner Representatives

Warner Brothers was given four representatives on the board of trustees, Mr. Jeffries stated, because it would not put up the $400,000 unless it could have 60 per cent of control. Reorganization expenses, plus the amount of money the non-depositing bondholders would get out of the foreclosure sale price was to be paid by Warners. It was agreed Warners would put up $50,000 in escrow in a bank on account of the purchase price of participating certificates, the balance to be paid on delivery. At first a Chicago bank was named, but this was changed to a St. Louis institution. Skouras Bros. Enterprises guaranteed the old bonds, Mr. Jeffries said.

Other provisions were that the committee should get 40 per cent of the authorized stock in the new company, Warners was to have an option to operate the Missouri, for which the company would get a 5 per cent management fee and no capital expense should be reduced from the gross receipts in determining net profit.

Mr. Jeffries said Mr. Levinson never submitted the draft to him, but to Mr. Dysart, who personally changed it so that the committee would be in control for 15 years without putting up a penny. Warners, who were to deposit $400,000 with the committee, were to get nothing, he said.

Asked about the Allen L. Snyder bid for the three theatres, Mr. Jeffries said he had heard about it sometime in January, 1934, shortly after which he conferred with Dysart and inquired if Koplar was connected with the deal. Mr. Dysart replied he was not dealing with Koplar and all negotiations were with Snyder. Mr. Jeffries added that on February 19 he saw Mr. Koplar, who told him that he would not interfere with Warners trying to get control of the St. Louis Amusement Company. On February 22 the Warner attorney visited Mr. Thomas and Mr. Starr in New York and was advised Warners were drawing up a new reorganization plan, he testified.

"We did not say we would keep F. & M. from getting pictures," the witness said. "We did say that Arthur would not get Warner product and that he may not have enough films for the three houses." He denied Mr. Starr called F. & M. "fly-by-nighters." What Mr. Starr did say, the witness testified, was that Mr. Snyder and F. & M. were "not experienced enough financially to carry out so great a responsibility."

Relieving the witness for a while, Mr. Reed read to the jury Warners' proposal, dated March 8, 1934, to the bondholders' committee. This, however, was for the Ambassador and New Grand Central, the Missouri being covered by a separate deal. Both were submitted to Mr. Dysart by Mr. Jeffries on March 15, it was stated.

Warner Brothers on Tuesday scored another important victory when Judge Moore reversed himself and permitted Mr. Reed, for the defense, to introduce testimony relating to Harry Koplar's suits against two companies in which Warners were financially interested, in rebuttal to inferences brought out by the Government on examination of its witnesses.

COURTS MAY ADOPT RECORDS ON FILM

Dean Edward T. Lee, of the John Marshall Law School in Chicago, this week hailed a new sound device capable of reproducing instantly the voices of trial witnesses in courtrooms, as "the last link in the chain of communication."

The sound can be synchronized with motion pictures and the two reproduced before the reviewing tribunals, and thus be a more impressionable of earlier proceedings than the printed record now in use.

The machine will be demonstrated shortly before the Chicago Bar Association for approval as a court instrument.

Mr. Reed was interrogating Sam B. Jeffries, on the stand for a second day, in connection with a conference which he had with members of the bondholders' committee of the Ambassador, Missouri and New Grand Central on August 3, 1933.

After the question of admitting references to Mr. Koplar had finally been settled by Judge Moore, the witness gave reasons why Warners couldn't negotiate with the bondholders' committee. He said it was because of the suits pending before Referee Barker, who later made a report describing the actions as "brought to extort money from Warners, that they were blackmail suits and all charges of mismanagement and misconduct on the part of Warners were unfounded, untrue and quite the reverse."

The referee found, Mr. Jeffries said, that Warners had successfuly, honestly and efficiently operated St. Louis Amusement Company and Skouras Brothers Enterprises.

"Our hands were tied," the local Warner attorney said he told the committee, "in the reorganization of two companies in which we were interested because of the litigation. It was held the suits were brought for the purpose of destroying Warners and this had been confirmed by the court."

The Koplar charges in a petition were also decided in favor of Warners, Mr. Jeffries declared. Mr. Koplar claimed Warners had paid $200,000 to union help which shouldn't have been paid, but the referee found, it was stated, the companies had a contract with the musicians at the time sound displaced theatre orchestras which had to be paid.

The entire Tuesday morning session was devoted to a reading of Warners' reorganization plan for Central Properties by Counsels Reed and Wood. After the reading was completed, Jeffries explained the difference between this plan and that discussed at Mr. Dysart's office on June 6.

When Prosecutor Hardy objected to Defense Counsel Reed's questioning the witness in connection with what he had told Harry C. Arthur about Mr. Koplar and the trouble Warners experienced with him, he was sustained. This, however, occurred just before noon recess when the prosecutor charged Mr. Reed with working up to an impeachment of the government's first witness. The ex-Senator denied the intent and produced testimony in which Mr. Arthur testified he was not informed about the trouble.

Mr. Jeffries, continuing on the stand on Wednesday, testifying under cross-examination by Assistant Attorney General Hardy, took direct issue with several Government witnesses who had testified concerning alleged threats made by Mr. Starr at various conferences with the bondholders' protective committees in connection with the plans for reorganization of the Ambassador, Missouri and New Grand Central theatres.

Among the statements Mr. Jeffries denied were made were reflections on the financial responsibility of Fanchon and Marco, that "If Fanchon and Marco attempt to operate these theatres it will be just too bad for them," and alleged threats that Warner Brothers would prevent Fanchon and Marco and Allen Snyder obtaining sufficient pictures to operate the houses.

The witnesses who Mr. Jeffries disagreed with included Thomas N. Dysart, chairman of the bondholders' protective committee, but he made it very clear that he was not attempting to question Mr. Dysart's honesty or integrity.

"I am quite sure that I am correct in my statement as to what Mr. Starr said, and that Mr. Dysart is mistaken. What Mr. Dysart said may have been his conclusions based upon what Mr. Starr said," Mr. Jeffries said in response to a question by Mr. Hardy.

When Mr. Hardy demanded to know what explanation the witness had to offer for the difference in his and Mr. Dysart's testimony, counsel for the defense objected, but Judge Moore said the witness might answer. Mr. Jeffries replied: "Mr. Dysart is just simply mistaken."

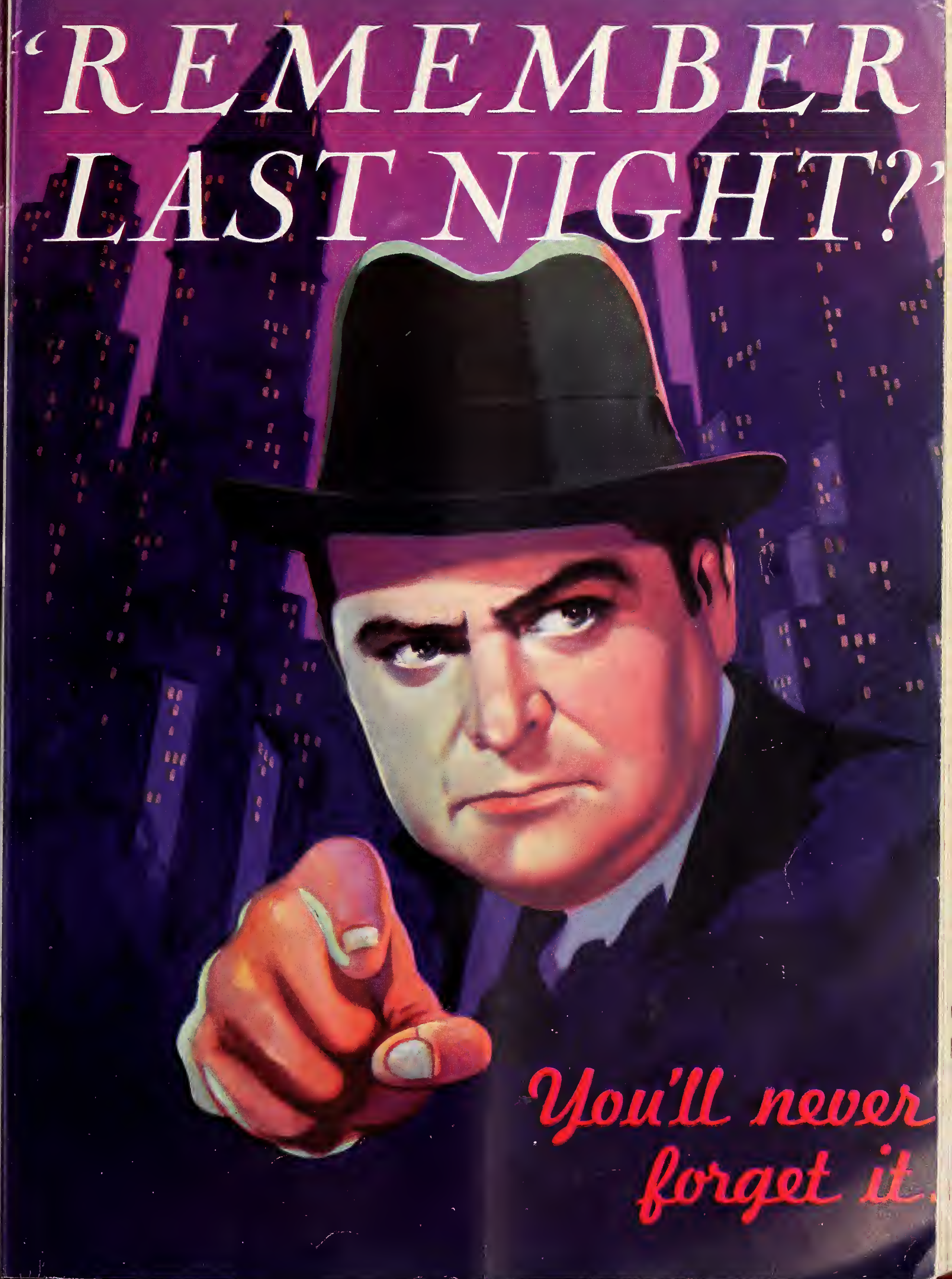
"Does the same thing apply to the various other statements made by government witnesses about Mr. Starr?", Mr. Hardy asked.

"Yes," was the reply. He then explained that he had been through all of Warner Brothers St. Louis troubles, commencing with the Koplar suits and that he thought his memory of what had transpired at the various conferences was "awfully good but I don't want to brag."

Defense Sustained

Mr. Hardy then sought to place Mr. Jeffries in the position of attempting to impeach the testimony of Mr. Dysart. But Senator Reed and other members of defense counsel objected saying that the defense has not questioned Mr. Dysart's reputation for truth and veracity and that the witness had not attempted to do so, and that it was simply a matter of two witnesses having a different recollection of what had been said at a meeting they both attended. Judge Moore sustained the defense, ruling Mr. Dysart's veracity had not been questioned.

Mr. Jeffries proved a better witness on cross-examination than he had on direct, and in response to various questions by Mr. Hardy succeeded in telling the jury that Warner Brothers in all their dealings with the bondholders' protective committee had acted in good faith, had not attempted to block the committees, and that he was not attempting to question the good faith of the bondholders' committees although he did believe they had used bad business judgment in accepting the 10 year Snyder leases in preference to the Warner Brothers reorganization plans.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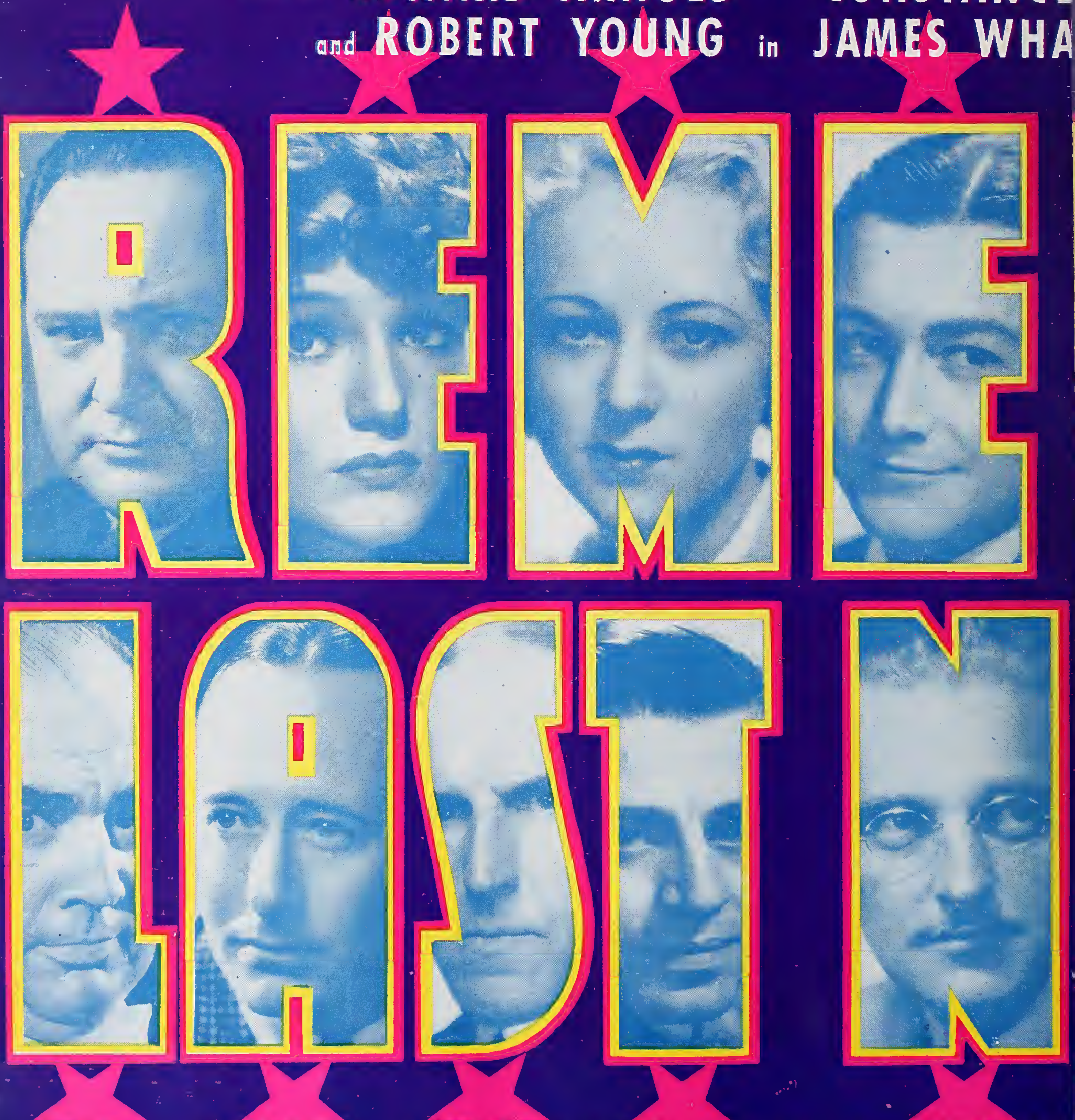

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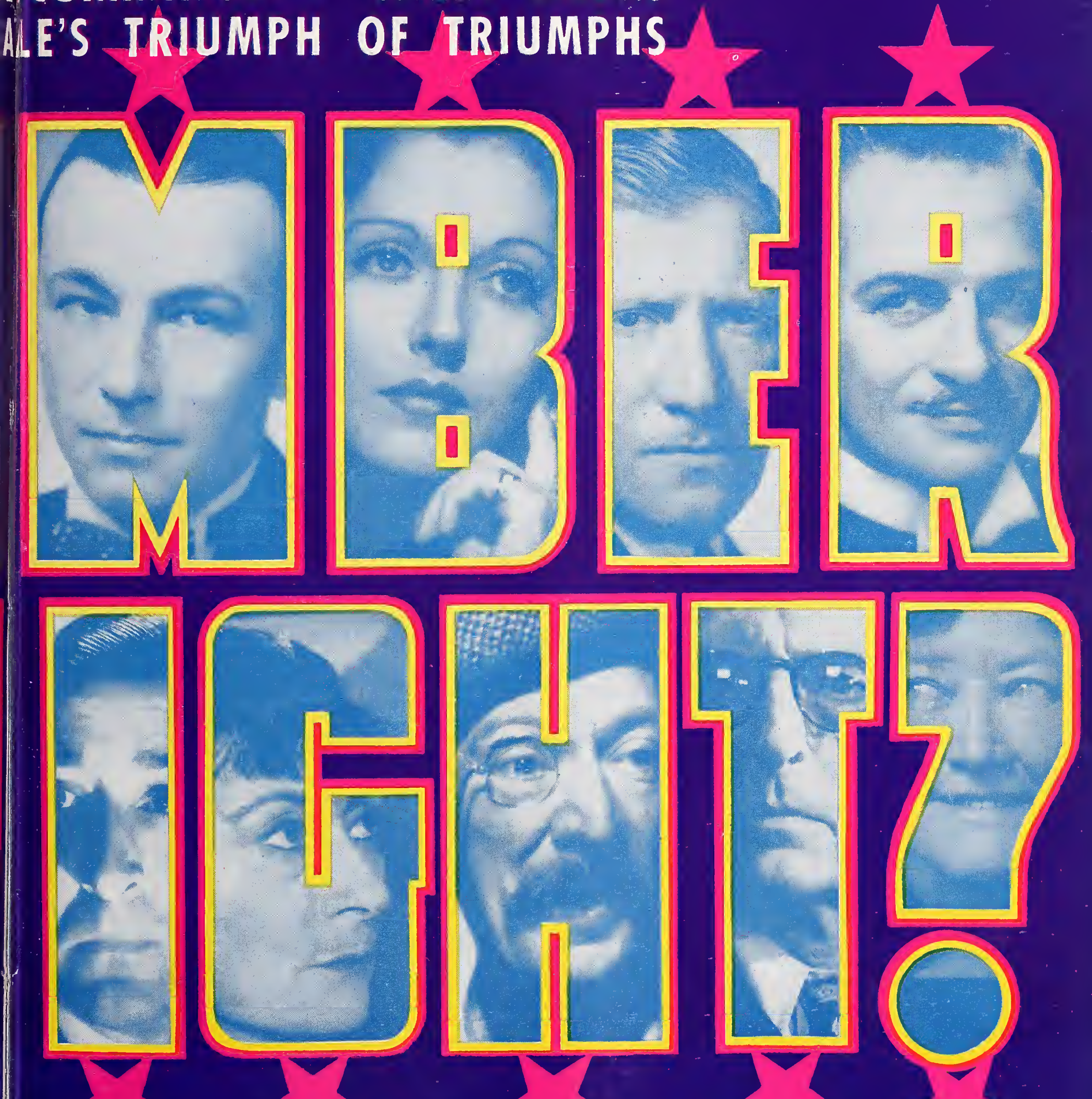

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Russian Delegates Feature Closing Session of SMPE

The closing day's session of the Society of Motion Picture Engineer's thirty-eighth semi-annual convention at the Wardman Park hotel in Washington late last week was given over largely to the industry in Russia. Soviet film executives described Soviet expansion plans.

J. C. Frayne presided at the final session. A paper was read by E. I. Sponable of Twentieth Century-Fox, who discussed elimination of the splice noise in sound films. E. C. Wente of the Bell Telephone Company recounted the contributions of telephone research to sound recording and reviewed his own investigations. A non-directional moving-coil microphone was described by L. W. Giles of the same laboratories.

"In 1935 the Soviet cinema industry's own factories will produce about 300,000,000 feet of cinema film of all kinds, which is 53 times greater than in 1931," said V. I. Verlinsky, head of the Amkino Corporation, distributors of the Soviet product in America. "During this year the number of studios in the U.S.S.R. increased to 19, with a total output of 300 full-length pictures. The Soviet film industry has grown to enormous proportions, employing 150,000 persons. With 32,000 theatres in the union now, it is planned to have a total of 70,000 by the end of 1937."

Professor A. F. Chorine, who directs all motion picture technological work in Russia, extended an invitation to attend a conference of engineers in Moscow next spring in conjunction with the cinema festival.

"Great interest," said Professor Chorine, "is being shown in a movement to bring sound pictures to the remotest corners of Siberia, to sections of the north and to Turkestan, and also to the reading rooms of collective farms."

Vote Shows Audiences Favor Single Feature

The Plaza Theatre, New York, which caters to Park Avenue trade, has announced the first results of its pool on dual features and the ballots show that out of 857 returned, only 120 voted for twin bills while 737 voted for the single picture policy.

In Flint, Mich., on the other hand, exhibitors will meet soon to decide whether they will continue their present agreement to use but one double bill a week.

James M. Minter, owner of the Ritz and Family, has said he would ask exhibitors to discuss the matter, but indications are, however, that the agreement will not be renewed.

FWC Gets Pasadena House

Fox West Coast Theatres has taken over the Tower, Pasadena, from the California Amusement Company, owned by Ray Miller and Robin Rowley, in exchange for the circuit's Pasadena. The Tower was recently transferred to the California Amusement Company by Ben Berinstein and B. H. Lustig.

ANIMATED CARTOON SATIRIZES NEW DEAL

The New Deal is being satirized with an animated cartoon in Philadelphia this week at a "Safeguard the Constitution" exhibition organized by the "Sentinels of the Republic," the organization which led the successful fight against the "pink slip" amendment to last year's Income Tax Law.

Headed by Raymond Pitcairn, attorney and archiect, the sentinels are presenting a free continuous movie at the Garrick Theatre entitled "The Amateur Fire Brigade—A Parable of the New Deal."

The picture will be taken on a tour of key cities following its run in Philadelphia.

Clayton Sheehan Resigns Foreign Post With Fox

Clayton P. Sheehan has resigned from his position of general foreign sales manager of Twentieth Century-Fox, a post he held for twelve years. Mr. Sheehan still had some time to serve the company under the contract he held, but he explained the agreement had been settled on terms "mutually satisfactory."

His successor will not be named for some time, Sidney R. Kent, president, said. Walter Hutchinson, managing director for Fox in England, is reported as a likely successor to Mr. Sheehan. Mr. Hutchinson is scheduled to visit New York early next year. He has been with the Fox organization fifteen years. Meanwhile, Irving A. Maas, who has been assistant to Mr. Sheehan, is in charge of the department.

Mr. Sheehan's resignation had been expected in reports that he would join his brother, Winfield Sheehan, who withdrew as Fox production head last July, in a new affiliation not yet made.

Up to the time of his resignation, Mr. Sheehan had been in the employ of Twentieth Century-Fox and its predecessor, Fox Film Corporation, for eighteen years. He joined the company immediately following his graduation from Harvard University, becoming Buffalo branch manager, then district manager for New York State and finally entering the foreign department.

Goodwins Made Director

Les Goodwins, screen writer now acting in "Husk" for RKO Radio, has been promoted to director. His first assignment will be a two-reel subject under the supervision of Lee Marcus.

Supreme Completes Two

Supreme Pictures Corporation in Hollywood has finished two westerns starring Bob Steele. The films are "No Man's Range" and "Alias John Law." A. W. Hackel produced the pictures.

Chance Games Increasing in Several States

Despite opposition on several fronts, chance games in theatres are gaining ground, particularly in major cities, reports from the field indicate this week. In New York the powerful Loew circuit has tried "Broadway Handicap Night" with success. In Cleveland a large increase of Bank Nights followed a recent favorable court decision. Fox Midwest Theatres installed Bank Night in thirteen of its houses in Greater Kansas City. In Connecticut and Wisconsin gains also were shown.

B. & K. Drops Screeno

In Chicago, on the other hand, the Balaban & Katz theatres have dropped Screeno after a checkup showed that the game did little to increase attendance or total grosses. Indications pointed to a loss of favor by the various "prize nights" at most of the houses despite the recent adoption of Sweepstakes by the State-Lake theatre on the Lopp.

The Booklyn Palace theatre introduced "Broadway Handicap Night" last week and brought out the largest crowd the house has had in years. As a result of the succesful inception there, other Loew houses are reported preparing to introduce the stunt. Screeno, which is being offered in other houses of the chain, will be continued, it is believed, and will not be discarded for a substitute.

Twenty houses in Cleveland are now using Bank Night and about 100 in Northern Ohio since the recent court decision that the game does not constitute unfair competition and a number of houses are making plans to introduce Sweepstakes to their patrons.

Fox Midwest Uses Bank Night

Thirteen Fox Midwest houses in Greater Kansas City, including the first-run Uptown, began using Bank Night last week. The circuit is operating the promotion on a pool arrangement whereby patrons may register at any theatre and win by attending any other Fox house.

In Bridgeport, Conn., the Loew organization has purchased Bank Night for the Globe and Screeno for the Lyric. It is also reported that five other Bank Night contracts are being considered over the Poli New England circuit, including the Bijou, New Haven. This is Loew's first venture into any special inducement plan other than amateur and stage shows in this territory.

In Madison, Wis., the state attorney general's office has notified District Attorney William M. Gleiss that free distribution of cards bearing numbers which entitle holders to prizes is not a lottery. The question arose over the policy of a Monroe theatre's giving away money once a week to the holder of the lucky number.

Despite a restraining order prohibiting authorities from interfering with Bank Night programs, granted by the superior court at the request of Affiliated Enterprises, police in Indianapolis late last week arrested Mark G. Margolis, operator of the Rivoli, and Urban Anderson, former manager, charging them with operating a lottery. The drive was ordered following a riot at the Rivoli over an alleged conspiracy in the drawing for a Bank Night prize.

Botsford to Produce

A. M. ("Bots") Botsford has been made a producer at the Paramount studios in Hollywood under Harold Hurley and has been placed in charge of thirteen pictures. He was formerly assistant to Henry Herzbrun.

SHOWMEN'S REVIEWS

This department deals with new product
from the point of view of the exhibitor
who is to purvey it to his own public

Thanks a Million

(20th Century-Fox-Zanuck)

Comedy

Exactly what the title says is just what voices of pleased exhibitors and audiences should echo unanimously when this picture is presented. It's sock amusing entertainment from start to finish. The showmanship-exploitation availability is so plainly apparent in every phase that even the most thoughtless cannot help but see it. It is a combination of entertainment and commercial elements dually providing buyer and seller with the most desired essentials—personalities, rib-tickling comedy, farce drama, lilting catchy music, topical timeliness, appealing human love interest, finely mounted production quality, smartness of direction in handling dialogue, action and situations, specialty features, a unique racing-singing anticlimax and a surprise finale.

"Thanks a Million" is a story of a new kind of political campaigning, but it's not an ordinary political story. For a plot: Fred Allen sells gubernatorial candidate Raymond Walburn's campaign managers the idea of using his stranded band troupe as a crowd-drawing ballyhoo. Voters flock in amazing numbers to hear this new kind of bushwhacking, lured by the charm of Dick Powell's singing and the class of the supporting show. Walburn's addiction to the juice of the forbidden fruit proving too much for his sponsors to stand, they sidetrack him and put Powell up in his place. Enters the eternal triangle with Mrs. Boss Krueger trying to do a little philandering to drive a wedge between the sweethearts, Powell and Ann Dvorak. Comes Powell to put the blast on his new found friends, exposing his candidacy as just another trick of the same old boodlers to grab the spoils. Follows his finding of the fleeing Ann Dvorak and the singing-race to get to the state line as a whole horde of motor cops are in hue and cry, and the hilarious finale when Powell finds that despite his revealing tirade he has been elected governor.

That's the story, but quite naturally it cannot picture all the fun and frolic. Not by any means does it describe the heart-touching romance of Powell and Miss Dvorak. Nor does it tell of any of the fun in dialogue and action by Fred Allen, Patsy Kelly and Raymond Walburn. Nor does it reveal the drama of the conniving politicians, Alan Dinehart, Andrew Tombes, Edwin Maxwell and Paul Harvey or their opposition party rival who import Paul Whiteman and his band and Ramona as an offset to Powell's stunt. Nor does it tell of Margaret Irving's disillusionment when Powell takes her for what she says she is. At the same time, the story cannot tell anything of the hilarious singing and acting contributions of The Yacht Club Boys and Benny Baker. It doesn't include mention of Powell's singing "Thanks a Million," "Sittin' High on a Hilltop" and "I've Got a Pocketful of Sunshine," numbers to regale audiences and matched by the trio rendered by the Yacht Club Boys.

As the show is comedy, all fun and laughter, with only a couple of serious moments, it's the kind of entertainment patrons should enjoy. As soon as the first few who see it start talking, the rest should follow. But there's no need to wait for or depend upon word-of-mouth advertising. The picture undoubtedly will be in the air, people awaiting it expectantly long before it is played. While everything required to bring them in in large numbers is at anyone's disposal to be used in all the old and every new showmanship way, there's no justification for getting over-confident. Plenty of work will be required to let potential patrons know all the entertainment this has in store for them. The more convincingly they are told the better returns should be.—McCarthy, Hollywood.

Produced and distributed by Twentieth Century-Fox. A Darryl F. Zanuck production. Directed by Roy Del Ruth. Screen play by Nunnally Johnson. Photographed by Peverell Marley. Art director, Jack Otterson. Film editor, Allen McNeil. Costumes by William Lambert. Sound, Eugene Grossman, Roger Heman. Musical direction, Arthur Lange. Musical numbers: "Thanks A Million," "Sittin' High on a Hilltop" and "I've Got a Pocket Full of Sunshine," sung by Dick Powell; composer, Arthur Johnston; lyricist, Gus Kahn. "Maid of New Orleans" played by Paul Whiteman and Band; sung by Ramona and the King's Men; melody by Arthur Johnston; lyricist, Gus Kahn. "Sugar Plum" sung by Ann Dvorak and Patsy Kelly; composer, Arthur Johnston; lyricist, Gus Kahn. "The Alphabet Song," "Square Deal Party" and "Ridin' Over Hill and Dale," sung by Yacht Club Boys; words and music by Yacht Club Boys. P.C.A. Certificate No. 1545. Running time, when seen in Hollywood, 86 minutes. Release date, November 1, 1935. General audience classification.

CAST

Eric Land (A Crooner in Lyman's Troupe)	Dick Powell
Sally Mason (A Dancer)	Ann Dvorak
Ned Lyman (Leader of the Vaudeville Troupe)	Fred Allen
Phoebe Mason (Sally's Dancing Partner)	Patsy Kelly
Paul Whiteman and Band with Ramona	
Judge A. Darius Culliman (Candidate for Governor)	Raymond Walburn
Rubinoff	Rubinoff
Yacht Club Boys	Yacht Club Boys
Tammany (Drummer in the Lyman Band)	Benny Baker
Mr. Glass (A Politician)	Andrew Tombes
Mr. Kreuger (Boss of the Square Deal Party)	Alan Dinehart
Maxwell (His Lieutenant)	Paul Harvey
Mr. Casey (Another Politician)	Edwin Maxwell
Mrs. Kreuger	Margaret Irving
Governor Wildman (Opposition Party)	Charles Richman

Ship Cafe

(Paramount)

Romance with Music

Well produced, sticking closely to the theatrical recipes that make for mass entertainment, this picture offers much to amuse patrons and much to occupy showmanship inclinations. With action the outstanding quality, the story is a smartly contrived comedy romance built about a unique situation. While embellished with specialty music and dancing, emphasis is continually focused on comedy.

Essentially, although the idea is not thoughtlessly shoved to the fore, the yarn has a distinctive he-man quality. Preserving this character, comedy contrast and musical interludes together with the appeal of on-again-off-again love interest so color the feature that there is a coherent diversity of amusement to please the fancies of varying tastes.

Presented in a manner that creates the impression that something unlooked for is always going to happen, the picture follows through on this idea by having plenty that is unanticipated occur to capitalize nicely the amusement-exploitation value of these qualities.

The story is that of a singing stoke hold coal heaver whose fiery temper and hatred of a dainty nickname both get him into a peck of trouble and make him a prized night club attraction. Jailed following a coal shovel swinging duel, the result of someone calling him Dimples, Briny gives Anderson the job of bouncer in his Ship Cafe. Falling in love with star entertainer Ruby, a straight romance that has its comedy counterpart in the antics of Briny and Molly, Anderson becomes a singing success while pinch-hitting for Davis. His old nemesis, the Countess, gets him into another jam, this time with champ Rocky Stone, an incident which, while great for the cafe's business, changes Anderson's outlook. Apparently falling hard for the Contess, though only trying to do what Ruby has urged him, he accepts her bid to become the big shot of a swank club which a friend of hers is to open. But as the Countess only makes a gigolo of him, Anderson, following a satirical ribbing by Ruby and Molly, walks out on the arrangement. Wanting only the freedom of the wind-blown sea, he makes his way back to renovated Chip Cafe to be enthusiastically welcomed by Briny. But in the meantime his second mate's papers have arrived and as he gets a job on a sailing vessel, Ruby, who realizes he is passing out of her life forever, rushes after him, only to be dunked in the ocean a couple of times before she winds up in his arms.

In the picture audiences will see a heretofore unrevealed Carl Brisson, a fact acceptable to showmen also, as his part here does more for him as an attraction than any of his previous pictures. While he has several songs to please those who like his singing, the he-man character of his role, which in its romantic angle has a human interest twist, justifies his being given much publicity attention. Other players, mainly Arline Judge, William Frawley and Inez Courtney, should be given the benefit of intensive plugging.

In general a brand of publicity that establishes the picture as something vividly new and different in the line of fast moving entertainment looks to be the medium that will arouse most interest. There's plenty with which to work and segregating the values that will have most local influence should bring the best results.—McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Harold Hurley. Directed by Robert Florey. Assistant director, Vernon Keays. Original screen play by Harlan Thompson and Herbert Fields. Music and lyrics by Ray Nohle, Harlan Thompson and Lewis E. Gensler. Sound, A. W. Singley. Film editor, James Smith. Art directors, Hans Dreier and Earl Hedrick. Photographed by Theodor Sparkuhl. P.C.A. Certificate No. 1612. Running time, when seen in Hollywood, 73 minutes. Release date, November 1, 1935. General audience classification.

CAST

Chris Andersen	Carl Brisson
Ruby	Arline Judge
Countess Boranoff	Mady Christians
Briny O'Brien	William Frawley
Eddie Davis	Eddie Davis
Molly	Inez Courtney
Rocky Stone	Grant Withers
Donovan	Harry Woods
Dancing Teacher	Lita Chevret
Sue	Beulah McDonald
Donald	David Newell
Gerald	James Murray
Slim (Bartender and Waiter)	Irving Bacon
Harry (Pianist)	Fred Warren
Jimmy	Douglas Blackley

Turn of the Tide

(British National Films)

Sea Drama

First feature of a new British unit, "Turn of the Tide," promises well for its producers, who have certainly struck a new story note and, in the technical sense, achieved a definite and original success. Box office appeal does not reach the same standard, the dramatic values being overweighted by a background excellent in itself but possessing "documentary" rather than entertainment appeal.

The story traces the development of a feud between two families of fishermen on the Yorkshire coast. The Fosdycks have been established in the village for generations; the Lunns only recently have come from another village twenty miles away, and are called "foreigners." Feeling is further embittered by the fact that the newcomers are progressive, fit a motor engine to their boat and go out after catches which the others are afraid to attempt. Old Isaac, head of the Fosdycks, is most bitter against the Lunns and threatens to turn his granddaughter, Ruth, out of his house when she falls in love with young John Lunn. In the end, however, the lifeboat salvages a stranded steamer, the Lunns and Fosdycks agree to pool their prize money and buy a steam trawler and the old man is made captain and withdraws his opposition to the love match.

The sea scenes are magnificently done, with the relief of the stranded steamer a high spot, and throughout there is an authenticity of atmosphere which is facinating if one is content to accept a cross-section of life in a primitive community as substitute for more conventional plot values.—ALLAN, London.

Produced by British National Films. American distribution not determined. Directed by Norman Walker. From the novel "Three Fevers," by Leo Walmsley. Running time, 80 minutes. General audience suitability.

CAST

Isaac Fosdyck	J. Fisber White
Tindal Fosdyck	Moore Marriott
Luke Fosdyck	Wilfred Lawson
Ruth Fosdyck	Geraldine Fitzgerald
John Lunn	Naill Macginnis
Marney Lunn	John Garrick
Henry Lunn	Sam Livesey
Amy Lunn	Joan Maude

Paddy O'Day

(20th Century-Fox)

Comedy Drama

Clean and attention holding, this music tinged comedy drama stacks up as a pleasing entertainment and showmanship feature. It's the story of a little girl, played by a little girl, in which the comedy is always light and gay, the drama just dramatic enough in its power to stimulate suspense and the interluding music and dancing just effective enough to assure proper balance. Well written, capably directed, with all the players, particularly the star, contributing convincing performances, the show moves evenly and spots its various punches just where they will do most good.

Traveling alone to America, little Irish colleen Jane Withers makes friends with a group of Russians, Tamara, Popuska and Momuska, during an entertainment in the ship's steerage. Landing, the child is heartbroken to find that her mother is not there to meet her and that something has happened to prevent her leaving the ship. A comedy situation contrived to effect her escape from Ellis Island, the child encounters various entertaining adventures in making her way to the house in which her mother was employed. Despite the warnings of the icy maiden ladies, Flora and Emma Ford, and the fears of butler Benton, Dora takes the child in and tells her that her mother is dead.

More comedy, including a wild chase featuring the Ford cat and Jane's dog, finally lands the child in Ray Ford's room. Taking her to heart at once, he issues instructions that the little lady is to be treated as one of the family. Come Mischa and Tamara, seeking news of the child, only to have Mischa in a sparkling comedy sequence make a different man of moss-backed Ray.

Moving into the Cafe Petrovitch, in which Ray has become a very modern-minded partner, Jane is the featured member of a group of Russian entertainers as the immigration officers finally catch up with her to deport her. But Officer McGuire has a heart big enough to overcome his sense of duty and when he suggests that if someone adopts the child she can stay, Ray and Tamara reveal that they have been married and that they will make the child theirs.

Not only does the production make available the worth of a good and interesting story for showmanship purposes, but it features little Miss Withers in several singing and dancing numbers; Rita Cansino is similarly presented, and Pinky Tomlin in a specialty song number, while a surprisingly pleasing comedian is uncovered in George Givot. Given the benefit of an aggressive campaign, the show has attractive qualities to offer.—MCCARTHY, Hollywood.

Produced by Fox Film. Distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Directed by Lewis Seiler. Screen play by Lou Breslow and Edward Eliscu. Music by Harry Akst and Troy Sanders. Lyrics by Sidney Clare and Edward Eliscu. Song, "Changing My Ambitions," by Pinky Tomlin. Photographed by Arthur Miller. Art director, Duncan Cramer and Lewis Creber. Dances staged by Fanchon. Film editor, Al De Gaetano. Costumes, Helen Myron. Sound recorder, Al Bruzlin. Musical director, Samuel Kaylin. P. C. A. Certificate No. 1665. Running time, when seen in Hollywood, 73 minutes. Release date, January 21, 1936. General audience classification.

CAST

Paddy O'Day	Jane Withers
Ray Ford	Pinky Tomlin
Tamara Petrovitch	Rita Cansino
Dora	Jane Darwell
Miscba	George Givot
Immigration Officer McGuire	Francis Ford
Aunt Flora Ford	Vera Lewis
Aunt Jane Ford	Louise Carter
Benton	Russell Simpson
Popushka Petrovitch	Michael Visaroff
Momushka Petrovitch	Nina Visaroff

Born to Gamble

(Majestic)

Drama

The effect of an inherited gambling taint on four grandsons of a western gambler is the provocative theme of this picture, which may be used for exploitation purposes. The gambler is killed in a duel as the result of his last bet. His daughter marries and has four sons who inherited the gambling urge with disastrous consequences. One of the sons is lost with the Lusitania, after taking passage on the doomed liner on a bet. Another is murdered by a bootlegger's gang. The third commits suicide after losses in the stock market, and the fourth, in avenging the death of his murdered brother, is involved in the killing of a notorious gangster. The mother dies brokenhearted, and the father is haunted by the tragedies.

Adapted from Edgar Wallace's "The Greek Poropulos," this picture has some very dramatic movements and the cast turn in some very meritorious performances. Emphasis on the name of Edgar Wallace is indicated in the selling campaign. And, as mentioned, there is the question, "Can a fondness for gambling be inherited?" The cast is headed by Onslow Stevens and includes such well known players as H. B. Warner, Maxine Doyle, Eric Linden, Lois Wilson, William Janney and Ben Alexander.

Stevens plays a dual role, that of the western gambler and the fourth son, who finally succeeds in ridding himself of the betting habit, easing his aged father's last days. The direction keeps the picture moving at a lively pace and photography is good.

H. B. Warner, wealthy clubman, in his contention that settling any controversy by gambling is futile, draws from the history of his family to prove his point. He describes the untimely death of his father-in-law as the result of a bet in Colorado in the 1860's. Warner tells of his marriage to Lois Wilson, the gambler's daughter, and their four sons. As youngsters his sons had been constantly in hot water, betting with the neighbors' children and even playing dice in the nursery.

As they grow to manhood the gambling urge became stronger. Paul the first born (Ben Alexander) forges his father's name to checks. Fred (William Janney) is expelled from college for organizing a football betting pool. Shame and humiliation break the mother's heart, and a few years later she dies. Warner gathers the boys together once a year at a dinner to honor the anniversary of their mother's death. It is at one of these dinners that we find Alexander, an aviator, planning to sail on the Lusitania and enlist in the Lafayette Esquadrille. He chooses the Lusitania to win a bet with a friend. Janney is a broker in Wall Street specializing in shady deals. Earl (Eric Linden) has just obtained a loan of $5,000 as his contribution towards a bootlegging career. Henry (Onslow Stevens) is still at college.

Stevens, the only one of the boys of more sober mien, changes completely after Linden is murdered. Frequenting the race track and drinking a good deal, he becomes a friend and partner of a notorious gangster. Fixing prize fights and wrestling matches, the partnership thrives financially. Betting all on one of the supposedly fixed fights, the gangster is cleaned out. He accuses Stevens of double cossing. Stevens retaliates by accusing the gangster of the death of Linden. The gangster is shot by an unknown person while arguing with Stevens. Stevens is accused but is acquitted. Stevens takes charge of his father's piano business and saves it from bankruptcy, after which he marries Maxine Doyle.—MOONEY, New York.

Produced and distributed by Liberty. Producer, M. H. Hoffman. Directed by Phil Rosen. Story, continuity and dialogue by E. Morton Hough. Suggested by "The Greek Poropulos" by Edgar Wallace. Associate producer, M. H. Hoffman, Jr. Photography by Gilbert, Warrenton. Production manager, Rudolph Flothhow. Film editor, Mildred Johnston. Recorded by Harold Bumbaugh. P. C. A. Certificate No. 970. Running time, 65 minutes. Release date, July 10, 1935. Adult audience classification.

CAST

"Ace" Cartwright Henry Mathews	Onslow Stevens
Carter Mathews	H. B. Warner
Cora Strickland	Maxine Doyle
Earl Mathews	Eric Linden
Paula Mathews	Lois Wilson
Fred Mathews	William Janney
Paul Mathews	Ben Alexander
Al Schultz	Lucien Prival

His Night Out

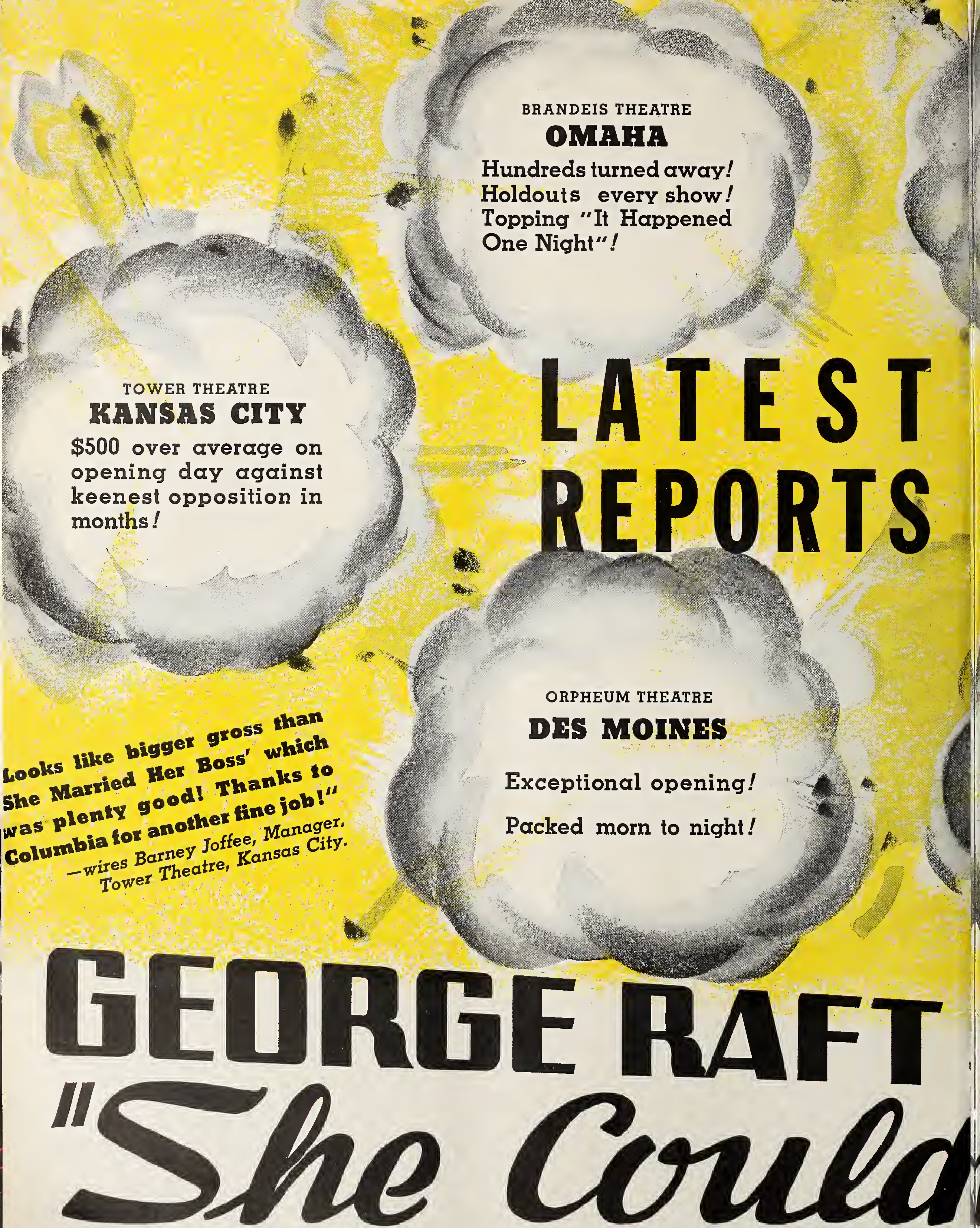
(Universal)

Comedy

Hokum comedy, featuring a player whose forte is this brand of entertainment, "His Night Out" is promising as both an engaging audience attraction and an interesting showmanship feature as well. With the widely known name of Edward Everett Horton as its keystone, a campaign assuring patrons that the picture should afford them some of the merriest moments ever enjoyed can easily be adapted. Material for this is found in significance of the title, entertainment worth of story content, prestige of supporting players and merit of supplementing production values.

Horton's role is characteristic. He is a jittery purchasing agent deathly afraid of his boss, Robert McWade, and timidly in love with office girl Irene Hervey. Also he has an imaginary illness which leads him to sample all cure-all pills and become easy meat for quack doctors.

Simultaneously with McWade's preparing for a merger and having a fortune in the safe with which to put the deal through, Horton is victimized into believing that he has only a few months to live. His troubles fade, however, when he learns that his sweetheart's little brother needs an expensive operation, which Horton, secretly heroizing himself, guarantees. Then, believing his days are numbered, he embarks on a grand spree with Irene that amazes even his frugal heart. In the meantime, McWade's bonds are stolen. Irene thinks that's



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Hundreds turned away!
Holdouts every show!
Topping "It Happened One Night"!

LATEST REPORTS

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KANSAS CITY

$500 over average on opening day against keenest opposition in months!

ORPHEUM THEATRE

DES MOINES

Exceptional opening!

Packed morn to night!

Looks like bigger gross than She Married Her Boss' which was plenty good! Thanks to Columbia for another fine job!"

—wires Barney Joffee, Manager, Tower Theatre, Kansas City.

GEORGE RAFT

"She Could

vith **WALTER CONNOLLY • BILLIE BURKE •** *Directed by Tay Garnett*
a B. P. Schulberg production

FOX THEATRE

DETROIT

Smash Opening! Standing five deep at all shows!

ORPHEUM THEATRE

SAN FRANCISCO

Way above average! Reaction tremendous!

FROM SEVEN TEST ENGAGEMENTS . . . AS COLUMBIA'S NEW LAUGH HIT SWINGS INTO BIG-GROSS ACTION!

PALACE THEATRE

CINCINNATI

Topping money marks of the biggest pictures!

ORPHEUM THEATRE

NEW ORLEANS

First day beats "One Night of Love" by $400!

"Fast modern entertainment with big laughs! We dated it into Los Angeles Paramount immediately after seeing it!" —*wires Marco.*

JOAN BENNETT

n't Take It"

A COLUMBIA PICTURE

how Horton got his money, and to protect him, confesses to the theft. To shield her, Horton confesses that he's the culprit. His jailing galvanizes Miss Hervey into action.

Now comes a comedy gangster atmosphere, with Miss Hervey doing a little inside investigating. Gangster Jack LaRue, who stole and has the hot bonds, becomes convinced that Horton is in cahoots with his rival in crime, Arch Robbins. To complete his coup, LaRue bails Horton out, but is unable to get any information out of him after a thorough beating up. The gangster gets identities mixed up, and in the hokum, action, laugh-packed anticlimax, Horton not only puts the finger on the thieves but surprises himself by recovering the bonds. Follows the happy romantic ending, the discovery that the supposed invalid is healthy and the promise of swell job that assures married life being a beautiful thing.

One of those pictures to which ordinarily not much attention is devoted, a smart adaptation of what is provided can be expected to win the average patrons. Build for big first presentation audiences and word-of-mouth advertising should be highly beneficial to subsequent shows.—McCarthy, Hollywood.

Produced and distributed by Universal. Associate producer, Irving Starr. Directed by William Nigh. Photographed by Edward J. Snyder. From a story by Charles Christensen. Art director, Ralph Berger. Screen play by Doris Malloy and Harry Clork. Film editor, Daniel Mandell. Assistant director, Phil Karlstein. Sound supervision, Gilbert Kurland. Gowns by Brymer. Editorial supervision, Maurice Pivar. Music score by Franz Waxman. P. C. A. Certificate No. 1566. Running time, when seen in Hollywood, 72 minutes. Release date, October 21, 1935. General audience classification.

CAST

Homer	Edward Everett Horton
Peggy	Irene Hervey
Davis	Robert McWade
Ferranza	Jack LaRue
Trent	Willard Robertson
Dr. Kraft	Oscar Apfel
Lola	Lola Lane
Nurse	Virginia Howell
Dr. Singer	Jack Norton
Jimmie	Billy Burrud
Dryer	Rollo Lloyd
Gardner	Jack Carnevale
Lanky	Ward Bond
Beef	Dewey Robinson
Parsons	Theodore Von Eltz
Spanner	Arch Robbins
Bodyguard	Charles Regan
Policeman	Jack Kennedy
Detectives	Eddie Chandler and George Cleveland

Also, Clara Kimball Young, Jack Mulhall, Priscilla Lawson. Nan Grey and Diana Gibson.

Transatlantic Tunnel

(GB)

Drama

An inkling of what the future may hold in store for the English speaking nations, primarily England and America, is contained in this dramatic picture. Produced with foresight and vision, the production definitely gives the exhibitor something to talk about and to sell. The building of a tunnel between London and New York, entirely credible due to the excellent direction of Maurice Elvey, is the gigantic undertaking of the future carried to its completion after heartbreaking and almost insurmountable odds. Then, too, there are pictured other fancied devices in accord with the times to come, television and aircraft similar to the autogiro of today, but capable of spanning the Atlantic swiftly and comfortably, depositing its occupants in the heart of a city.

A sequence, as novel as it is powerful, shows Congress and Parliament meeting simultaneously in Washington and London with the President of the United States addressing both Congress and Parliament and the Prime Minister of England in a similar situation made possible by television. Walter Huston portrays the President, and George Arliss, the Prime Minister.

The cast is headed by Richard Dix and includes Leslie Banks, Madge Evans, Helen Vinson, C. Aubrey Smith and Basil Sydney. Dix is here in the vigorous type of role which has brought him his widest following. He is cast as a hard driving, relentless engineer interested only in the completion of his brain child, the tunnel. Leslie Banks portrays Robbie, associate engineer and close friend of Dix.

Dix conceives the project of building a transatlantic submarine tunnel linking New York with London. A group of international financiers agree to back him. The project begins with two crews working toward each other, one from the New York end and one from London. With danger everywhere, the work goes on, driven by the relentless will of Dix. Dix's wife (Madge Evans), jealous of the demands made on Dix by the tunnel and of rumors linking him with the daughter of one of his financial backers, leaves him. Dix, unaware of the true situation, blames his friend Banks.

Death, tragedies and finally manipulation of the stock market, which causes a crash in Tunnel stocks, stop work temporarily on the tunnel. With the help of Helen Vinson, who intercedes on behalf of Dix, one of the backers agrees to put more money into the project. With the recommencement of the work, Dix's son joins the tunnel workers. Nearing the meeting point, the radium drill, boring through the ground, encounters a seething submarine volcano. Hundreds are killed, including Dix's son. The tragedy reunites Dix and his wife and friendship with Banks is restored.

Showmanship values in the picture are many, but emphasis on its uniqueness and the possibility of it happening in the future, plus capitalizing on the drawing power of Richard Dix and the featured names of the cast, seem to be the best selling factors. It is a picture with appeal for adults and youngsters alike.—Mooney, New York.

Produced and distributed by GB. Directed by Maurice Elvey. Adapted from the novel by Bernhard Kellerman. Screen story, Kurt Siodmak. Scenario and dialogue, L. du Carde Peach. Additional dialogue, Clemence Dane. Photography, G. Krampf. Editor, Charles Frend. Art director, E. Metzner. Recordist, M. Rose. Musical director, Louis Levy. P. C. A. Certificate No. 0710. Running time, 94 minutes. Release date, October 27, 1935. General audience classification.

CAST

McAllen	Richard Dix
Bobbie	Leslie Banks
Ruth	Madge Evans
Varlia	Helen Vinson
Lloyd	C. Aubrey Smith
Mostyn	Basil Sydney
Grellier	Henry Oscar
Mary	Hilda Trevelyan
Harriman	Cyril Raymond
Geoffrey (grown up)	Jimmy Hanley
President of the U. S.	Walter Huston
Prime Minister of England	George Arliss

I Found Stella Parish

(Warner)

Drama

This is a drama of mother love, a story of devotion, fear, sacrifice, heartache and, finally, inspired triumph. Keyed to a serious human interest pitch, its emotional appeal is aimed directly at arousing the most sympathetic sensibilities. Essentially it is a woman's picture, yet its other principal ingredients—romantic love interest and novelly contrived mystery—give it a character for general audience attention if the values are properly established.

While certain phases and incidents can be adapted to ballyhoo exploitation, the fundamentals are such that can be most efficiently commercialized through carefully thought out and sincerely worded advertising and publicity copy. Though a child plays an important part in the story's development, the subject matter is probably a little too deep for immature minds and thus of little interest to juveniles. Sold, however, as an adult attraction, the full force and power of the theme can be made evident.

In the beginning Stella Parish is the most beloved actress appearing on the London stage. Adored by millions, dear to the heart of her producer, Stephen Norman, all her thoughts are devoted to the welfare of her child, Gloria, whose existence she has kept a close secret, trusting the knowledge only to nurse Nana. At the height of her triumph comes the menace of her estranged husband, blackmail bent, threatening to wreck every illusion and dream that is dear to Stella.

To escape it, to protect the child more than herself, Stella flees. Norman, shocked at the disappearance of his great star, calls upon newspaper man Lockridge to aid him in finding her. Interluded by a bit of action aboard a transatlantic liner, Lockridge, through Gloria, is sure that he is on the trail of Stella. In New York, a newspaperman at heart but gradually falling in love with the disguised Stella, he is still on the trail of a sensational story. Comes the blow off when Lockridge's story, publicized in in England, is flashed back to America, which gives Stella the impression that the friend she had trusted had been playing with her affections just to get a sensational yarn.

Revealing herself as what she actually is supposed to be, a pardoned but innocent murderess, in the meantime putting the child out of her life, she becomes a theatrical sensation, but as yesterday's flaming headlines grow cold she gradually sinks lower and lower in the profession scale, eventually becoming a side attraction to a cheap burlesque show. There she is found by Norman, who convinces her that the British want her back. Set in the role from which she fled, she is fearful of what will happen, until looking out from the wings she sees little Gloria sitting in a loge. The inspiration of her presence enables her to give a performance eclipsing any previous appearances. With England's theatregoers at her feet, she finds happiness and love with Lockridge.—McCarthy, Hollywood.

Produced and distributed by Warner-First National. Directed by Mervyn LeRoy. Assistant director, Bill Cannon. Photographed by Sid Hickox. Art director, Robert M. Haas. Film editor, Wm. Clemens. Screen play by Casey Robinson. From a story by John Monk Saunders. Gowns by Orry-Kelly. Musical director, Leo F. Forbstein. P. C. A. Certificate No. 1550. Running time, when seen in Hollywood, 78 minutes. Release date, November 16, 1935. Adult audience classification.

CAST

Stella Parish	Kay Francis
Keith Lockridge	Ian Hunter
Stephen Norman	Paul Lukas
Gloria	Sybil Jason
Nana	Jessie Ralph
Clifton Jeffords	Barton MacLane
Dimmie	Eddie Acuff
Chuck	Joseph Sawyer
Reeves	Walter Kingsford
James	Harry Beresford
Jed Duffy	Robert Strange

Show Them No Mercy

(20th Century - Fox)

Drama

Melodramatic as it capitalizes the entertainment and commercial worth of gangster versus G-man conflict, this picture embellishes that quality with stark but believable human drama. Fast moving and convincing in premise, dialogue and action, assets which fine performances by the entire cast greatly enhance, the show has an appeal that, with merely the aid of a sketchy publicity campaign, should make a deep impression. The ingredients of the novel powerful drama are those with which the public has become familiar through other pictures and news events. But the drama, diverging radically from formula and thus setting the picture entirely apart from any predecessor, is the peg upon which bids for popular interest can be most effectively based.

The story indicates the character of applicable showmanship. Melodrama colors the opening as a kidnap ransom, paid against advice of Justice Department men, convinces the criminals that theirs is a perfect undetectable crime. Switching, the picture takes on a sympathy stimulating quality as a young couple, Rochelle Hudson and Edward Norris, and their baby seek refuge from a storm in a deserted farmhouse and are surprised to find the kitchen well stocked with needed foodstuffs. It plunges into its dramatic melodrama when the kidnapers arrive to divide their loot and make the little family prisoners. Most vicious of the group, Bruce Cabot wants to kill them immediately. As Edward Brophy and Warren Hymer contribute characteristic tension-easing comedy, ringleader Cesar sees in Norris a medium of spending the supposedly untraceable money. Attempting this, the gang discover they have fallen into a trap as, paralleling a recent sensational case, the G-men have so arranged the currency that its serial numbers are positive clues to the criminals.

Panic stricken, the gang start to quarrel among themselves and with menacing Cabot

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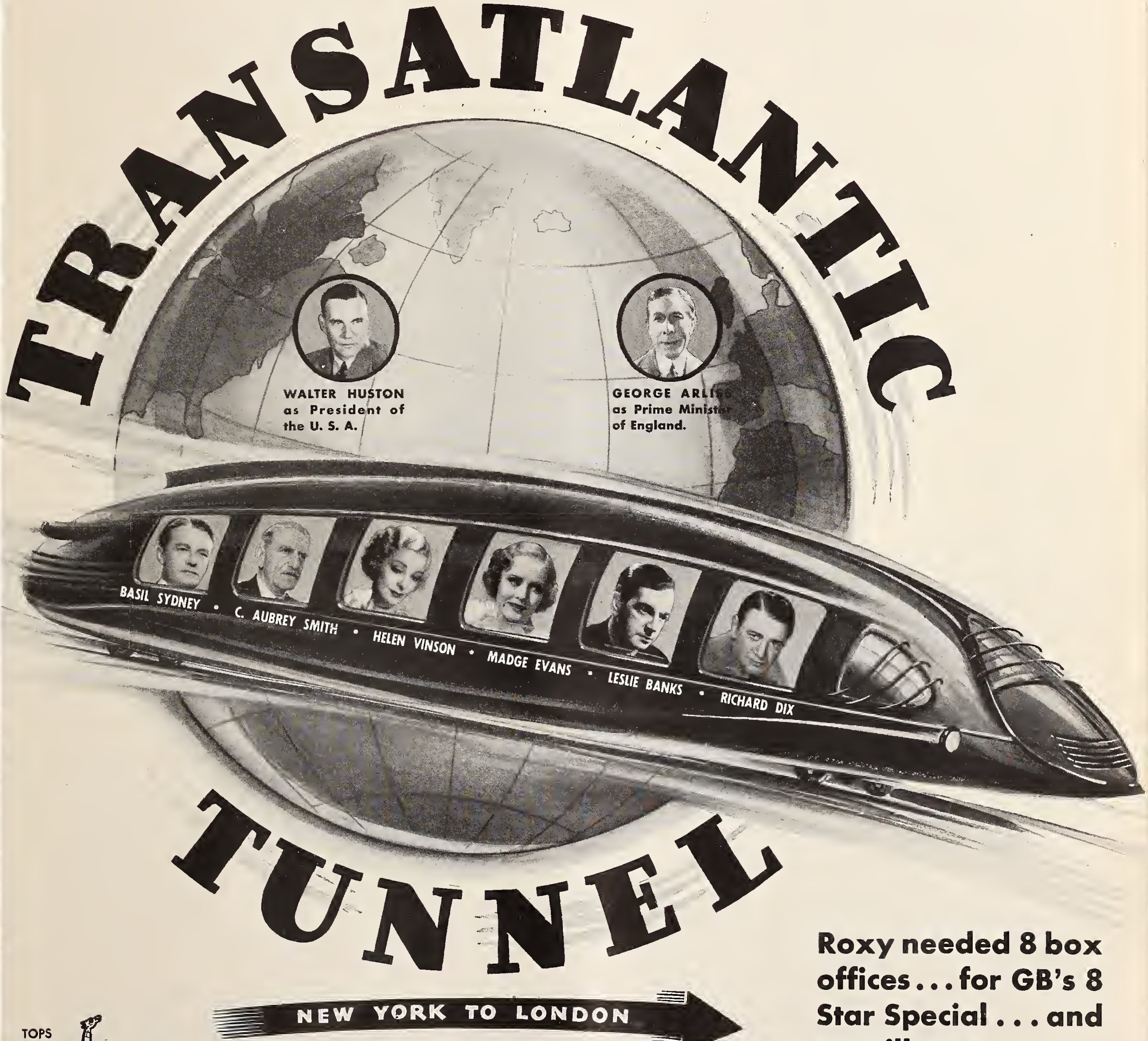
Roxy . . . biggest theatre in the world . . . forced to stop selling tickets . . . 3 p. m. . . . . opening day . . . This box office wonder . . . doing wonders . . . in 78 day and date keys


TRANSATLANTIC
WALTER HUSTON as President of the U. S. A.
GEORGE ARLISS as Prime Minister of England.
BASIL SYDNEY • C. AUBREY SMITH • HELEN VINSON • MADGE EVANS • LESLIE BANKS • RICHARD DIX
TUNNEL
NEW YORK TO LONDON

Maurice Elvey, Director. Based on the story by B. Kellermann

Roxy needed 8 box offices . . . for GB's 8 Star Special . . . and so will you.

Held over . . . naturally!

TOPS 'EM ALL

Physical Distribution • Fox Exchanges
Canada, Regal Films, Ltd.

threatening to make good his determination to kill the family, suspense builds in seething style. Attempting a getaway, Brophy is killed, but Cabot makes his way back to the hideout. Later Hymer is killed by officers as he attempts to pass one of the bills. In the house, murderous Cabot plays Romero, but, in attempting to kill the family, he is sensationally machine-gunned by Miss Hudson.

While it would be inadvisable not to take full advantage of the entertainment sock of the gangster-G-man basis of the picture, it seems that the element that would surely add to its commercial success would be an intelligent concentration on the drama of the little family held prisoner. It is not a secondary quality, as in any analysis it is the hub about which all else turns. As such it provides something different to talk about. This can be done not only through straight-from-the-shoulder publicity copy, but also by way of ballyhoo exploitation, suggestions for which are almost unlimited.—McCarthy, Hollywood.

Produced and distributed by Twentieth Century-Fox. A Darryl F. Zanuck production. Directed by George Marshall. Associate producer, Raymond Griffith. Original story and screen play by Kubec Glasmon. Adaptation, Henry Lehrman. Photographed by Bert Glennon. Art director, Jack Otterson. Film editor, Jack Murray. Costumes by Arthur M. Levy. Sound, W. D. Flick, Roger Heman. Musical direction, David Buttolph. P. C. A. Certificate No. 1547. Running time, when seen in Hollywood, 75 minutes. Release date, November 29, 1935. General audience classification.

CAST

Loretta	Rochelle Hudson
Tobey	Cesar Romero
Pitch	Bruce Cabot
Joe Martin	Edward Norris
Buzz	Edward Brophy
Gimp	Warren Hymer
Kurt Hansen	Herbert Rawlinson
Gus Hansen	Robert Kleckler
Clifford	Charles C. Wilson
Chief Haggerty	William Davidson
Reed	Frank Conroy
Mrs. Hansen	Edythe Elliott
Willie	William Benedict
Judge Fry	Orrin Burke
Lester Mills	Boothe Howard
Doctor Peterson	Paul McVey

Frisco Kid

(Warner)

Melodrama

An action thriller from first sequence to fadeout, there's enough vivid punchy entertainment in this to interest anyone and more than enough showmanship potentialities with which to sell it. What is required for both purposes is found in worth of story account, class of substantiating production effects, the manner in which both are combined to maintain continual renewed interest, and quality of cast in star and supporting names.

It is a story of San Francisco's now legendary but once notorious Barbary Coast. As it is presented, in an air of convincing realism, time moves backward and there is believable authenticity to its raucous, vibrant, sometimes sordid but always colorful, melodrama; the surprising tender quality of its love interest and the comedy's human humor. The surge of its pulse-tingling action is in the full spirit of the Barbary Coast that either memory or imagination conjures.

Fact is blended with fiction to make the show. Though the feature, in substantiating production detail, is elaborate and thorough in its pictorial description of all the conflicting emotional cross-currents that made the Coast such a scarlet spot, the motivating story is comparatively simple.

Basically it's the story of Bat Morgan and his adventurous career in the organization and demolition of the Coast. A shanghaied sailor, he escapes his captors to kill the murderous despoiler of men, Duck, in a fierce barroom brawl. Then he's Bat, the nation's first racketeer czar, the lust for money and power permeating his soul and merging under his control all the vicious features, gambling dens, the lowest kind of dives that were part and parcel of the Coast. Colorful to a high degree, this element has an unusual romantic counterpart. First through sympathy for Jean, daughter of a murdered newspaper publisher, Bat comes to see the way she sees and to love her. Even his stirring conflicts with Morra, ambitious rival gambler, though great personal triumphs for Bat serve to weld a closer bond between the lovers. Unwillingly at first, his relations with Jean bring him into alliance with her crusading editor Ford.

Comes the dramatic turning point when the righteous citizens, symbolized by the illustrious Vigilantes, rise in rebellion. At the crossroads, the way is marked clearly for Bat. His love for Jean proving more powerful than his selfish greed for wealth and power, he rides with the raiders as Morra is made their victim, the Coast is laid waste before the flames and Bat and Jean, sure now only of their great love for each other, visualize a great new San Francisco, the rebuilding of which will be the devotion of their future.

Pulsating drama, the picture has been produced with an intelligence that practically precludes any objection to its fundamental vivid character. As it centers its theatrical license about events and incidents that are actual history, it makes an honest effort to picture the combined elements in a realistic atmosphere. In this condition, understanding direction on the part of Lloyd Bacon has inspired James Cagney, Margaret Lindsay, George E. Stone, Ricardo Cortez, Fred Kohler, Donald Woods, particularly, and the remainder of the cast in general, to remarkable acting performances. The picture was enthusiastically received by the preview audience.

The matter of its entertainment quality being an assured fact (though it is distinctly an adult feature) the question of showmanship should be given individual thought. It provides opportunity for diversified campaigns in which special ballyhoo stunts, cooperative exploitation and straight printed copy can all fill an important part in revealing the production's colorfulness.—McCarthy, Hollywood.

Produced and distributed by Warner Bros. Directed by Lloyd Bacon. Assistant director, Jack Sullivan. Photographed by Sol Polito. Film editor, Owen Marks. Story and screen play by Warren Duff and Seton I. Miller. Art director, John Hughes. Gowns by Orry-Kelly. Musical direction, Leo F. Forbstein. P. C. A. Certificate No. 1477. Running time, when seen in Hollywood, 78 minutes. Release date, November 30, 1935. Adult audience classification.

CAST

Bat Morgan	James Cagney
Jean Barrat	Margaret Lindsay
Paul Morra	Ricardo Cortez
Belle Morra	Lili Damita
Charles Ford	Donald Woods
Spider Burke	Barton MacLane
Solly	George E. Stone
James Daley	Joseph King
Coleman	Addison Richards
Judge Crawford	Robert McWade
McClanahan	Joseph Crehan
Graber	Robert Strange
Slugs Crippen	Josepher Sawyer
Shanghai Duck	Fred Kohler
Tupper	Edward McWade
Jumping Whale	Claudia Coleman
The Weasel	John Wray

Two Fisted

(Paramount)

Comedy

Laughs, particularly of the type associated with Lee Tracy and Roscoe Karns, should be the keynote of showmanship campaigns in handling this picture. The comedy is of the situation type for the most part, but the lines are so punchy and are so aided by the deliveries of the two featured comedians, that the picture abounds in rib-tickling scenes.

It is true that the film concerns the doings of a prize fighter and his fast-talking manager, but the principal motivating theme is domestic comedy drama that takes place in the home of "ultra-social people."

The quality of story content alone, amply embellished with production values that provide correct atmosphere and with cast names such as Gail Patrick, Grace Bradley, Kent Taylor and Billy Lee, also suggests unique and lively showmanship.

The story concerns the misadventures, in a socialite's home, of a fighter and his manager who give up battling in the ring for buttling in a swank mansion. The direction never allows the action to lag for a moment and it keeps the audience interest building right up to the climax.

The picture is an adaptation from the play, "Is Zat So," which was a tremendous success on Broadway several seasons ago.

Hap Hurley and his stumble-bum fighter, Chick Moran, are stranded—hungry and with no prospects of future fights—when they meet Clint Blackburn, wealthy socialite with a strong love for liquor. Clint invites his new friends to his home for a meal and helps them further by paying a taxi bill that had them stumped.

On arriving at the palatial mansion of their benefactor they agree to sober him up and put him in first-class condition. When they discover that his sister, Sue Parker, is having trouble with her estranged husband, who is trying to take their child in order to control the youngster's fortune, they decide to take jobs in the household in order to protect everyone.

Hap appoints himself butler and makes Chick the second man. From here on the laughs fly thick and fast when the two try to do things in Emily Post's "correct way."

To celebrate Clint's birthday a fight is arranged between Chick and an unknown fighter, the battle to be staged in the drawing room. While everyone is crowded around the ring a ladder is discovered against the child's window and his bed is empty. Chick kayoes his opponent, who is the leading contender for the title, to help search for the youngster, and the estranged husband arrives to further complicate matters since he was suspected of the kidnaping. The child is found in the garage, however, staging a prize fight of his own.

The father is forced to give up his fight for the child, consenting to award his wife a divorce, and the romance between Chick and Marie, the maid, comes to a happy ending.

All in all, it's grand fun with plenty of laughs to please anywhere.—Baehler, New York.

Produced and distributed by Paramount. Produced by Harold Hurley. Supervised by William T. Lackey. Directed by James Cruze. From an original by James Gleason and Richard Taber, adapted from the stage play, "Is Zat So." Screen play by Sam Hellman, Francis Martin and Eddie Moran. Art directors, Hans Dreier and Robert Odell. Photographed by Harry Fischbeck. Film editor, James Smith. P. C. A. Certificate No. 1272. Running time, 65 minutesr. General audience classification.

CAST

Hap Hurley	Lee Tracy
Chick Moran	Roscoe Karns
Marie	Grace Bradley
Clint Blackburn	Kent Taylor
Sue Parker	Gail Patrick
Major Fitz-Stanley	G. P. Huntley, Jr.
Jimmy	Billy Lee
Mr. Pritchard	Samuel S. Hinds
Doris Pritchard	Florence Lake
Miss Adams	Sarah Edwards
Pinky Duffy	Johnny Indrisano
Taxi driver	Akim Tamiroff
Briggs	Irving Bacon

Vitaphone Casino

(Vitaphone)

Entertaining

An entertaining short, here are featured a group of vaudeville artists. Directed by Roy Mack and Joseph Henabery, this presents Paul Dukes in a legerdemain routine with cigaret. Babs Ryan and her two brothers do a piano and singing combination act. Buster West, in sailor costume, introduces his act in a flirtation with a girl, and leads into his comedy dance routine. The Radio Rubes entertain with hillbilly music.—Running time, 10 minutes.

He's a Prince

(Educational)

Good Comedy

Tom Howard and George Shelton, of Rudy Vallee's radio program, are here operating an office that supplies anything from a phoney rich relative to an Indian chief, for parties and emergencies. Howard signs to appear at a party as a visiting prince. His partner, not knowing of this, also takes a job at the same affair which will require him to poison the prince. The complications are laugh provoking and the two comedians do their work well. Audiences should be satisfied.—Running time, 17 minutes.

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EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

BAR 20 RIDES AGAIN

Paramount

Made by Harry Sherman, whose two previous western contributions to the Paramount program, "Hopalong Cassidy" and "Eagle's Brood," have been favorably received, this feature is a furtherance of the entertainment quality and potential showmanship that was part and parcel of those pictures. Additionally, it features William Boyd and Jimmy Ellison who, with Frank McGlynn, Jr., were the top personalities of those pictures in the roles of Hopalong, Nelson and Red Connors.

Geared to appeal not only to the outdoor action fans but also those who appreciate sound diversity in their entertainment fare, the feature concentrates on elements that can be counted upon to satisfy. With the expected romantic contrast it's a yarn of cattle rustling bad men, terrorizing a country side. All goes well for them and their chief inspiration until the redoubtable Hopalong Cassidy decides to take a hand not only to insure the romantic feature of his pal, Johnny Nelson, but likewise to bring peace and security to the outraged ranchers. Preceded by a sensational cattle stampede, Hopalong, to the tune of dangerous and daring personal adventure, accomplishes his purpose.

In addition to the names mentioned, Harry Worth is featured as the prime bad man and Ellison's romance centers about Jean Rouveral. Other players to be seen are George Hayes, Howard Lang, Frank Layton, Ethel Wales, J. P. McGowan, Paul Fix, John Merton and Al St. John.

Showmanship similar to that which proved effective in selling the preceding features should be applied.

SEVEN KEYS TO BALDPATE

Radio

As an original stage play starring George M. Cohan and since made several times as motion picture entertainment, "Seven Keys to Baldpate" has emphatically demonstrated its amusement and exploitation worth. A comedy mystery in idea, it includes all the fundamentals that have become formula to all succeeding similar type yarns, either comic or shudder-provoking in character. As a story within a story, it is demonstrative that the melodrama of real life, as well as human reaction to it, is more startling than that of fiction.

Originally the story was by the late Earl Derr Biggers, creator of the currently popular Charlie Chan character; a fact, that is an undeniable showmanship asset. The locale is Baldpate Mountain Inn, a dreary, windswept, deserted summer resort to which comes a novelist seeking quiet and a place to write. He believes that he has the only key. Ensues a series of strange, weird and scary events that eventually prove that there are seven keys, which the possessors all hope to use for reasons of their own, and these reasons make the story.

The cast features Gene Raymond in the role of the novelist. Others are Margaret Callahan, who with Raymond shares the romantic angle; Eric Blore, Molly Lamont, Moroni Olsen, Grant Mitchell, Ray Mayer, Henry Travers, Harry Beresford, Emma Dunn and Murry Alper.

Being directed by Edward Killy and William Hamilton, who recently teamed on "Freckles," a main point to include in all exploitation is that the picture, modernized in every way, retains all that proved so interesting in past presentations, embellishing it with all the advantages which the modern screen and experience make possible.

INVISIBLE RAY

Universal

When Karloff and Bela Lugosi are co-featured and the picture carries such a title as this, showmen and audiences can look for something unique and powerful in the way of superweird, nerve tingling, thrill entertainment. In digest here's an outline of what will be seen that one may gather ideas of how, in addition to name values, it may be marketed.

In the hidden fastnesses of the Valley of the Moon, deep in Africa's mountains, Karloff discovers and partially controls an invisible ray in which are locked up all the destructive and some of the beneficial forces of cosmic creation. Pursuing his discoveries, he is horribly dsfigured and his wife, Frances Drake, who desires only to be faithful, finds herself falling in love with Frank Lawton. Lugosi, a not wholely trusted co-worker, discovers an antidote to Karloff's ghastly affliction. Later when Karloff has made his discovery scientifically available, the scene shifts to Paris. There, seeing the happiness of his domestic and professional establishment menaced, Karloff turns killer and embarks upon the destruction of friend and enemy alike, utilizing the forces of his invisible ray. His reign of terror is halted by the heroic action of his mother, who sacrifices his life rather than permit a madman to terrorize the world.

The story, an original by Douglas Hodges and Howard Higgin, adapted by John Colton and directed by Lambert Hillyer, provides unusual material for Karloff and Lugosi. Production settings can be counted upon, in their scientific fantasy, to accentuate fully all the yarn's eerie gyrations.

Naturally highly imaginative, but nevertheless venturing into the realm of eagerly searched for scientific fact, the picture should be productive of a brand of showmanship that is as diverse in its power to attract attention in imaginative ways as the picture will seek to entertain in the same manner.

YOUR UNCLE DUDLEY

20th Century-Fox

No matter what the story, who produced it or who's in it, the mere notation of Edward Everett Horton's name in the cast seems to guarantee to the public that the show is worth their time and money. Long regarded as the busiest actor in Hollywood, the number of his appearances as leading featured player far outstripping that of any contemporary, there appears to have dawned a realization that his appearance is an automatic assurance of showmanship availability and entertainment satisfaction.

Consequently, no matter what the character of this story, and it is a down-to-earth, homey, human comedy finely adapted to Horton's talents, he is the dominating interest stimulating feature. Based on a stage play of the same title by Howard Lindsay and Bertrand Robinson, with adaptation by Dore Schary and Joseph Hoffman and screen play by the master humorist Allen Rivkin and direction by Eugene Forde, the feature potentially is an all-family attraction. As it combines light drama with its motivating comedy, it deals solely in elements that make for understandable and believable domestic entertainment—the kind that might and probably does happen in any family or community.

With Horton, most recently in "His Night Out" relied upon to carry the greater share of the interest stimulating load, the remainder of the cast is more than adequate in its potential showmanship value. Listed are Lois Wilson, recently seen in "Cappy Ricks Returns"; Rosina Lawrence, a popular young player featured in "Charlie Chan's Secret"; John McGuire, seen as the boy in "Steamboat Round the Bend"; Alan Dinehart, previously with Horton in "$10 Raise" and now in "Thanks a Million"; Marjorie Gateson, William Benedict, Florence Roberts and Jane Barnes.

SPLENDOR

UA-Goldwyn

A dramatic romance, this is also the story of a woman's love and sacrifice. Modern in context, localed in New York, it tells of the marriage of an idealistic but impoverished son of a de-fortuned family to an impecunious daughter of the Old South. The girl's mother, inimical to the marriage as it upsets her plans to restore the family's place in the social-financial sun, contrives to wreck it. Pushing the girl to the attention of a rich cousin, who also gives the young husband a job, a series of dramatic incidents leads to the wife being found in compromising circumstances. The self-satisfied husband, believing that he alone is responsible for his success, becomes arrogantly inattentive, which forces his wife to leave his house. The husband, eventually realizing that both have been tricked, puts the falseness of his recent life behind him to follow his wife, beg forgiveness and hope for opportunity to undo the wrong.

Miriam Hopkins and Joel McCrea, currently in "Barbary Coast," have the featured leads. The role of the conspiring mother is played by Helen Westley with Paul Cavanaugh in the part of the other man. The supporting cast is of more than ordinary showmanship interest, as it includes such names as Billie Burke, Katherine Alexander, Ruth Weston, David Niven, Ivan Simpson, Arthur Treacher, now a feature of "Remember, Last Night," Torben Meyer and Reginald Sheffield.

The story and screen play are originals by Rachel Crothers, whose screen contributions include "When Ladies Meet" and "As Husbands Go." Direction is by Elliott Nugent.

MEET THE DUCHESS

Warner

This production is adapted from an English stage play, with preparation for the screen being the work of F. Hugh Herbert and Charles Beldon. All the locales, and all the characters, save one who is an escaped American jailbird, are British.

In text it's the yarn of a group of ultra-sophisticated aristocratic relatives trying to arrange the romantic future of a very headstrong and independently minded young widow. De-

(*Continued on page 66*)

High Brow!

The other day an old school film salesman remarked to us: "Motion Picture Herald is a swell book, but it's too classy, too highbrow—they don't get it, etc."

That, we deem, is a great compliment and a great error—a compliment too to the 13,844 showmen readers who so cheerfully and promptly pay three dollars a year to get it.*

Motion Picture Herald's standards of the printed page represent the normal evolutions of a journalism which has kept abreast of the best in the attainments of the art and industry which it serves. The nickelodeon is a fossil and along with it the journalism that served it.

If "The Herald" does not go there, it isn't a theatre. For those who yearn for the sawdust on the floor and the carnival patois of the long ago there are fossiliferous journals to serve them.

Motion Picture Herald is edited for the showmen of today, with the knowledge that the intelligence of its audience is as high as that of any numerically equal audience in the world.

**The greatest motion picture circulation in the world and the only A.B.C. audited circulation in the field.*

MOTION PICTURE HERALD

THE CUTTING ROOM

(*Continued from page* 64)

siring to map her own romantic future with a man who, although an army officer, is nevertheless a commoner, the conflicting situations lead to a lot of understandable theatrical action that has an established amusement and commercial value. In this connection the names of the players prominent in the story's narration must be depended upon to carry a large share of the interest creating burden, inasmuch as experience with similarly grounded attractions has demonstrated that inspiring enough popular reaction is not an easy proposition.

As the comedy angles are the features that undoubtedly will be most eagerly searched for, these are to be found in the manner in which the hero and heroine manage to outwit her straight-laced relatives; what happens to their prospective suitor after his proposal of marriage has been accepted; the way in which a pair of social climbers are put in their proper place; the exciting happenings at an English amusement spa when a quiet day had been anticipated, and the antics of the American refugee in bringing about the happy ending.

Dolores Del Rio and Warren William will be seen in the featured roles. Colin Clive is the ambitious rival for Miss Del Rio's affections. Herbert Mundin and Louise Fazenda appear as the socially ambitious Marmalade King and Queen, with Ely Malyon, E. E. Clive and Mary Forbes as the trio who try to dictate the heroine's future.

IT HAPPENED IN HOLLYWOOD

Radio

Aptly titled, the idea which is the substance of this story could happen only in Hollywood and on the screen. In content the story is a fast moving comedy, and while much of its activity centers around the business of motion picture making with correlative behind-the-scenes accompaniment, it is not entirely a motion picture, either satirical or burlesque.

The story is an original by Thomas Dugan and Ray Mayer, a pair who should know what is required to amuse audiences. Direction is by Christy Cabanne, whose accomplishments need no detailing.

Starting as a sinister gangster film, the picture quickly and smartly takes on its true character. The yegg, to have his bacon, has his face lifted in typical front-page fashion and kills the doctor who remade his features. Always having a yen to be a screen star, his new profile is just what the screen needs to create a new star. Preceding him to Hollywood is a nurse who becomes engaged to a cowboy actor and gets around the studios a lot. When the gangster makes his appearance and lands a part in a picture, the ex-nurse recognizes him. Confiding her discovery to the studio press agent, this worthy sees a grand chance for smash publicity. The picture will be filmed showing the actual capture of a public enemy, he, of course, being completely in the dark. But what happens is not as anticipated. The gangster is taken, all right, but not in a way that anybody can anticipate.

Wallace Ford is in the role of the press agent. Brian Donleavy, seen in "Barbary Coast," is the gangster. Phyllis Brooks, now in "To Beat the Band," is the girl. Included among the supporting cast are Molly Lamont, Erik Rhodes, Addison Randall, Oscar Apfel, Alan Hale, Charles Wilson and Frank Mills.

MISS PACIFIC FLEET

Warner

No matter what the title might signify or whatever the reputation of this studio may be for glorifying the Navy, a glance at the names of the participating players quickly establishes this as a comedy, and in the title sense, one with a nautical background. Warren Hull and Allen Jenkins assist the principals, Joan Blondell and Glenda Farrell, last seen together in "We're in the Money."

The story is by Frederick Hazlitt Brennan, whose reputation as a deft spinner of salty yarns is established by previous screen contributions as well as his features in popular magazines. It has to do with sailor boys and sailors' girls, whose antics and activities embroil quite a few civilians. The central theme is a beauty contest to select Miss Pacific Fleet, which in its eventual choosing of Miss Blondell for the honor runs through a host of hilarious situations that make for typical popular amusement. Romantic contrast to the comedy motivation has any number of surprising twists, all of which add to the fundamental merriment.

Being directed by Ray Enright, the screen play by Peter Milne concentrates on providing the featured players as well as those important in support with action and dialogue material in keeping with their screen characters. Thus the misses Blondell and Farrell are a pair of fast talking, resourceful young ladies; Herbert is a dizzy civic worker and beauty contest promoter; Minna Gombell is his ex-burlesque queen wife, now steeped in culture; Jenkins is a slightly punch-goofy navy fight champion, and Warren Hull is the romantic marine hero.

Geared to appease the popular appetite, the type of showmanship necessary to support the production is evident, with plenty of attention to name values, particularly in relation to past performances, and convincing hints that their efforts here should assure another laugh feast.

MILLIONS IN THE AIR

Paramount

This production is a topical story of amateur hours that goes behind the scenes to show the complete colorful parade of amateurs with all their romance, drama and comedy, plus spectacular vocal, instrumental and orchestral music and dancing in a big time radio station.

The yarn, the title of which has acute showmanship value, is an original by Sig Herzig, who collaborated on the screen play with Jane Storm. The music is the work of Frederick Hollander, with lyrics contributed by Leo Robin. Ray McCarey, who specializes in quick moving comedy, is director.

For motivating purposes the story has two young folk trying to get on a radio program through the medium of amateur tryouts. Almost an instant success, romance crops up for the pair, but complications arise as the boy discovers that the girl is a daughter of the program sponsor and he figures that it was her liking for him, not his ability, that boosted him up. Bent on revenge, he fixes things so that story builds to a walloping presentation of the greatest air wave show ever released.

With the newcoming John Howard and Wendy Barrie in the leading roles, the cast includes a number of wellknown comedians whose work in pictures, on the stage and via radio have brought them to public attention. Included are Willie Howard of musical comedy-vaudeville note, Benny Baker and Dave Chasen, in addition to Eleanor Whitney, sensational dancing star. Straight screen personalities are represented by Alden Chase, George Barbier, Catherine Doucet, Ernest Cossart, Samuel Hinds, Inez Courtney and Mariana Shubert.

With amateurs on the stage and radio occupying much popular attention, this production should make readily adaptable a type of exploitation effectively directing that enthusiasm to itself. The show, itself, looks to be the thing to sell.

Films Influence Children, Dr. Hutchins Says on Radio

Parents who are not willing to have their children "enter the world of ideas" were advised recently in Chicago by Dr. Robert Maynard Hutchins, president of the University of Chicago, to "keep them at home."

But even there they "would not be safe," continued Dr. Hutchins, who was addressing students of the nation and their parents over the Columbia Broadcasting System, the speech being part of the university's celebration of its forty-third anniversary.

"From the newspapers, from books, from the radio and from the movies, some new ideas may reach them, and reach them in garbled and fragmentary form," he said.

Studio Planning School To Develop Music Talent

Because of the success of "Broadway Melody of 1936," Metro-Goldwyn-Mayer will inaugurate a school in its Hollywood studios to train young men and women as teams for future material in musical films. J. J. Robbins, now in charge of song writers at the studios, has been placed in charge of the plan and he will soon start a series of tests to find performers to join the school.

"The basis of musical comedy," explains Mr. Robbins, "rests on the romantic leads —a boy and a girl—who must be outstanding dancers, singers and who have marked acting ability. On the stage it used to take about fifteen years to create such a team, but now there is no more vaudeville and burlesque so we are forced to this measure for our material."

Filmosound Releases Ready

The Bell and Howell Company now has "Thunder Over Mexico," seven reel feature produced by Sergei Eisenstein, ready for release on 16 mm stock. The film is being handled through the company's Filmosound Rental Library. Additional releases in the current library include a two-reel adventure film, "N'Manga" and "The Masked Raider," for children.

Griffith Receiver Named

Joseph Gans, an attorney in New York, has been appointed equity receiver for D. W. Griffith, Inc., on the application of John A. Manning, a Griffith stockholder. Federal Judge Murray Hulbert, who signed the receivership petition, set a bond for Mr. Gans at $1,000.

Republic Picks Serial

"The Vigilantes Are Coming" has been chosen as the title of the fourth serial to be produced by Nat Levine for the current program of Republic Pictures. B. R. Eason has been signed to direct.

Myron Selznick Incorporates

The Myron Selznick agency of Beverly Hills has filed a notice with the office of the secretary of the state at Sacramento to change its name to Myron Selznick & Company, Inc.

Takes Exchange Interest

L. E. Harrington has acquired an interest in Amity Film Company, state rights distributor in Dallas.

U.S. FILMS RETAIN LEAD IN GERMAN MARKET DESPITE BRITISH RIVALRY

Realistic Pictures Fare Better with Germany's Theatregoing Public Than Romantic Films; But Not the Too Realistic

Dispute Over Sound Patents Is Revived by Dutch Philips; the Theatre Attendance Improves; Studios Also Busier

by J. K. RUTENBERG
Berlin Correspondent

In spite of sharp competition from England, which was felt throughout the year 1934, the American feature film will continue to hold the first place on the German market in the coming season. The first two months are generally significant for the future development of the market, especially in Germany where the existing kontingent regulations make the preparations of the distributing companies necessary at a rather early date.

In August of this year 20 features passed the censoring authorities, eleven of them from the United States, eight from Germany and one from Austria.

For the first two months of the new season the figures were:

Germany, 12 features; U. S. A., 12 features; France, 3 features; Sweden, 2 features; England, 1 feature; Austria, 1 feature; Poland, 1 feature; Czechoslovakia, 1 feature. This was a total of 33 features for August and September.

From the United States came the following: "It Happened One Night," "Under the Pampas Moon," "Murder in the Fleet," "No More Ladies," "Private Worlds," "Accent on Youth," "Curly Top," "Great Event," "China Seas," and "The Crusaders."

Leading Players

Although star voting is unpopular in Germany, it can be said that certain American actors and actresses are very popular in Germany. While classification is always an individual estimate, the following are unquestionably among the leaders:

Actresses: Greta Garbo, Katharine Hepburn, Joan Crawford, Shirley Temple, Marlene Dietrich, Claudette Colbert.

Actors: Wallace Beery, Clark Gable, Franchot Tone, Robert Montgomery, Gary Cooper.

Significant is the fact that men in romantic roles are not so favorably accepted as character players such as Wallace Beery. Germany prefers the sophisticated players who have led the American films in Germany to their present height. Sixty to 70 per cent of the love stories have scarcely covered expenses, but the over-average picture from the United States is still doing a big business if it is not too realistic. "Viva Villa," for example, was popular in Germany long before a copy was sent to Germany. The reason for its banning was due to its drastic realism, yet it is often referred to in trade circles. Generally speaking, the public and the trade are far better informed about the American feature production than is generally thought. When, for instance, Paramount announced "Peter Ibbetson," the leading German film press published lengthy articles in which the new film was compared with "Lives of a Bengal Lancer." It is natural that the public eagerly awaits such a film.

LEHNICH MADE NEW REICH FILM HEAD

Oswald Lehnich has been appointed president of the Reich Film Chamber in Berlin by Paul Joseph Goebbels, Minister of Propaganda, to succeed Fritz Scheuermann, who resigned.

It is believed that Mr. Scheuermann's resignation was due to a sixty per cent drop in German film exports during the past two years and the resultant dissatisfaction of Minister Goebbels.

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Canty at Brussels

George R. Canty, who for seven years represented American film interests in Europe in the capacity of a U. S. trade commissioner, dividing his time among Berlin, Warsaw, Paris and Prague, has discontinued his work and gone to Brussels, doing no more film work. The reason for the abolition of the official film post in Berlin may be that the U. S. Government is favoring the reciprocal economical arrangements with the individual countries, thereby easing the way for American films and making the activity of an official observer superfluous. Mr. Canty is now attached to the American Embassy in Brussels.

Patent Disputes Still On

While the disputes over the American double-print patent and the fly-wheel patent, controlled by American Tri-Ergon Corporation, have definitely come to an end in the United States by the decision of the supreme court, not so in Germany. The German double print patent is in the hands of the Tobis. It was the center of quite a great number of patent litigations which for several reasons have never come to the Reichsgericht, Germany's supreme court. In the winter of 1934-35 the Friess A. G., manufacturer of sound film recording sets in Berlin, filed, after various unsuccessful attempts before the ordinary courts, a plea of nullity in the Reichs Patent Office. In a sensational decision of this court the double print patent was partly declared void, clearing the way for manufacturers of recording sets and easing up the barriers to the producers and distributors of commercial films. The Tobis appealed to the Reichsgericht and the decision of the supreme court is expected soon.

Meanwhile Hans Friess, inventor of the Friess recording sets, has gone over to the Tobis company, at the same time withdrawing the plea for nullity. Some weeks earlier there had come an internal and secret understanding between the Friess A. G. and the Dutch Philips Company. The Philips concern, as the maker and user of its own sound film recording, known as the Philips Miller System, had a keen interest in abolition of the superiority of the double print patent which was preventing Philips from entering the German market. So Philips has declared itself ready to pay the expenses of the action for the Friess A. G., which had suffered heavy financial losses owing to unfavorable verdicts of the ordinary courts. The changing over of Hans Friess to the Tobis company and the withdrawal of the plea forced the Philips Company to start afresh, filing a plea for nullity before the Reichs Patent Office. A verdict cannot be expected before winter.

The German double print patent, filed in 1921, has still four years to run, expiring in 1939. If the Philips company should be successful before the Reichs Patent Office, as is expected, Tobis again will appeal before the Reichsgericht.

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Shown with Superimposed Titles

American films are shown in Berlin mostly in the original with superimposed English titles. The German version is generally made after several successful weeks of the original. In post-synchronization things have changed favorably. The technique of the dubbing has been improved, better actors have been engaged for the speaking parts. A proposal has been made to produce foreign versions of German-made films in the same manner.

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According to a report just published by the Marketing Board, activity in the German film studios was rather higher in the first months of this season than in the corresponding time of the past year. Some studios report a 50 per cent increase in working hours.

Together with the diminution of the number of unemployed, attendance at the cinemas has increased. In the second quarter of 1935, admissions throughout the Reich showed an increase of 20.5 per cent over the second quarter of 1934. The income of the distributing companies was correspondingly higher. In the second quarter of 1933 the middle-priced admissions (60 to 90 pfennigs (15 to 22 cents at par)) was represented with 31 per cent in the total turnover, in the second quarter of 1935 with 41 per cent, evidencing the growing stability of the market.

For the 1935-36 season a total of 150 feature films has been announced, of which 37 have been completed and 13 already shown.

UNIVERSAL EXPANDS BRITISH PRODUCING

Outlay of $650,000 for Studio Enlargement Planned; General Theatres Profit Up

by BRUCE ALLAN

London Correspondent

Universal is the latest United States company to make enlarged plans for British production, to cope with the stringent 20 per cent quota demand now operating. S. F. Ditcham, managing director of Universal in London, this week announced that, in combination with J. B. & R. B. Wainwright, Ltd., the Laemmle company would occupy two specially erected floors at Sound City, Shepperton, and that the films would be for "world release" by Universal.

Expenditure involved in the plan is said to total $650,000 for studio enlargement alone. No picture appropriation is stated but the promise that directors and technicians may be supplied by Universal City and that the British product is expected to measure up to that of Hollywood indicates a considerable increase in the budget for Universal British films. The Wainwrights, who have made one or two useful productions independently, including an English version of "Emil and the Detectives," are already contracted to make a Claude Hulbert picture, "The Adventures of Ambrose," and a version of Edgar Wallace's "The Crimson Circle" for Universal British release.

The annual report of General Theatres Corporation, Ltd., including the accounts to March 31 last, indicates £1,485,246 (more than $7,425,000) as "amount of capital lost or unrepresented by available assets," but the year's profit, £214,976, shows an increase of £21,042.

Opposition Defeat Indicated

Under the reconstruction plan recently sanctioned by the court and now become effective owing to the abandonment of the dissentient preference shareholders' appeal, £1,450,833 of capital will be extinguished. The balance of the loss is planned to be recouped from profits.

GTC, under the new plan, remains under Gaumont-British management. Opposing shareholders alleged, among other reasons for challenging the reconstruction, that a counter offer from Associated British Pictures (the Maxwell company) had not been properly considered. The defeat of this opposition is indicated in the passage in the report stating that "directors will oppose the election as directors of the three directors put forward by the opposing shareholders."

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Quotas and Elections

Prospects of a revision of the Films Act in harmony with trade opinion are not heightened by the fact that a general election is due in mid-November, leaving aside the fact that trade opinion itself is still some way from being unanimous. A few days ago the expected conference between the CEA and the Film Group of the FBI took place, but no definite result has yet been announced; what has been gained is that the producer group has been officially acquainted with the views of the exhibitor group, which is known to favor a relaxation rather than a tightening of the provisions of the Act. The "agreed policy" demanded by the Board of Trade may, nevertheless, be forthcoming earlier than has been expected. The deciding factor may well be that major British concerns are more and more becoming frankly anti-quota. The quickie hurts them as much as it hurts the exhibitor. Like the exhibitor, they want a revision of the Act which will insure good quality British films and not just footage. The only interests which are concerned to maintain the quota in a penal form are those British companies which hope to remain in business by selling footage to the American distributor at the pistol point, and these concerns tend to lose weight in trade councils as one U. S. concern after another allies itself to more serious British production enterprises.

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Chevalier to Toeplitz

Maurice Chevalier will come to the Associated Talking Pictures studios at Ealing for Toeplitz Productions in December, according to plans announced by the company. The script of his vehicle—W. J. Lock's "Beloved Vagabond"—is being prepared by Wells Root, screen writer of "I Cover the Waterfront" and "Public Hero No. 1," who has been in London for several weeks. Kurt Bernhardt is to direct.

Noiseless Mercury Tube Switch

A new switch said to be suitable for sound studios has been manufactured by the Hart Manufacturing Company of Hartford, Conn. The switch is operated by a noiseless toggle which tips a sealed mercury tube, making and breaking the circuit by the flow of mercury.

Kamsky Receives Promotion

Dave Kamsky, manager of the State theatre, Richmond, Va., has been named advertising manager of the Neighborhood Theatre, Inc., succeeding E. H. Brient. Wade Pearson, formerly assistant maanger at the State theatre, moves up to manager.

New Plainview Theatre

C. E. McSwain, operator of the Granada and Texas theatres in Plainview, Texas, is constructing a third house for early opening.

Amarillo Theatre Opened

James Golding, who operates the Texas theatre in Amarillo, Texas, has opened a new house in San Jacinto Heights, suburb.

TRAVELERS

Merle Oberon, Charles Boyer, C. Aubrey Smith, Eugene Pallette, Leslie Howard, 10 year old daughter of the actor; Tilly Losch, Ray Noble and Clifford Whitley arived Wednesday aboard the *Berengaria*.

Amos Hiatt returned to New York from Boston.

Miriam Hopkins is in New York for a two weeks stay before starting work in her next picture for Samuel Goldwyn, "The Children's Hours."

Jack Jossey, Republic's franchise holder in and around Cleveland, is in New York.

Dick Wallace, director, and Mrs. Wallace are in New York from Hollywood.

Bill Green, Rubinoff's publicity man, is back in New York after a trip to Detroit.

Nate Blumberg has left New York for Toronto on RKO circuit business.

Peter Lorre will sail for London on the *Berengaria.*

Robert Sisk arrived in New York from Hollywood.

Norman Moray, Warner short and trailer executive, is on a short trip to Chicago.

Ernestine Schumann-Heink is in New York.

Harpo Marx is spending a short vacation in New York.

Howard Dietz is back in New York from his visit to the MGM studio.

Jack Partington has arrived on the Coast for conferences with Marco Wolff on a Broadway production to feature Olsen and Johnson.

C. C. Pettijohn and Mrs. Pettijohn sailed for a four week European vacation on the *Roma.*

Doris Warner Le Roy and Gwen Heller Lang arrived in New York from Hollywood via St. Louis.

Max Reinhardt arrived in New York from the Coast.

Mark Ostrer and Michael Balcon of GB are scheduled to sail from England on October 30 for New York.

Frank Partos and Mrs. Partos sailed on the Santa Elena for California.

George W. Weeks is on a tour of GB branches in St. Louis, Kansas City, Des Moines, Oklahoma City and Chicago.

Walter Forde and Mrs. Forde left New York for the Coast.

Joseph M. Schenck has left New York for Hollywood.

Henri Elman, Chicago independent distributor, is in New York.

Al Jolson is en route from New York to the Coast.

Emanuel Cohen is in New York from the Coast.

Eileen Creelman, motion picture critic, returned to New York aboard the *Bremen.*

Dorothy Farnum, scenarist, is back from abroad.

Don Mersereau has left New York for the Coast.

Luis Trenker left Saturday on the Bremen for Europe.

Harry Nichols, of Quigley Publications, is at present in California.

Joseph Bernhard, general manager of Warner Brothers Theatres, has been busily commuting between Philadelphia and Pittsburgh in connection with the Sunday openings election which comes up Tuesday.

Paul Draper, musical comedy dancer, arrived in Hollywood to start work in the forthcoming Warner Brothers production of "Colleen."

Fred Mohrhardt, general auditor of Paramount, left New York for a two weeks' business trip to the Hollywood studio.

Betty Furness arrived in New York from the Coast.

Robert Young is due to sail for England on the *Berengaria.*

Edward Trevor, 20th Century-Fox contract player, will leave in two weeks for New York, where he will decide between two stage roles open for him.

Distributors Will Pay Canadian Tax

The major distributing corporations have decided to pay the Canadian copyright tax, it was learned following a meeting of attorneys late last week at the New York office of the Motion Picture Producers and Distributors Association.

The levy will be paid at the rate of 5 per cent based on the computation that the copyright of a picture is valued at 10 per cent of its total cost.

Louis Mayer Heads Coast Chest Drive

Louis B. Mayer has been named chairman of the motion picture division of the Los Angeles Community Chest by the Producers' Association. The film division quota this year will be $200,000.

The studio contact men named to handle the drive are: H. A. McDonnell, S. B. Brennecke, Reeves Espy, James Dent, Fred Metzler, William R. Fraser, Fred Pelton, George Bagnall, M. G. Whitman, Mat O'Brien, Charles Hubbard and Joseph Gilpin.

Fred W. Beetson will represent affiliated industries. The contact committee will meet at the Hays office each week to report progress.

Ticket Taxes Show Decline in September

Federal admission tax collections in September totaled $1,173,507, a decline of approximately $140,000 from the August total of $1,313,552, it was reported this week by the Internal Revenue Bureau in Washington.

For the first quarter of the fiscal year, however, receipts showed an increase of $521,494, totaling $3,763,973 against $3,242,479 in 1934.

New Censor Supervisor To Be Named for Ohio

Roy Reichelderfer, secretary to E. L. Bowsher, state director of education for Ohio, will be named supervisor of the Ohio censorship division, a newly-created position, it has been learned in Columbus. Mr. Bowsher is ex-officio head of the censor board.

Pictures are now being reviewed by Edith Luethi and Suzanne Warfield, civil service appointees, who have been serving since 1921.

Oklahoma Governor Sets Nov. 4 as Will Rogers Day

Governor Marland of Oklahoma has proclaimed November 4 as Will Rogers Day, calling upon all Oklahomans to join in observance of the humorist's 56th birthday anniversary.

Grey Joins Republic

Harry Grey, former recording manager for Brunswick American and Columbia Recording, has joined Republic Pictures in Hollywood to take charge of the talent and music departments.

BRAZIL'S EXHIBITORS PINCHED BY MERGER

Six First - Runs for Rio de Janeiro's Two Million Population; Ribeiro in Control

by A. WEISSMANN
Rio de Janeiro Correspondent

The biggest motion picture event in Brazil since the American companies opened branches in this city is the consolidation of the two most importeant exhibitor companies, the Compania Brasileira de Cinemas and that of Luiz Severiano Ribeiro.

The trade sees in this development a significance—and danger—which only an analysis of the Brazilian market will explain.

There are in Brazil two motion picture centers of great importance from the economic standpoint—Rio de Janiero and S. Paulo. Rio de Janiero, capital of Brazil, is consequently the first-run city for American pictures and others.

6 First Runs, 2 Million Population

The population of Rio de Janeiro runs about 2,000,000, yet there are only six first-run houses, amounting to less than 10,000 seats capacity. The theatres Palacio, Odeon and Gloria belong to the Companhia Brasileira de Cinemas, which operates the Imperio and the Ipanema as second-run houses. There are also the Alhambra, operated by the Companhia Brasil Commercial e Immobiliaria; the Rex, operated by Vivaldi Leite Ribeiro, the Broadway by Ponce & Irmaos, which represents the RKO-Radio program in Brazil, and the Pathe Palace, also second-run and owned by Marc Ferrez. All these theatres are equipped with sound apparatus.

The three first named theatres are not of the high standard one would expect in such an important city, yet they present the better pictures imported from U. S. A. With the first-run situation inadequate, much more unsatisfactory are the second-runs. There are 70 of these, about 30 of them operated by Luiz Severiano Ribeiro, who dominates the states of Ceará and Pernambuco in the northern part of this country.

Here is the principal point of the problem. Leaving the company two or three stockholders, Luiz Severiano Ribeiro bought their interest, becoming the president and making a consortium that we might call a "trust," representing about 50 houses, to impose his prices upon the distributing companies.

Small Exhibitors Pinched

Because of the trust's domination, small exhibitors see their deathknell in unavailability of good pictures while they must pay high prices for inferior product.

Exploitation of pictures in Rio de Janeiro is under Ribeiro's supervision. The companies submit for his approval all expenditures for newspaper and magazine space each week when pictures are released, and the budgets are held to a minimum. The advertisements lack originality. There is nothing to attract attention besides two trailers one week before the picture is shown, glaring billboards spread out in front of the theatre, and a lighting system for publicity purposes that is always the same. Exhibitors complain that this type of economy is harming business.

With these drastic methods and the exchange rate so low, it is doubted that the major distributing companies will show New York 60 per cent of the business done last year.

Seven Product Deals Closed by Radio

Harry W. Leasim, sales manager of Radio Pictures International, has closed a deal with Mosco and Cuppini of Rome, Italy, for the distribution of the entire output of 1934-35 Radio pictures in Italy. The Italian dubbing will be done by Mosco and Cuppini. The first pictures to be released under the new contract will be "Becky Sharp" and "The Informer," to take advantage of the publicity given these films recently at the International Exposition of Motion Picture Arts recently held in Venice.

"Becky Sharp" has also been sold to the entire Amalgamated chain of theatres in New Zealand by R. R. Doyle, managing director of the Australian branch of Radio Pictures International.

The Inland Circuit, covering nine houses in the state of Washington, and the Simmons Circuit, of four situations in Idaho and Montana, have also signed for the entire 1935-36 RKO Radio product.

Marking the fourth consecutive deal between the two companies, RKO has signed a contract in New York with Peacock Motion Picture Company, of Shanghai, for distribution of Radio's 1935-36 product in China.

RKO has closed a contract with Atlantis Film Company of Belgrade for distribution in Jugoslavia of a number of RKO Radio pictures in the current and last-season lineup, according to word received from H. W. Leasim, sales manager of Radio Pictures International now in Europe.

A contract has been signed between RKO Radio and Remaco's Filmbedrijf, N. V., of Amsterdam, whereby Remaco will distribute all the 1935-36 RKO Radio product of shorts and features in the Netherlands.

The RKO Export Corporation has just closed a deal with the Pavilion Co., Ltd., of Singapore, whereby the latter will distribute all of the Radio product in the Straits Settlements and surrounding territories until 1937.

Levy Heads Tent No. 1

Art Levy has been named chief barker of Tent No. 1, Variety Club, located in Pittsburgh. Other officers chosen are: First assistant chief barker, George Tyson; second assistant chief barker, Al Barnett; property master, James G. Balmer; dough guy, Harold Lund; canvasmen, Jules Lapidus, C. J. Latta, Frank Smith, Ben Kalmenson, Joe Kaufman and Mark Goldman.

J. C. JENKINS--HIS COLYUM

Omaha, Nebraska

Dear Herald:

We came down here to attend a convention of the Motion Picture Theatre Owners, which was held in one of the rooms of the Loyal hotel, and, as far as we have been able to learn, the exhibitors left everything, even down to the cook-stove. It has been our fortune to have attended similar conventions all over the western part of the U. S. and, without attempting to throw any bouquets, we wish to go on record as saying that this convention was the most orderly and best attended convention we have ever had the pleasure of attending.

There have been times that John Barleycorn was the principal speaker and as an invited guest, but at this convention and at the banquet, John's credentials did not bear the stamp of approval and the doorman was instructed to not admit him. His absence from the convention was a very hopeful sign that the committees on arrangements have decided to go to Early Mass or the Sunday School, and at either place they will receive some very lasting help.

A Fine Meeting

The speakers at the banquet were Mayor Towl of Omaha, who gave the address of welcome; Rev. Dr. Dundin, Rev. Father Macke, pastors of out-state churches; Edward Shafton of the Variety Club; Ted Mendenhall, manager of Paramount exchange, and Ed. Kuykendall, president of the Motion Picture Theatre Owners of America, who gave the principal address.

The toastmaster at the banquet was D. V. McLucas, branch manager for United Artists, who, by the way, conducted the program in a very masterful way which added a whole lot to the pleasure of the occasion.

The exchange managers were Ted Mendenhall of Paramount, D. V. McLucas of United Artists, Jerry Sapendau of Universal, Clarence Olson of Warner Bros., E. O. Ringler of Republic Films, Mr. Scott of Fox Films, Al Avery of RKO, Mr. Marcus of Columbia, Harry Schumal of MGM, Stern Brothers of Capitol Films, and Max Winetraub of Majestic.

Charles Williams, who has been president of the MPTO for a number of years, and who has given such universal satisfaction, was reelected president for the coming year.

Mr. Kuykendall gave us a very informative and interesting address and blazed the trail for the MPTO to follow, which was well received by the guests, and he paid a very high tribute to the honesty and intelligence of his friend, Joseph I. Breen, of the Production Code Administration, and assured the audience that through his efforts, and the efforts of the Legion of Decency and other helpful influences, the picture industry was headed for a higher position in the minds of the theatregoing public.

We wish Ernie would give us space to name all of the exhibitors who attended, but you know that space in the HERALD is mighty valuable; however, here are just a few of them:

R. F. Kerberg, Sheldon; Dale Goldie, Cherokee; Otto Lehrman, Sibley; Charles Sartoris and wife, Hartley; William Bogart and wife, Rock Valley; Carl Johnson and wife of Red Oak; Nate Dax and wife, and Skippy Freedman of Sioux City; Ray Brown and wife and daughter, Harlan, all of Iowa; Art Record, Hebron; Charles Launi, Deshler; Horace Kennedy and son Howard of Broken Bow; Mrs. Georgia Racely, O'Neill; Oscar Johnson and wife, Falls City; Harold Schoonover, Aurora; W. B. Bradley, Neligh; Howard Brookings, Weeping Water; D. V. Fletcher and wife, Hartington; Mrs. Minerva Robinson, Coleridge; Mr. Bailey and wife of Pawnee City, all of Nebraska, and Carston Gehlsen of Burk, South Dakota, but then, gee whiz, we can't name all of 'em so what's the use. Should we have omitted the names of some of our friends we trust that they will omit the poison gas.

This list doesn't include the boys from Omaha. They were all there and some brought their guns and some brought all-day-suckers. Walter Creel brought a pitchfork and Sam Epstein brought a corkscrew (and that was all Sam had, too).

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London and That Shelterbelt

We are in receipt of a copy of The Era, published at 11 Soho Square, London, England, W. I., and we note that the publication carries a copy of part of what we said in the HERALD about the trees they are planting in that "Shelterbelt" and "The Government has commandeered five million dogs" and the editor comments "The colonel surmises that the young trees will require a lot of attention."

You are correct, Mr. Editor. Those trees will "require a lot of attention" and if our English friends have some able-bodied dogs that are not working they can dispose of them at a good price if they will take the matter up with the Government of the U. S. A.

But speaking of dogs reminds us that we saw a picture recently wherein the star kissed a flea-bitten pothound right on the nose, which again reminded us of a scene in "David Copperfield" wherein the star kissed a skyoodle pup on the screen (instead of the nose) and which disgusted a theatre-going public and bred the hope that some time some of the directorial minds in Hollywood will rise above the kennel. How are you fixed on dogs, Abner?

▽

In this same issue of The Era we found a discussion as to whether Christopher Columbus discovered America or not and whether or not he was a Jew. As far as we are personally concerned we don't care whether he discovered America or whether it was Lydia E. Pinkham or Babe Ruth, so long as it was discovered, and it matters not to us whether he ate Berkshire or Poland China pigs knuckles or confined his diet to carp and bullheads on Friday. The facts are that the North American Indians were holding their pow wows and eating boiled dog when Chris arrived.

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New Theatres

At Algona, Iowa, a theatre is being built and equipped by the Western Theatre Supply Company of Omaha for Gale Pettit, an old showman of Algona, who has been connected with theatre circuits in the South and Southwest for several years. The theatre is being built on the Stadium type and will have a capacity of 700 on the lower floor. The theatre will be called the State, and Western Electric wide range sound will be used and the seats will be furnished by American Seating Company. Algona is a good town and the State ought to be well patronized, which it probably will be.

▽

Our friend A. F. Kehr is building a new theatre at Ogallala, Nebraska, which is said to cost $70,000 and will have a seating capacity of 650 and will be booked under the name of the Prairie. The Western Theatre Supply Company is furnishing the interior with all that is required in theatre equipment and the American Seating Company will install the seats. The theatre probably will open its doors to the public on or about December 10th. Good luck, Kehr, we are for you. You remember that the last time we called you were just going to go hunting and wanted us to go along, but we had to work, doggone the doggone luck anyhow.

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We met Harold Dunn and his wife, Hazel, at the convention and we hardly knew him, he has fallen off until he only weighs 230 pounds, and his wife says that it is because she holds him to a strict diet of T bone steaks and corned beef and cabbage.

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Our neighbor has an Airedale that is trying of nights to imitate a crooner. We are going to try and buy that pup and ship him to a broadcasting station. He'd be a big help to that "Shelterbelt" too.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

P.S.: The HERALD *COVERS the field like an April shower.*

Continue Amateur Nights

The Lindsey Theatre Circuit in Texas has decided to continue its weekly amateur night policy. When the programs were started they were planned for only eleven weeks, but are now entering the thirty-sixth week with attendance still building.

Olean Theatre Planned

Jules Girden, executive head of the Warner Brothers contract department, has been visiting Olean, New York, to inspect several sites for a theatre his company plans to build there.

WHAT THE PICTURE DID FOR ME

First National

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—Joe E. Brown's pictures are all so well received that I do not know whether to rate this as his best or not, but it is plenty good and pleased 100 per cent. Joe gives an excellent performance as a vaudeville actor while the other members of the cast are all good. Running time, 88 minutes. Played September 25-26.—Gladys E. McArdle, Owl Theatre, Lebannon, Kan. Small town patronage.

BRIGHT LIGHTS: Ann Dvorak, Joe E. Brown—Joe's best. A grand windup for a very successful Warner season. Business was exceptionally good on this picture and the audience enjoyed every minute of it. P. S.—So did I. Played October 18-19.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—Here's a picture that spells box office. Good in any town. Played on weekend to big crowds, two nights. Best Joe E. Brown so far. Ann Dvorak good. Running time, 83 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Small town patronage.

CASE OF THE CURIOUS BRIDE, THE: Warren William, Margaret Lindsay, Claire Dodd—Very good, Warren, and the trailers Warners send out sure sell the customers on these mystery pictures.—Reggie Buxton, Strand Theatre, Ransom, Kan. Small town and rural patronage.

GO INTO YOUR DANCE: Al Jolson, Ruby Keeler—Although Jolson is slipping, he put over a real bang-up musical, with the aid of the ever popular Ruby. Enjoyed it very much, also above average business. Jolson is O. K. with our people.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

GO INTO YOUR DANCE: Al Jolson, Ruby Keeler—Consensus in here is that Miss Keeler danced away with the picture, although Al's singing went over big. We could easily have stood another song from Helen Morgan, even at the price of one less of Jolson's. Played this one late, but it satisfied everyone, and that is saying a lot in here. Played October 19.—J. A. Reynolds, Recreational Director, New Jersey State Prison, Trenton, N. J. Prison patronage.

GOOSE AND THE GANDER: Kay Francis, George Brent—This brilliant star is a favorite in this town. Supported by a grand cast including George Brent, she delivers again in a swell story filled with plenty of laughs. Played October 6-7.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

IRISH IN US, THE: James Cagney, Pat O'Brien, Olivia de Havilland—Good entertainment for the masses and that's wbat we want. Only hope they don't overdo this pair, as about one a year with them together is enough. Everyone seemed to enjoy this picture. This little de Havilland has lots of possibilities. Running time, 80 minutes. Played September 26-28.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. General patronage.

IRISH IN US, THE: James Cagney, Olivia de Havilland, Pat O'Brien—Now, there's a picture! Completely satisfied our patrons. Believe all of these stars are gradually assuming their deserved places as "the tops." Running time, 80 minutes. Played September 23-24.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MARY JANE'S PA: Aline MacMahon, Guy Kibbee—Best business for weeks, thanks to Guy and Aline and the Warner's trailer that sold the show. Pleased 100 per cent on a week end showing.—Reggie Buxton, Strand Theatre, Ransom, Kan. Small town and country patronage.

MURDER IN THE CLOUDS: Lyle Talbot, Ann Dvorak—This was a real good program action picture which did business, and the manager received favorable comments.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

OIL FOR THE LAMPS OF CHINA: Josephine Hutchinson, Pat O'Brien—Dandy show. Intelligent and well received by the patrons.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

GB Pictures

ALIAS BULL DOG DRUMMOND: Fay Wray, Jack Hubert—We had a lot of kick on this one. This British stuff does not go in our town. Show is too silly.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

MAN OF ARAN: It is a classic. It is O.K. on a double bill.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

MY HEART IS CALLING: Jan Kiepura, Marta Eggerth—My patrons did not care for this. It may be good of its kind but no one liked it. The singing is fair.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

TRANSATLANTIC TUNNEL: Richard Dix, Madge Evans, Helen Vinson—I recently saw the American premiere of this picture at a midnight preview. The fine acting of its American cast, the unusual story and its technically perfect production are all undermined by an excess of dialogue.—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

MGM

AGE OF INDISCRETION, THE: Paul Lukas, Madge Evans, May Robson—A very good program picture that pleased our patronage.—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

ANNA KARENINA: Greta Garbo, Fredric March—Good picture of its kind; the people who have read the book will come to see it in addition to your regular crowd. Greta Garbo means nothing at our box office.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

BISHOP MISBEHAVES, THE: Edmund Gwenn, Maureen O'Slulivan—No draw, but pretty fair comedy. Running time, 86 minutes. Played September 26.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

BONNIE SCOTLAND: Laurel and Hardy—This is the best feature this pair has made so far. It's a wow of a comedy. Did very good business here. Running time, 85 minutes. Played October 5.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

BROADWAY MELODY OF 1936: Jack Benny, Eleanor Powell, Una Merkel, Vilma and Buddy Ebsen—It is a great show and it also introduces the biggest discovery of the year, Eleanor Powell, who makes Ruby Keeler and Ginger Rogers look like a couple of wooden Indians.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

BROADWAY MELODY OF 1936: Robert Taylor, Eleanor Powell, Una Merkel, Jack Benny—A super-musical that actually lives up to its advance praise. Perfect audience response.—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

CHINA SEAS: Clark Gable, Jean Harlow, Wallace Beery—This one has enough of "what it takes" to satisfy practically anyone. Will do 25 per cent above average business anywhere, in my judgment. Running time 89 minutes. Played October 18-19.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

CHINA SEAS: Clark Gable, Jean Harlow, Wallace Beery—A picture that should pack any house. Very good. Played behind competitor; good crowds both nights. Running time, 89 minutes. Played September 30-October 1.—C. H. Collier, Globe Theatre, Drew, Miss. Small town patronage.

DAVID COPPERFIELD: All Star Cast—Despite the fact that we played this one very late, the MGM masterpiece was well received by the inmates. A little deep for some of the men, but the excellent acting offset that. Freddie Bartholomew, W. C. Fields and Edna May Oliver all went over big. Her tirade against David's stepfather drew a big hand. A story that will never grow old. Played October 12.—J. A. Reynolds, Recreational Director, New Jersey State Prison, Trenton, N. J. Prison patronage.

GIRL FROM MISSOURI, THE: Jean Harlow, Lionel Barrymore, Franchot Tone—Brought this picture back for Jean Harlow fans. Did only average business. Harlow slipping.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

HERE COMES THE BAND: Ted Lewis, Virginia Bruce—A very pleasant surprise all around. Well liked by our patrons and pulled a most satisfactory midweek business. The local girls have a new heart throbber in the warbling Harry Stockwell, who put over some swell song numbers in a voice and manner that will undoubtedly make him a marquee name in the future. Running time, 87 minutes. Played October 2-3.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MEN IN WHITE: Clark Gable, Myrna Loy—This picture is a credit to the movie interest, showing a doctor's angle. It has a good moral and a picture not easily forgotten. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MURDER IN THE FLEET: Robert Taylor, Jean Parker—An outstanding murder mystery, with the fleet for the stage, and an unusually good cast make this a more satisfactory show than lots of the specials. Thrills and comedy hold the interest of the patrons to the last reel. Una Merkel, as usual, almost steals the show. Leo is entitled to an extra roar on this one. Running time, 70 minutes. Played September 28-29.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MURDER IN THE FLEET: Jean Parker, Robert Taylor—Went over O.K. on a Saturday night.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

MURDER MAN: Spencer Tracy—Just a waste of time and film. Played October 9.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

NO MORE LADIES: Joan Crawford, Robert Montgomery, Charlie Ruggles, Franchot Tone—Very good production but not worth the price. Good acting, fair story, beautiful costumes and plenty of comedy make this an entertaining picture, but not quite the super-special the invoice calls for. Edna May Oliver is a scream. Running time, 82 minutes. Played October 5-7.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

NO MORE LADIES: Joan Crawford, Robert Montgomery—Very good social comedy drama. Patrons came a second time to see it and when they do that it must be OK. A few scenes and remarks could have been left out to make it still better. Kinda raw. Played October 12-14.—H. Bettendorf, Opera House, Foley, Minn. Rural and small town patronage.

NO MORE LADIES: Joan Crawford, Robert Montgomery, Franchot Tone—It is smart and good entertainment. Crawford not liked here but Montgomery helped to put it over to fair business.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

PURSUIT: Chester Morris, Sally Eilers, Scotty Beckett—One of those rapid fire thrillers that seem to click. Plenty of comedy and action and Scotty Beckett is very, very good. Not a special but pleased. Running time, 62 minutes. Played October 12-13.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

RECKLESS: Jean Harlow, William Powell—We did only moderately well with this picture. The plot is rather vague, hard to follow in parts. Song numbers fairly good. Not up to expectations and second showing was poor. Played October 3-4.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

SEQUOIA: Jean Parker—Wonderful subject. Mostly about deer. Animal pictures all right if not played too often. Played October 5-6.—H. Bettendorf, Opera House, Foley, Minn. Rural and small town patronage.

WOMAN WANTED: Joel McCrea, Maureen O'Sullivan—Good program picture. It is unpretentious but none the less entertaining. It will hold up any bill. The story is unusual and full of action and therefore not boring to anyone. Played October 18-19.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

WOMAN WANTED: Joel McCrea, Maureen O'Sullivan—Good programmer that pulled well on midweek showing and gave very good satisfaction. Nothing outstanding, but thoroughly entertaining. Running time, 68 minutes. Played October 9-10.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Monogram

MYSTERIOUS MR. WONG, THE: Bela Lugosi—Might have been a fair picture if properly made, as it wasn't. Poor business. Played October 1.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

Paramount

ACCENT ON YOUTH: Sylvia Sidney, Herbert Marshall—Good drama based on the old man-young girl theme. It has considerable comedy relief and was liked by the majority. Played October 12.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

ACCENT ON YOUTH: Herbert Marshall, Sylvia Sidney—A good high class comedy. You have to be on your toes constantly to get all the smart quips, but a lot of them go over the audience's heads. It is strictly a class picture. Played October 16-17.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

ACCENT ON YOUTH: Sylvia Sidney, Herbert Marshall—Not a special by any means but might go over where Sylvia is popular. She is not box office here, and would class the picture as only fair program. Running time, 77 minutes.—Wm. A. Clark, Garden Theatre, Canton, Ill. General patronage.

CAR 99: Fred MacMurray, Ann Sheridan—Good action picture. Played October 2.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

EVERY NIGHT AT EIGHT: George Raft, Alice Faye—This picture will please most any audience. It has entertainment for all. Raft is growing in popularity with us as he is a good actor, and his support was good. Running time, 80 minutes.—Wm. A. Clark, Garden Theatre, Canton, Ill. General patronage.

HERE COMES COOKIE: George Burns, Gracie Allen—Typical Burns and Allen fare that stretched out far beyond the limits of its story and gag possibilities. Used as a preview, this clicked fairly well. Running time, 65 minutes. Played September 28.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HERE COMES COOKIE: Burns and Allen—Wonderful title. Burns and Allen popular with us. Then the picture is pleasing. Gracie is just as individual as any of the big stars. I mean by that there is just one Gracie. Running time, 65 minutes.—Wm. A. Clark, Garden Theatre, Canton, Ill. General patronage.

HOPALONG CASSIDY: William Boyd, Paula Stone This series of "Hopalong Cassidy" pictures look like naturals. If the remaining five come through just half as good as this one, there will be no complaint. —Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

LAST OUTPOST, THE: Cary Grant, Gertrude Michael, Claude Rains—An excellent picture. Went over big, some staying to see it twice. Played October 15.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

LAST OUTPOST, THE: Cary Grant, Claude Rains, Gertrude Michael—Good adventure picture along the lines of "Bengal Lancer," but which fails to reach the heights achieved by that picture due chiefly to a rather obvious story, and rather melodramatic sequences of last two reels. Held the interest of our patrons and was generally liked. Used on release date, without benefit of run in key situation adjacent to this town, picture pulled fairly well. Running time, 78 minutes. Played October 11-12.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone—A very satisfactory picture that satisfies all. The photography is good. The present trouble in Africa adds interest to this picture though the scenes are laid in India. Played October 11-12.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

MAN ON THE FLYING TRAPEZE: Mary Brian, W. C. Fields—Outside of the fact the title was terrible, the picture pleased in every particular. It drew well and the audience was well pleased with it. My personal opinion is that it would have drawn even better with a more fitting title. Played October 12. —Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

MEN WITHOUT NAMES: Fred MacMurray, Madge Evans—Well produced picture, using the "G Men" theme. Our patrons liked it and told us so, many saying they enjoyed it more than any other of this type we have shown. Good midweek business. Running time, 65 minutes. Played September 25-26. —M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

PARIS IN THE SPRING: Mary Ellis, Tullio Carminati—Mary Ellis as a box office name is about as good as Minnie Zilch. Played October 9-10.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

PEOPLE WILL TALK: Charles Ruggles, Mary Boland—A very nice little show; moves right along and entertains all the way through. Did twice the business of "Becky Sharp." Played October 6.—B. J. Vandeby, Palace Theatre, Doland, S. D. General small town patronage.

SMART GIRL: Kent Taylor, Ida Lupino—This picture was condemned by the Legion of Decency. Can't see why, but that, plus the lack of box office names, made it a weak sister at the box office. Entertainment value good. Joseph Cawthorne is very funny and carries the picture. Played October 15.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

THIS WOMAN IS MINE: Gregory Ratoff—This is another that is just as bad as "The Scoundrel" was. Paramount did not produce this, as it stated that it was released only through them, and certainly they must have known what they were buying and why they did I don't know. Absolutely poor. Bad recording and bad direction. No known stars, and try and foist this onto the public and then get their reaction another time that the exhibitor is on the spot plenty.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TWO FOR TONIGHT: Bing Crosby, Joan Bennett —This picture went over O.K. the first night but fell down the second one. Personally thought it was a good picture. Played October 1-2.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

VIRGINIA JUDGE, THE: Walter C. Kelly, Marsha Hunt—An excellent picture. Walter Kelly is swell as the Virginia Judge. Stepin Fetchit stole the show, however. Played October 11-12.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

WITHOUT REGRET: Elissa Landi, Kent Taylor—Very poor title. Yet a fair program picture but one that will not pull them in. Star power without much draw. Running time, 75 minutes.—Wm. A. Clark, Garden Theatre, Canton, Ill. General patronage.

RKO Radio

ALICE ADAMS: Katharine Hepburn, Fred MacMurray—It is very, very good. It may not have the box office draw of "Little Women," but it will please just as well.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

ALICE ADAMS: Katharine Hepburn, Fred MacMurray—A very good picture, well liked and splendid entertainment. Running time, 97 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. General patronage.

ALICE ADAMS: Katharine Hepburn, Fred MacMurray—Nice story but our little Katharine overacted a little and is hard to understand. Would be well for her to work on her voice and more distinct pronunciation. Fast talking doesn't register well. We have quite a few admirers of Miss Hepburn. Running time, 99 minutes. —Wm. A. Clark, Garden Theatre, Canton, Ill. General patroage.

ANNE OF GREEN GABLES: Anne Shirley, Tom Brown—RKO did a nice job; nice simple story which touched the hearts of our patrons and the heart strings on your exhibitor box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

ARIZONIAN, THE: Richard Dix, Margot Grahame —An above-the-average western that should please anywhere. Played October 10.—B. J. Vanderby, Palace Theatre, Doland, S. D. General small town patronage.

ARIZONIAN, THE: Richard Dix—Will class this one as a splendid western picture. A great title and a good star. Dix fine in this kind of role. Running time 75 minutes.—William A. Clark, Garden Theatre, Canton, Ill. General patronage.

ARIZONIAN, THE: Richard Dix, Margot Grahame —Oh, boy! Oh, boy! Here's a western that really has it, them and those. And did they go for it. Plenty of action, comedy and drama. This is not just a cheap western. It packs a wallop. We wore out two pairs of suspenders sticking our thumbs behind them as we watched the crowd come. Start pattin' yourself on the back if you have this one. It will wipe the cobwebs off the old bank book. Played October 18-19.—Charles Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

BECKY SHARP: Miriam Hopkins—Intended passing this one up and am sorry we didn't as it is the reason for originating the word "flop" when it comes to box office value. Colors beautiful but certainly wasted on the story. Running time, 75 minutes. Played October 9-10.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. General patronage.

BECKY SHARP: Miriam Hopkins—Should have been entitled, "Beautiful But Dumb." Wonderful color, but strange as it seems, the public also wants entertainment. It set a new low record for my house that I hope not to shoot at for a long time. Hope the Hollywood boys don't get any more brain storms like this one, or else that I have sense enough to leave it alone. Played October 13.—B. J. Vanderby, Palace Theatre, Doland, S. D. General small town patronage.

CHASING YESTERDAY: Anne Shirley, O. P. Heggie, Helen Westley—Although it took a stage attraction to bring them in to see this the greater part of the audience liked it. The story is different and refreshing and the cast performed well, but unfortunately "Anne of Green Gables," which introduced the three stars to the public, wasn't sufficiently popular to have made them any great name draws. Played October 11.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

FRECKLES: Tom Brown, Virginia Weidler, Carol Stone—Did not appeal to fans as well as former Gene Stratton-Porter stories. Story modernized so much one would not recognize it. Very good work by stars and picture well liked by those who saw it. This little Virginia Weidler steals the picture. Running time, 65 minutes. Played September 29-30.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. General patronage.

HIS FAMILY TREE: James Barton, Maureen Delany—Just a word of warning to any unfortunate exhibitor who might have this booked. Set it out; it's the worst yet. Picture as a whole very poor. Words fail me when I try to describe the sound. An Irish picture which would make the Sons of Erin blush with shame. Released by a company who made such pictures as "Top Hat," "Laddies," "Star of Midnight" and dozens of other real top pictures. We just have to say, "Shame on you, RKO."—Reggie Buxton, Strand Theatre, Ransom, Kan. Rural patronage.

HOORAY FOR LOVE: Gene Raymond, Ann Sothern—Two outstanding features in this subject, the toe dance by Maria Gambarelli and Bill Robinson's tap dancing. Also has some nice songs, but otherwise is very ordinary. Running time, 72 minutes. Played October 9-10.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

NITWITS, THE: Bert Wheeler, Robert Woolsey—I think this was the most awful thing these two pseudo comedians have ever done, but I must confess that several hundred people who came to see them (and it was about the average number) differed with me considerably. The answer to the story seems to be that RKO should keep on making these pictures. I'll play them but won't look at them. Played October 13-14.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

OLD MAN RHYTHM: Buddy Rogers, Betty Grable —Not so good. A hairbrained story with too much music of no merit to carry the continuity necessary to make it of interest. Would have been better off to pay for it and put it on the shelf. Ran "Going on Two" with the Quintuplets with this picture, which drew more comment than the feature. Running time, 76 minutes. Played October 11-12.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. General patronage.

OLD MAN RHYTHM: Buddy Rogers, Betty Grable —Only fair. Disappointed generally and just why we are unable to say. Characters were well taken and there were several very good dance numbers. Running time, 76 minutes. Played September 27-28.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

OLD MAN RHYTHM: Buddy Rogers, Betty Grable —A fair program picture.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

OLD MAN RHYTHM: Buddy Rogers—Nice program picture. Buddy doesn't mean much to us, but picture is O.K. anyway. Running time 76 minutes.—William A. Clark, Garden Theatre, Canton, Ill. General patronage.

OLD MAN RHYTHM: Buddy Rogers, Betty Grable —This one clicked. Everybody seemed to like it. It has some good songs and dances and plenty of comedy. Play it. Played October 6-7.—Charles Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

SHE: Helen Gahagan, Randolph Scott—Pictures like this are never box office, story not suitable for the motion pictures; would say it's hard to direct understandably. Many said they didn't know what it was all about. Running time 95 minutes.—William A. Clark, Garden Theatre, Canton, Ill. General patronage.

SHE: Helen Gahagan, Randolph Scott—This feature created a very great diversity of opinion. Those who did not like it were very outspoken against it, but those who did like it also spoke very highly of it. We think that nearly every picture of this nature carries hundreds of feet of wasted film and thousands of dollars of cost entirely unwarranted. Running time, 94 minutes. Played September 29-30.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SHE: Helen Gahagan, Randolph Scott—A big lavish production that was just a big flop at the box office. —W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

SHE: Helen Gahagan, Randolph Scott—We played this one against a fair warning, but we had a good crowd anyway. The natives, as well as ourselves, are still wondering about it, but nobody cussed it. It's like the farmer that saw the giraffe, "There ain't no sech animal." Played October 13-14.—Charles Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

TWO ALONE: Jean Parker, Tom Brown, Zasu Pitts—I thought it a rather good picture for our farmer friends, as it was based on simple, rural life of two orphans, but our people didn't like it much. Left a rather bad taste. If you can play another picture, shelve it.—Harland Rankin, Plaza Theatre, Tilbury. Ontario, Can. General patronage.

Twentieth Century-Fox

BLACK SHEEP: Edmund Lowe, Claire Trevor—Pretty bad for anything but a programmer, but as such it was O.K., but there wasn't enough box office draft. Edmund Lowe without McLaglen doesn't mean a thing, and although he is suave and smooth the public just won't go for it. Played October 9-10.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

COWBOY MILLIONAIRE: George O'Brien—This is a good one. A good story and a good cast. Pleased everyone and it has plenty of action. O'Brien has always been a favorite here. However, methinks it would go good anywhere. Story concerns a dude ranch with O'Brien and his pal as guides. They own a mine and strike it rich and the fun and excitement begin. Played October 6-7.—Charles Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

COWBOY MILLIONAIRE: George O'Brien—Good, but those that like 'em rough will be somewhat disappointed. Played October 9-10.—H. Bettendorf, Opera House, Foley, Minn. Rural and small town patronage.

COWBOY MILLIONAIRE: George O'Brien—Good western on the usual O'Brien style that brought in the business. Played October 12.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

CURLY TOP: Shirley Temple, John Boles—They came, they saw and they left satisfied, so there you have the whole story. Pulled many whom we had never before seen in the theatre. The littlest star still has the greatest pulling power for us. Running time, 76 minutes. Played October 6-8.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

CURLY TOP: Shirley Temple—Broke our house record for the past five years.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

CURLY TOP: Shirley Temple—A carbon copy of "Daddy Long Legs" that our patronage thought colossal. Excellent business.—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

DANTE'S INFERNO: Claire Trevor, Spencer Tracy—The season's prize disappointment. With all the advance publicity on the part of Fox on this picture, one would expect something unusual, but it flopped pathetically at the box office. Settings spectacular, but why not leave this kind of fiction in book form, where it belongs? A few of the socalled intellectuals raved about it, but their minority do not offset the losses one takes on this kind of entertainment. Running time, 88 minutes. Played October 1-3.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. General patronage.

DANTE'S INFERNO: Claire Trevor, Spencer Tracy—Took a big flop! And we blame the producer entirely for it. In the first place, if they had saved themselves (and incidentally the poor exhibitor who paid an unwarranted price) thousands of dollars by eliminating every foot of "Hell," the picture would have been 100 per cent better. In the second place, there wasn't a player's name on any of the advertising, window cards, slide, insert, or anything else. Names such as they had to exploit, would have meant dollars to the box office. For one, we were very much disappointed with the entire production, starting with the way it was sold to us down to the way the company failed to assist the exhibitor in selling it to the public. Running time, 88 minutes. Played October 11-12.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

DRESSED TO THRILL: Clive Brook, Tutta Rolf—Not so hot! Was a great disappointment both in production and at the box office. No drawing power whatsoever. Running time, 75 minutes. Played September 25-26.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

FARMER TAKES A WIFE, THE: Janet Gaynor, Henry Fonda—One of the worst seen yet with Janet Gaynor. What she needs is better stories and Charles Farrell back again to bring to the box office what they once did. Scenery new and different, having a setting along the Erie Canal. Did not draw at the box office. Running time, 91 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Small town patronage.

GINGER: Jane Withers, Jackie Searl—The picture is entertaining and went over very good.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

HARD ROCK HARRIGAN: George O'Brien, Irene Hervey—Not the type of picture this star's fans expect to see him in, but in this town they are loyal and so turn out whenever we show his pictures. This pleased fairly well and business excellent. Running time, 61 minutes. Played September 27-28.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LITTLE COLONEL, THE: Shirley Temple, Lionel Barrymore, Bill Robinson—This was our opening picture for the year and it was a good one to open with. But Miss Temple does not have the appeal she used to. Nevertheless, it was a fine picture and everybody liked it that saw it. The color part in the end should have been a little longer and more dancing and more southern music; it would have pleased more of them. We did average business but not what we used to do with Shirley. We also handed out 8 inch by 10 inch pictures of Shirley Temple to everybody who came and that pleased them all. If you get a chance, play it as it will do a good business and you will not lose. Good print and clear. Running time, 80 minutes. Played October 18-19.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

CAPTAIN, ADD THESE TO COMPANY ROLL

From the South and the south Middlewest this week come two new contributors to "What the Picture Did for Me." They are:

C. H. Collier, Globe Theatre, Drew, Mississippi.

Reggie Buxton, Strand Theatre, Ransome, Kansas.

Read the reports of these showmen in the department this week.

ORCHIDS TO YOU: Jean Muir, John Boles—Fair program picture with a somewhat trite story but well performed and entertaining. I didn't play it alone so I can't tell you what its box office strength might be. Played October 13-14.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

SPRING TONIC: Lew Ayres, Claire Trevor—A hodge-podge of nonsense that received satisfactory audience response.—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

STEAMBOAT ROUND THE BEND: Will Rogers—This picture broke all house records. Nuff sed. Played October 3-4.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

STEAMBOAT ROUND THE BEND: Will Rogers—The greatest of them all is gone and that they came on what is just a mediocre vehicle for Will is a tribute to his memory. I know that he will have a happy landing in where he has gone and to say that he will be missed by both great and small is saying little. I ran them all from Jubilo, the happy tramp coming down the road whistling "Jubilo," with his Connecticut Yankee for a three times repeat. Certainly where he has gone has gained thereby and with a lump in my throat I will close.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WELCOME HOME: James Dunn, Arline Judge—Hardly up to Fox standards; in fact, we thought it very mediocre. Nothing to the story. Running time, 72 minutes. Played October 4-5.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WELCOME HOME: James Dunn, Arline Judge—Means nothing at the box office. Double bill material. Running time, 72 muintes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. General patronage.

WELCOME HOME: James Dunn—Just a fair program picture. OK on a double bill. Played October 6.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

WELCOME HOME: Arline Judge, James Dunn—It is a good program picture that pleased.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

United Artists

BARBARY COAST: Miriam Hopkins, Edward G. Robinson, Joel McCrea—A lusty story of early California days along the waterfront that just about tops any previous film of this type. Good mass entertainment.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

LET 'EM HAVE IT: Richard Arlen, Virginia Bruce—A swell "G Men" story. Far above the average picture of that type. Book with confidence for any day of the week. Running time, 95 minutes. Played October 3.—B. J. Vanderby, Palace Theatre, Doland, S. D. General small town patronage.

THUNDER IN THE EAST: Charles Boyer, Merle Oberon—As a rule, these socalled artistic efforts are a complete washout for this situation. But this proved the exception to the rule and not only pulled well but pleased. Story rather difficult to understand, with several situations left amost entirey to the imagination. The photography was tops, but the sound left much to be desired. Running time, 79 minutes. Played October 4-5.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

WE LIVE AGAIN: Anna Sten, Fredric March—Wonderful acting, but very poor business. People liked it, but the masses seem to like action pictures.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WE LIVE AGAIN: Anna Sten, Fredric March—Curtains for this picture; very depressing. Well acted, but March has lost that something and the story did the rest. Don't like these sordid stories. Below average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

BRIDE OF FRANKENSTEIN: Boris Karloff, Valerie Hobson—Not as good as "Frankenstein," but okay for them "as likes" this type of entertainment. Did average business. Running time, 73 minutes. Played September 24-25.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. General patronage.

BRIDE OF FRANKENSTEIN: Boris Karloff, Valerie Hobson—Darkened our house and they all got the thrill they wanted. Don't like horror pictures myself, but they seem to have enough followers to make it worth while playing. Don't do any good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

CHINATOWN SQUAD: Lyle Talbot, Valerie Hobson—This was a real good detective picture which kept interest all through the picture. OK.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LADY TUBBS: Alice Brady, Douglass Montgomery, Anita Louise—Good entertainment and well liked.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. General patronage.

LADY TUBBS: Alice Brady, Douglas Montgomery, Anita Louise—A grand piece of entertainment for all those present. Good story and good work by all in cast. Well directed. Thanks, Miss Brady, for one we were not afraid to boost the second night.—Reggie Buxton, Strand Theatre, Ransom, Kan. Rural patronage.

NIGHT LIFE OF THE GODS: Alan Mowbray, Irene Ware—This without a doubt was the craziest picture we have ever shown. It did no business. I failed to meet my people going out because of my disgust. Don't play it. Pay for it and be thankful for an honest tip.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Warner Bros.

BROADWAY GONDOLIER: Dick Powell, Joan Blondell—Dick Powell is popular here and gives his usual good performance in this one. Not so good as "Flirtation Walk," but will please the cash custmers and that is all we ask. Running time, 98 minutes. Played October 2-3.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BROADWAY GONDOLIER: Dick Powell, Joan Blondell—One of the best Powell-Blondell shows released. Audience well pleased with entire show. Running time, 98 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. Small town patronage.

BROADWAY GONDOLIER: Dick Powell—Good picture, well liked, and drew some extra business.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

GOING HIGHBROW: Guy Kibbee, Zasu Pitts—Hardly of sufficient B. O. strength to hold down a three-day run for us, but did fairly well and pleased to about the same degree. Running time, 67 minutes. Played September 29-October 1.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

I LIVE FOR LOVE: Dolores Del Rio, Everett Marshall—One of those pictures that brings tears to the eyes, of the exhibitor. The only highlight in this one is the singing. Poor story and the temperamental Del Rio in a rapid fire monologue that fortunately, no doubt, cannot be understood. Wish she would go back to South America or wherever she came from. Did not please many of my patrons. Running time, 64 minutes. Played October 9-10.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PAGE MISS GLORY: Marion Davies, Dick Powell—Dick Powell good draw in small town. Marion Davies not much. Story weak; too much of Davies and not enough Powell. Played behind competitor; did not swell bank account by playing at all.—C. H. Collier, Globe Theatre, Drew, Miss. Small town patronage.

STRANDED: Kay Francis, George Brent—A surprisingly good picture that everyone enjoyed. Some very exceptional shots of the California Golden Gate Bridge now under construction. Running time, 76 minutes. Played October 4-5.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. General patronage.

WE'RE IN THE MONEY: Joan Blondell, Glenda Farel, Hugh Herbert—A good comedy from this pair with Hugh Herbert holding his own for a lot of laughs. Running time, 65 minutes. Played October 6-8.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. General patronage.

WE'RE IN THE MONEY: Joan Blondell, Glenda Farell—As usual, this pair of fun makers generally satisfied, although we have a number of patrons who do not like them at all. It's hard to satisfy everybody. Running time, 66 minutes. Played October 2-3.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WE'RE IN THE MONEY: Joan Blondell, Glenda Farrell—An excellent comedy that pleased in every particular. The stars are well known for this type of film and they did just a little more and a little better than was expected. The result was pleasing in every particular. Played October 12.—Robert Wile, Granada Theatre, Pearl River, N. Y. Small town and suburban patronage.

Short Features

Educational

HELLO, SAILORS: Buster West, Tom Patricola—This is the best musical comedy I've seen for some time; as much dancing nearly as "Roberta." Play it, you'll like it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

HIS LUCKY DAY: Star Personality Comedies—A good comedy and not slapstick.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

KISS THE BRIDE: Tuxedo Comedy—Just very ordinary. Do you suppose there will ever be another really good comedy made—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LITTLE BIG TOP, THE: Frolics of Youth—Fair comedy. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MOUNTAIN MELODY: Song Hit Stories Series—Rather poor. There was not much to say about it as it did not have any meaning and I thought it was rather simple on the standpoint of shorts, as Educational usually puts out good shorts, but this one was below average. Running time, 9 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

NOSE FOR NEWS, A: Joe Cook—Good. Running time, two reels.—H. Bettendorf, Opera House, Foley, Minn. Rural and small town patronage.

RADIO RASCALS: Song and Comedy Hits Series—Has the Cabin Kids and other good musical acts. An excellent single reeler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STYLISH STOUTS: Coronet Comedies Series—Why don't we exhibitors join forces and absolutely refuse to use any more comedies? Not one in ten is worth throwing on a screen and many of them are a disgrace. This was one of them. All companies whose product we use are the same with the exception of the "Broadway Brevities" put out by Warners. Running time, 17 minutes.—Horn and Morgan, Inc., Sta Theatre, Hay Springs, Neb. Small town patronage.

TARS AND STRIPES: Buster Keaton—Keaton's comedies have proven favorites with our patrons. This one got the laughs. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

THREE CHEERS FOR LOVE: Sylvia Froos, Warren Hull—A real good college musical, with some good songs and laughs. You can't go wrong on this one, even if your mother-in-law is at the show.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WHY MULES LEAVE HOME: Terry-Toons—Here is a cartoon that may be played over and over and it still has an appeal with the children. It is very, very good and any exhibitor who does not know just what short to play on a children's program, just play this one and I know that you will not be disappointed as it is just great. Running time, 6 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

MGM

BURIED LOOT: Crime Doesn't Pay Series—This two-reel "Crime Doesn't Pay" is very good. Entertaining and has a good lesson.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HISTORIC MEXICO CITY: FitzPatrick Travel Talks—Another fine travel colored short with excellent music. This not only furnishes entertainment but is educational and beautiful.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LUCKY BEGINNERS: Special—An amateur program with enough different kinds of entertainment to please everyone. One of the best and will please on any program. Running time, 2 reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MEMORIES AND MELODIES: Musical Revues—Wonderful colored subject on my "Old Kentucky Home." Many complimentary remarks.—H. Bettendorf, Opera House, Foley, Minn. Rural and small town patronage.

MIKE FRIGHT: Our Gang—Good. Running time, two reels.—H. Bettendorf, Opera House, Foley, Minn. Rural and small town patronage.

SOUTHERN EXPOSURE: Charley Chase—The best Charley Chase for a long, long time. Kept them laughing and some stayed for the second showing. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SPRUCIN' UP: Our Gang—Very good "Our Gang" comedy. The new leading lady is good. Running time, 2 reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Paramount

HYP-NUT-TIST, THE: Popeye the Sailor—These Popeye cartoons are well liked by our patrons and this one stacks up to average. Running time, 7 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MOVIE MILESTONES: Paramount Varieties—A few shots from the oldtimers, "Covered Wagon," "Miracle Man," etc. Pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

POPULAR SCIENCE: Interesting scientific facts, presented in a manner that struck the fancy of our patrons. Done in color. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

RKO Radio

BLASTED EVENT: Edgar Kennedy—Domestic troubles brought the laughs. Recommend it for playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

HUNTING SEASON: Rainbow Parade Cartoons—At last RKO has made an excellent colored cartoon. Give this one preferred time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MAJOR BOWES AMATEUR THEATRE OF THE AIR: No. 2—The first of this series was novel and appealing, but it would seem with the wide variety of amateurs on Major Bowes' program it would be unnecessary to jam it with "sameness" and Hill Billies as in the first of this series. Give us more variety. Running time, 20 minute.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. General patronage.

MARCH OF TIME: Too highbrow for the small towns. Costs double what it should.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

PATHE TOPICS: No. 6—We cannot say enough for these topics. A great filler, educational, entertaining and beautiful.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SALESMANSHIP AHOY: Four Star Comedy—Same remarks as made under "Stylish Stouts" applies here. This was terrible. Running time, 18 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SCOTTY FINDS A HOME: Rainbow Parade Cartoon—Better than average cartoon.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

SCOTTY FINDS A HOME: Rainbow Parade Cartoon—Not the best colored cartoon but will please.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

United Artists

GRASSHOPPERS AND THE ANTS, THE: Silly Symphonies—This is the third time for us and they all liked to see it again.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MICKEY'S FIRE BRIGADE: Mickey Mouse—A very fine Mickey Mouse that will please all. The duck rather steals the show from Mickey.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WHO KILLED COCK ROBIN: Silly Symphonies—This is a masterpiece and should rank with the "Three Little Pigs." Jennie Wren as Mae West is a knockout. Give it your preferred time and advertise it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

HERE'S THE GANG: Mentone Musical Comedy No. 13-A—Good variety type comedy that pleased. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HOLLYWOOD TROUBLES: Universal Comedy—No excuse for this one. Not a laugh in it. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

TID BITS: Doane Musical No. 2—Another good variety presentation. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

TOYLAND PREMIERE: Cartune Classics Series—Play it Christmas week. It's O. K. for kiddies.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

TWO LITTLE LAMBS: Oswald Cartoons—Another swell Oswald cartoon. These cartoons are very popular here. The music in them is excellent, too.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

Vitaphone

BORRA MINNEVITCH AND HIS HARMONICA RASCALS: Melody Masters Series—An excellent single reel that pleased. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BORRAH MINNEVITCH AND HIS HARMONICA RASCALS: Melody Masters Series—If you want a short that will have your customers bouncing in their seats, you can't afford to miss this one. A funnier, faster-moving one-reeler could not be found. In fact, this one almost stole the show from the feature picture.—J. A. Reynolds, Recreational Director, New Jersey State Prison, Trenton, N. J. Prison patronage.

DUBLIN IN BRASS: Morton Downey—This was very good, in fact, we very seldom ever get a poor "Broadway Brevity." But, Oh! You Big V. Comedies! —Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ECHOES: Charlie Davis and Band—Nice musical with some real novel acts and some oldtime songs. People liked it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

FREDDY MARTIN AND HIS ORCHESTRA: Melody Masters Series—Rather a disappointment. Too much attempted in so short a time. Nothing to write home about.—J. A. Reynolds, Recreational Director, New Jersey State Prison, Trenton, N. J. Prison patronage.

LADY IN RED, THE: Merrie Melodies Series—As usual, this Merrie Melody was very good.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LADY IN RED, THE: Merrie Melodies—A very excellent colored cartoon. Good for your preferred time. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MERRY OLD SOUL, THE: Merrie Melodies—A fine colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RADIO SILLY: Cross & Dunn—This short subject is worth emphasizing to every exhibitor for its entertainment merit. After we played it, we screened it for our staff.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RUBINOFF AND ORCHESTRA: Melody Masters Series—The Melody Masters are always good and this one is no exception. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SOME BRIDGE WORK: Easy Aces—No good for the farmers who don't play bridge. It doesn't suit our situation.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SO YOU WONT T-T-T-TALK: Roscoe Ates, Shemp Howard—Very poor comedy. Can't recommend this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WE DO OUR PART: Radio Reel No. 3—A good one-reel musical, giving the people Gene and Glenn. Play this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WHY PAY RENT? Roscoe Ates, Shemp Howard—Slapstick, house building comedy, pathetic, but everybody laughed, so I guess it was O. K.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WILL OSBORNE AND HIS ORCHESTRA: Melody Masters Series—A Melody Master that will add class to your program. "Two Cigarettes in the Dark" has everything it takes for high class entertainment. Running time, 1 reel.—Gladys E. McArle, Owl Theatre, Lebanon, Kan. Small town patronage.

Miscellaneous

BAER-LOUIS FIGHT PICTURES: Excellent pictures of the fight with slow motion of the knockdowns. Pleased and drew additional business.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FOX NEWS: No. 1—Very fine newsreel. They are remarkable for a newsreel. No other reel of news from other companies can compare with Fox.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

MILLIONS: Here is a picture with free advertising and no rental fee. Obtained by writing Modern Woodmen of America, Rock Island, Ill. Partly in color. All about the World's Fair. People who did not get to see it when it was going, now is the time to see it in full detail. And it is just that, it has some grand pictures of the Fair. The print was in perfect condition. Play it as it means profits. Also, free window cars, as many as you need. We tried it and it made extra profits for us and it only costs you the transportation, so why don't you take a chance? You cannot lose.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

FLEXIBILITY

Now George Henger and Jack Dailey speak up and their opinions on a following page added to letters previously run on the "reporter" style advertising wind up an interesting and informative discussion of the merits and demerits of restraint as against over-enthusiasm in theatre advertising.

Agreement among the writers is quite unanimous against prodigal reiteration of unsubstantiated superlatives. But there is almost as much accord that the "colossal" school still has vitality; that enthusiasm (called by one contributor, the life-blood of show business) can readily and appropriately be defined as a manner of colossal advertising.

Most important perhaps in the forum has been the stress placed upon the manpower value in the construction of the "reporter" ads. Pointed out originally by Elmer Rhoden and confirmed by many of the writers, the success of the "reporter" idea in the final analysis depends almost entirely upon the facility of the pen with which it is set down. As Paul Short says, "The Screen Reporter idea must be handled with kid gloves by showmen who are equipped to do it." And Jack Dailey writes: "It takes a brilliant writer with a sense of humor and possessed of excellent taste. . . ." It also takes, if we may add, a delicate sense of timing, flair for eye-catching layout and, not the least, an ability to choose those picture news items to attract the greatest possible return of reader attention.

However, the consensus of opinion on either side of the discussion leads to no definite decision pro or con, nor is it meant to do so. That such representatives as the Fox Midwest and Standard Theatres showmen have found the "reporter" style of actual benefit is not to be ignored. And that members including Russ Hardwick and Herman Bamberger have used it to advantage, is also to be noted.

If there is a final word, it should be, there is no arbitrary form of advertising to solve the curse of superlatives or to supply the need of them.

The flexibility of the motion picture story in conception and execution should be matched by an equal flexibility in its mode of publicity and advertising.

△ △ △

POSTSCRIPT

Joe Doakes was through. No one would give him a job and his former friends shunned him as though he had the very plague.

True, he wrote fine theatre copy and his newspaper ads were recognized wherever publicity men gather. But the bad break he made could not be excused and overnight his position had gone the way of all flesh. He was "available"—and how.

Joe realized his error had violated all the accepted tenets of theatre advertising procedure and he pleaded for another chance.

But all in vain.

His wife was hungry, his children cried for food. So Joe went on relief and swept leaves together in the park hoping the world would forget.

Six months later he tried again and this time luck seemed to be with him, for he was told to report for duty on his old assignment.

Grateful that his crime had seemingly been forgiven, Doakes appeared the next morning afire with ambition, when, lo, he was told that all bets were off. With a despairing cry, Joe staggered to the river to end it all.

And what did this poor unfortunate publicity man do to turn the world against him? What, oh, what was this heinous crime?

Well, if we must give the horrible details—then we must. He wrote a held-over ad and forgot to include:

"SECOND **BIG** *WEEK."*

△ △ △

PLEA FOR BALD HEADS

Now that the nights grow chill and the wintry winds are just around the corner, your venerable chairman representing on his own behalf the legions bereft of hirsute adornment and also those with sensitive necks, pleads for alleviation of that awful annual affliction in the theatre—annoying draughts. It may be tough to keep 'em out, for those icy gusts sneak under doors, dodge through stage entrances, climb down the ventilators and take advantage of every opening.

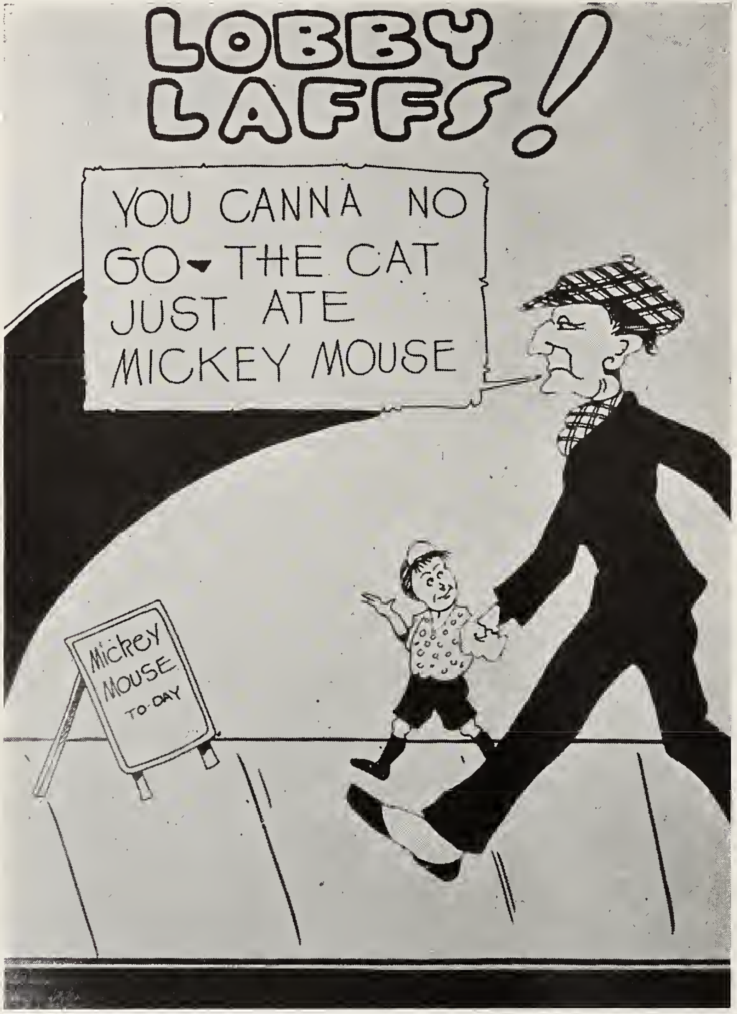
But smart theatremen realizing there are so many of us who suffer the tortures of the damned when subject to the inquisition of icy wind streams, are digging in right now to repulse the dogged advances.

And for which we bald heads are appreciative no end.

Annoying draughts that spray cranium and vertebrae with chilly breezes should be outlawed immediately by every theatre in the land.

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS!


LOBBY LAFFS!
YOU CANNA NO GO - THE CAT JUST ATE MICKEY MOUSE
Mickey MOUSE TO-DAY

This cartoon submitted by Walter Davis, Capitol Theatre, Regina, Sask., Canada.

Sends Class Folder To New Residents

At the Plaza, the New York class house that caters to the Park Avenue trade, Manager Milton H. Chamberlain recently created an advertising job strictly in keeping with the tone of the theatre and which was forwarded to the new residents of that neighborhood.

Body of the advertising is a six-page folder, three inside pages carrying complete information and time schedules on three shows making up the following week's programs, outline of story and cast of characters of features topping mention of other units. Other back pages include various comments on a ballot idea Chamberlain recently sponsored to ascertain whether patrons preferred single or double features. Front page carries drawing of theatre and over this is folder with circle in center framing the theatre drawing.

Tipoff on class of patronage house goes after is sample of copy Milt uses as follows: "The Plaza's weekly program is equally noted for its lack of bombast and its complete information including accurate time schedules by which civilized movie-goers can avoid seeing pictures backwards."

Win a Hollywood Air Trip!

Italian One Sheets

Special Italian one sheet was prepared by Hazel Flynn's department for buildup on "Last Days of Pompeii" at the Center Theatre for use in Italian neighborhood and surrounding territory. Same idea was also followed out with special colored throwaways.

Win a Hollywood Air Trip!

And, of Course A Raincheck

Through cooperation of Benjamin Parry, meteorologist for the weather bureau in New York City, RKO Radio's press book for "The Rainmakers," the new Wheeler and Woolsey comedy, suggests numerous weather bureau tieups.

The press book stunts include a homemade rain gauge, instrument displays for the lobby, a sprinkler system which provides a "rainy day" marquee, rain prediction teasers and a rain insurance policy. And, of course, a rain check.

Deadline, Folks

Still time to midnight of Wednesday, November 6, to get those October entries to headquarters for Quigley Awards consideration, and the address is 1790 Broadway, New York. Judges, as announced last week, are S. Charles Einfeld, Phil Reisman and George Weeks. —A-MIKE

Hardwick Puts Over Gag Fashion Parade

Burlesquing the conventional bathing beauty revue and fashion show with men as models for a flock of laughs and a distinct tilt in the grosses is reported by Manager Russ Hardwick, for the Lyceum, Clovis, N. M.

Idea was tied in to Lions' Club for a percentage of receipts for the two nights of the show, the club taking 20 per cent the first night and 15 the second to go to charity fund. In exchange Lions served as models, also plugged the show generally and helped to sell extra tickets.

With the club president, Rus got a lot of merchants to sponsor models, each store paying entry fee of $1.50 with 30 coming in on the stunt. Newspapers of course went strong for the show, staged as would be a legitimate fashion parade, all the participants playing "straight."

A few exceptions were made, such as stage decoration being rough interior with drapes over doors and windows of burlap sewed together from two sacks. Cactus and weeds were used instead of flowers.

Men first appeared in evening dress, trying their durndest to attain the ease of the professional model and thereby gathering plenty of laughs. To help along, Rus dug up a lot of gag wigs for extra giggles. Second appearance was in burlesque bathing suits such as oversize, handmade satins, old style with long drawers and skirts, etc.

Prizes given by voting ballots were also gagged and included brass cuspidors, etc. Run for two nights, Hardwick reports show one of his most profitable ideas with the entry money covering most of the extra costs. Manager also wrote all the publicity, which was much more than usual and aided merchants in layout of burlesque ads that included composite cuts of women in bathing suits topped by men's heads. Theatre ads also contained names of all stores participating and models representing each.

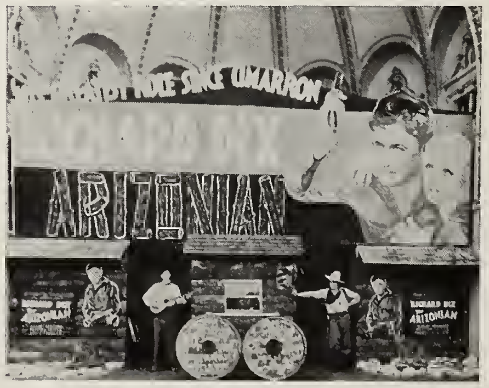
Win a Hollywood Air Trip!

Doc Lee Apologizes

With the SRO sign getting a play at the Brooklyn Paramount on "Page Miss Glory," Doc Joe Lee ran a full column ad of apology for the inconvenience caused to the hundreds who were turned away.

Always the gentleman, eh, Joe?

Win a Hollywood Air Trip!



ATMOSPHERIC FRONT. Louie Charninsky, Capitol, Dallas, Tex., used real logs for his "Arizonian" front. Note hillbilly and unique treatment of action stills in wagon-wheels.

Secures Plugs With Correct Time Stunt

Folks down in Miami, Fla., who have no watches or possess inaccurate timepieces now call the Rex Theatre on a special number in that tropical playground for this information. It's a stunt put over by Manager J. H. Luter now built up to where from three to four hundred calls a day are received, the service working as follows:

Special telephone is installed in box-office with extension to small room where from seven in the morning to eleven girl takes the time calls. Extension charges are less than usual as no outgoing calls are made over this line. Phone company also made available easy number to remember, this being 3-1010, advertised as three-ten-ten.

Service operates from seven a. m. to eleven at night, and after eleven in the morning regular cashier handles the calls at the box-office. When the special number rings, cashier knowing it is for the time service, answers as follows, for instance:

"Good morning, Rex Theatre—showing for the last times today Clark Gable in Jack London's 'Call of the Wild' with Loretta Young and Jack Oakie—the correct time is 11:39."

Luter advertises the stunt with small cards, telephone hangers, etc., and states that though his house is second-run with limited advertising budget, the idea has great possibilities and is developing right along. The peak hours, says Luter, are from seven to eight in the morning and from five to six in the afternoon.

Win a Hollywood Air Trip!

Burkhardt Effects Radio Contest for "Call of Wild"

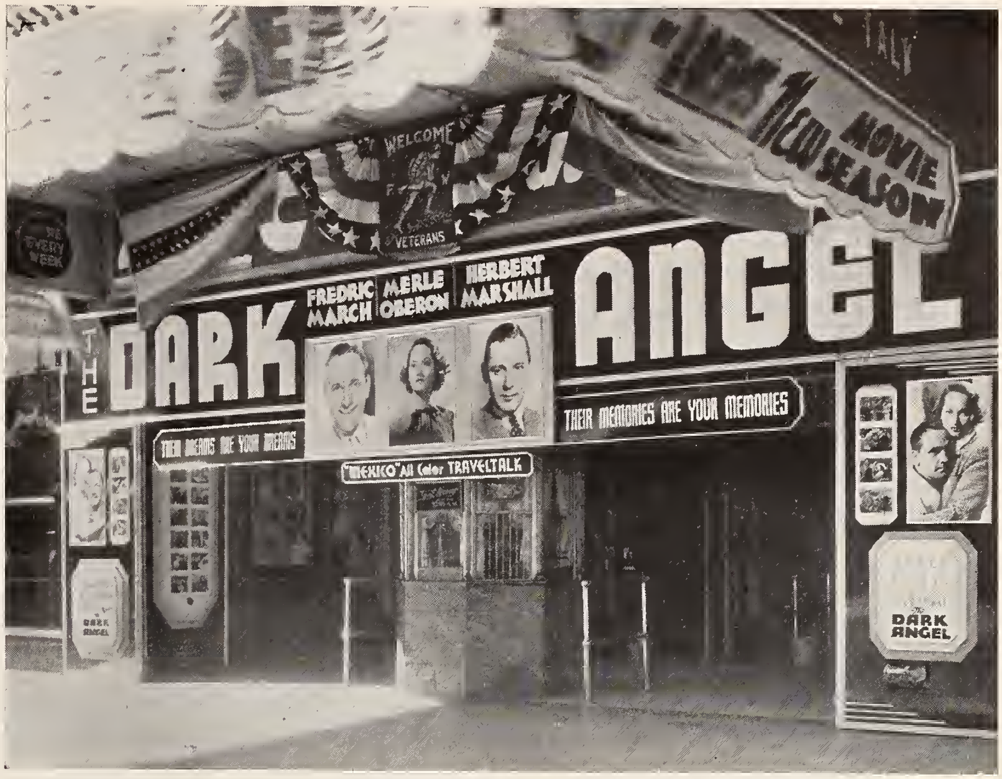
An essay contest on "Why I would like to have a dog like Buck" was arranged through cooperating radio station by Howard C. Burkhardt at Loew's State in Providence for his "Call of the Wild" engagement. Promoted prize dog was on display in front of theatre, station giving daily plugs to contest and story broke papers.

Beauty store featured an Oberon coiffure, hat store plugged a Gable hat, each merchant mentioning premiere in their ads. Book marks were distributed at all public libraries, plus imprinted book covers.

Win a Hollywood Air Trip!

ALIBI IKE
NOW PLAYING
THEATRE

STREET PARADE. A drum corps of fifty pieces was used by Bill Adams, Colonial, Brockton, Mass., for "Alibi Ike," boys carrying theatre banner at head of parade



GREETS VETERANS. Manager Rodney Toups, Loew's State, New Orleans, arranged front reproduced above on Southern premiere of "Dark Angel" during national convention of Veterans of Foreign Wars. Color scheme: white enamel and grey on black enamel, background edged in silver. Flags and bunting carried out decoration scheme used generally.

Goetz Stages Theatre Anniversary Party

Annual birthday party to celebrate theatre anniversary was recently put on by Joe Goetz, RKO Paramount, Cincinnati, to signalize fourth year. Front was brilliantly illuminated and lobby profusely decorated with flowers was used for dancing, music supplied by leading Cincinnati bands. Refreshments were served and Mayor and other prominent officials made appropriate addresses. Congratulatory messages from Joe's wellwishers poured into theatre and stories broke local dailies.

Win a Hollywood Air Trip!

"Time" In Palestine

Jewish rabbis are being contacted on promotion handled by Leon J. Bamberger, of RKO Radio, in regard to Palestine sequence shown in current March of Time. Rabbis are to be invited to screenings and it is also suggested that theatremen contact Jewish congregations to build up local interest.

Win a Hollywood Air Trip!

Cline's Ad Includes Raves from Prominents

Charlie Winchell sends along copy of special ad gotten out by Burr Cline, Opera House, Jamestown, N. D., on "Broadway Melody," with comments from local prominents included in the display. What the folks had to say about the show was planted in a series of small boxes along the border of the ad and was effective enough to have the Minnesota Amusement Company ad director recommend adaptation by other circuit managers playing the attraction.

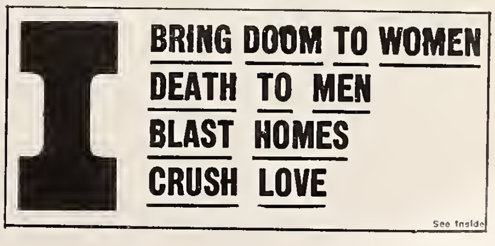
New Orleans Theatremen Utilize Smart Novelties

From Harold H. Bailey and I. Roy Calamia, who have recently opened their first venture, the Gentilly Theatre, a New Orleans neighborhood house, come a number of interesting ad ideas and effective novelties.

For instance, on "Man Who Reclaimed His Head," an oblong cardboard one-fold herald, size five by three inches, was used, with a teaser angle on the cover (see photo) with copy set as follows:

The block "I" was set the depth of the four lines of copy, each underlined, all printed in light red. Small type below read "see inside" for the turnover, with theatre and picture copy on the inside flap.

To stimulate interest in "Cardinal Richelieu" the boys got out a colored throwaway upon which was carried a trade review on the picture. Ten passes were offered for those selecting what they thought the most forceful sentence in the review with a blank provided for the sentence selected plus name and address of entrant, these to be left in special box in foyer. Bailey and Calamia report favorable returns on this and further audience response on other novelty tieins.



I BRING DOOM TO WOMEN
DEATH TO MEN
BLAST HOMES
CRUSH LOVE

See Inside

Cover of Gentilly Teaser Folder

Dannenberg Ties Library Up to "Midsummer Dream"

Sid Dannenberg, Warner's publicity chief in Cleveland planted a special display on "Midsummer Night's Dream" in the city's main library for that opening at the Hanna Theatre.

Exhibit which was placed on large panel in show case off main entrance included depicting highlight scenes with appropriate copy attached. A copy of the book with title page open was set at bottom of case and lying flat on either side were stories dealing with production. Entire display was given special lighting.

Win a Hollywood Air Trip!

Mayor Acts as Judge In "Tarzan" Call Contest

The mayor of Morrilton, Ark., acted as judge in Raleigh Sharrock's "Tarzan" calling contest at the Paramount Theatre. Front page announcements were secured and Raleigh reports the stunt provided plenty of entertainment.

Several colored boys painted with bright colors wearing shorts and carrying spears and knives paraded town carrying a 25-foot banner. Sound truck dressed to represent a jungle with "tribesmen" and cards with picture copy toured outlying districts.

For "Dante's Inferno," an entirely new front was constructed by use of huge devil's head with horns and tusks surrounded by flame effects. Powerful spotlight borrowed from local fire department was operated from building opposite by firemen.

Win a Hollywood Air Trip!

Bill's Mickey Mouse Party

Special birthday greeting telegraph blanks from Mickey Mouse were distributed by Western Union boys for Bill Israel, Circle Theatre, Philadelphia, Pa., in connection with this lovable character's birthday. Wire was signed "it's my birthday, but your party, your pal," etc., etc., small cut of Minnie's boyfriend dressed up the message which also contained schedule of shorts to be seen.

Win a Hollywood Air Trip!

Puzzle Contest Basis of Goethals' "Dynamite" Date

Guest tickets to see "Mr. Dynamite" were offered by George Goethals at the Prytania Theatre, New Orleans, La., in the form of a novelty herald carrying 15 small boxes, each containing a number. Certain six of these numbers when added together would give a total of 21 and to the first 25 submitting correct list tickets were awarded.

Win a Hollywood Air Trip!

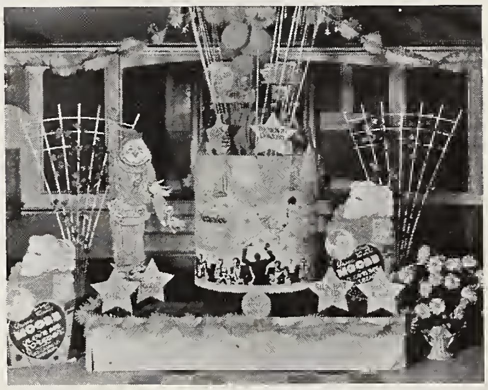
Fishkin Ties Tintex To "Becky Sharp"

A neat tieup with the Tintex people was arranged by Louis Fishkin, Alba Theatre, Brooklyn, for "Becky Sharp," for which they supplied a lobby display typifying the beauty of color. An attractive girl sent by the company experimented in booth (see photo) with various color dyes, distributing free samples to every woman, and plugging picture at every opportunity. Tieup was so successful the display was routed over entire circuit.

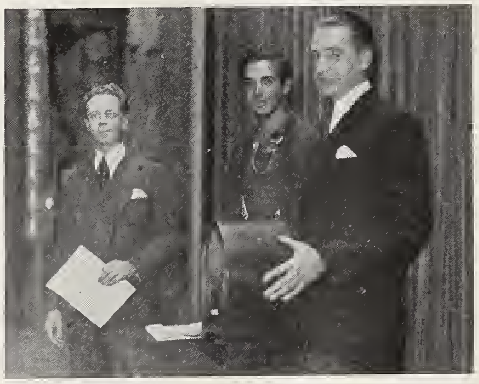
Beautifully tinted heralds paid for by the Tintex people were distributed house to house, front carried theatre copy and back merchant's ad. Harry Kriegsman cooperated with Louie on the campaign.

RUDY VALLEE
SWEET MUSIC

Damon's Novel "Music" Window



Ghilione Carnival Lobby Display



Mayor of Brownsville Presents Radio

Fishkin's "Sharp" Color Lobby

Ghilione Builds Animated Display for Mardi Gras

Accompanying photo shows attractive lobby display used by Joe Ghilione, Hempstead Theatre, Hempstead, L. I., for the Mardi Gras carnival month. A rotating table set on platform with electric fan suspended inside, blew the balloons up as the table turned.

For Mickey Mouse's birthday, Joe arranged a birthday party for kiddies at which prizes were given to all in the nature of footballs, comic books, dolls, etc. Special lobby display was arranged with huge birthday cake donated by baker. Cake was surrounded by cutouts of Mickey, Donald Duck, Minnie, Pluto, et al.

Win a Hollywood Air Trip!

Dressed Shirley Cutouts Used By Rotsky for "Little Girl"

A very attractive tieup and window display was secured by George Rotsky, Palace Theatre, Montreal, Canada, on "Our Little Girl" with Shirley Temple cutouts rigged up in the starlet dresses and the dolls with playdates prominently displayed.

On "Sanders" all ushers were dressed as junior commissioners and chief usher as a senior. Entire front was decorated with date palms, cut outs and "native" with shield and spear paraded in front of house.

Win a Hollywood Air Trip!

Mechanic Hosts Redheads

All girls and women with red hair were admitted as guests of Morris Mechanic at the New Theatre, Baltimore, on opening day of "Redheads on Parade." Newspaper cooperated with stories on stunt.

Win a Hollywood Air Trip!

Deering Uses Weapon Display for "Heroes"

A display of confiscated burglar implements loaned by the police department served as a lobby display for Francis Deering's "Public Hero" engagement at Loew's State in Houston, Tex. Collection included various types of revolvers and shotguns used during past half century and such rare items as penknife pistols, etc. Girl attendant was stationed at fingerprint apparatus in lobby, prints taken on theatre cards which were carried into homes.

Special screening preceded by dinner party for police chief, police officials and newspaper men was held two weeks ahead and Sunday paper ran full-page feature on "public heroes" with theatre ad included.

Win a Hollywood Air Trip!

Mock Gives Away Radio On "Love Me Forever"

As part of his "Love Me Forever" campaign at Loew's Palace, Brooklyn, Assistant Walter Mock arranged a contest in daily with radio store cooperating in which new machine was awarded to person securing largest number of words from title of picture. Accompanying photo shows First Mayor of Brownsville presenting winner with radio and that's Mock to left. Runnersup received guest tickets and merchant paid for distribution of heralds announcing contest also carrying display ad.

"THEY SWARM AROUND LIKE BARGAIN SALE"

I would like to offer congratulations on the Martin Quigley 20th anniversary number; to all those who took part in making this publication possible.

Just to show you how we appreciate it, we have had a special table put in the foyer with the proper message calling our patrons' attention to it.

They swarm around like a bargain-sale counter—and the comments are most gratifying.—WALTER F. DAVIS, *Manager, Capitol Theatre, Regina, Sask., Canada.*

Unusual Pressbook On Warners' 'Dream'

Distinctly in keeping with the smart selling campaign on Warner Bros. "Dream" is the exceptional pressbook gotten out by Charley Einfeld, to be used as the cover indicates, for the road show campaigns on the date.

Hard covers are used to bind the impressive spiral-bound volume which measures 14 by 20 inches and decorated in blue and silver. The campaign is introduced under the headings of "The Production As An Attraction" and "The Strategy of the Road Show Campaign." This is followed by editorials and general press endorsements for quote purposes, story of the picture cast of characters and production data.

The exploitation section covers 20 pages and includes class tieups of every description. Complete talk to be made by manager before civic associations is prepared and different is the six-day newspaper strip feature relating story of the actual production. Effective also is the half-hour radio dramatization which presents the highlights in motion picture history from its birth up to production of the "Dream."

Ad section shows the entire newspaper layout for the New York campaign, mostly type, and also makes available complete lineup of pictorial displays. The publicity section includes two full page feature stories. Accessories of all types, banners, block and pictorial paper are shown with pocket on inside of back cover carrying samples of actual advertising aids.

Book is a masterly job in all respects and an extra bow is indicated for Einfeld and the Warner advertising staff who had to do with its creation.

Win a Hollywood Air Trip!

Girl in Window Snaps Passersby for Mousson

Dewey Mousson, Knickerbocker Theatre, Nashville, Tenn., used a trick stunt to plug "Page Miss Glory" by tying in with largest department store for window display. A camera was rigged up on tripod with printed announcement that group pictures would be taken through the window every fifteen minutes and later displayed in theatre. Faces ringed with white circles received tickets.

FAMILY TRADE IN BRITAIN

F P-Canadian Manager Discusses Operation in Provincial Towns; Theatres Aim for Family Trade

BY CHRIS HOLMES
Manager, Royal, Guelph, Ont., Can.

I was very much interested in Mr. Nathanson's address during our recent convention, and particularly in his remarks concerning the operation of theatres as applied to Great Britain.

Having gained the major portion of my theatre experience in England, I can appreciate Mr. Nathanson's observations.

Perhaps a few highlights of the British exhibitor's methods might be found of interest to we celluloid salesmen over on this Continent.

In the provincial towns in Britain, the exhibitor's chief aim is to secure the family trade.

To this end he takes the role of one of the family and imagines himself as living, figuratively speaking, with his patrons. Their opinion of him, of his theatre, of his deportment and conduct as the family's entertainment caterer, of his attractions, and of all the thousand and one items which might come within range of their individual and collective criticism, are all of extreme importance.

Any thoughts he may have of "I like my show, therefore you must like it" are instantly dispelled by the discerning exhibitor. In consequence, he does not indulge in extravagant advertising.

He presents his pictures to his "family" entirely on their merits, but he loses no opportunity of dressing up his presentation, realizing the eye to be the greater part of the appetite.

The British exhibitor credits his public with intelligence and would not dream of insulting it. He is fully aware that the flaws in his pictures are known to his patrons long before he has the picture booked. To extravagantly advertise weak product is just wasted time, effort and expense.

This does not mean that he consoles himself with the thought that the picture is bad, and so slaps it on the screen cold. He picks out the highlights which he knows have some appeal for his "family," and stresses them. Tie-ins, novelties and the infusion of local color he finds invaluable, but cheap ballyhoo he taboos.

Describes Policy

A set policy is adhered to, particularly with regard to prices of admission, to suitable product for various nights of the week and to starting times of performances.

The hey-day of the normal week is Saturday, the day on which the industries pay wages, and the program for that day is usually one built up especially for the family.

The children monopolize the Saturday matinee, and the adults have the evening performances all to themselves.

A and U pictures must be so labeled in all advertising, and A pictures are avoided on week-end bookings, as far as is possible.

The starting times of performances have great bearing on the successful operation of the British theatre.

Despite the continuous performance, the first and second house habituates have not been eliminated by any means. Traditionally, the British public prefers the "twice nightly" idea, and the exhibitor knows he must keep his program within the confines of two hours.

Double billing is very much the thing, so that it requires careful selection in gauging the length of the film to fit into the two hours, because the second complete performance is just as popular as the first, resulting in quite a clearance of patrons between houses.

If the first performance usually starts at 7 p. m., the second must commence at 9 p. m. to be over by 11 p. m. To do this comfortably where the program almost accupies the two hours, all exits are utilized at the intermission, leaving the main entrance clear for the influx.

Systematic ushering, aided by the honesty of the people, not only clears the theatre in record time, but finds that very few patrons are sitting in a higher priced section of the house than the ticket they hold. Familiarity with the layout of the different priced sections through constant patronage has the effect of the patrons making a bee-line for their proper seats. The traditional respect for set rules rarely finds anyone attempting to be a "smart Alec." In addition, respect for the opposite sex makes it easy for the usherettes (girls usually occupy the post).

Prices Vary

A sliding scale of admission prices has been the practice in British theatres for as long as I can remember.

The range usually starts from 10c. in the "provincial" houses, and ends at 40c. Each section of the theatre is designated, such as Stalls 10c., Pit Stalls 18c., Pit 24c., Dress Circle 40c. and Balcony (back) 24c. The 24c. is the popular price. The Pit, Pit Stalls and Stalls form the lower floor, whilst the Dress Circle is our Loge. Some houses have more than one balcony, usually designated by Dress Circle or first balcony, Upper Circle or second balcony, Family Circle or third balcony, and Gallery or fourth balcony.

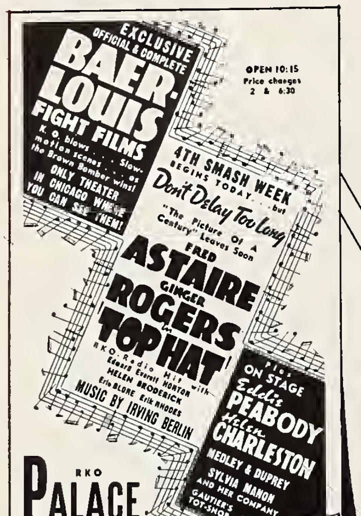
The higher you sit, the lower the price.

Children are charged half price, excepting Saturday matinees, when the price is usually 6c.

Throughout the post-War depression, prices of admission have remained unaltered and theatres have not indulged in give-aways or like unethical practices to stimulate business. It is illegal anyway. The result has been one of sustaining the public demand for the primary commodity of the theatre.

In comparing theatre operations of two widely parted countries, they both have oppositions of varying natures, but I still advocate getting after the Family Trade as the exhibitor's longest suit in whichever country you are operating.

NEWSPAPER ADS FROM THE FIELD

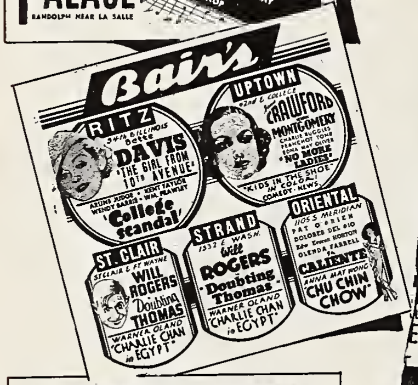

EXCLUSIVE OFFICIAL & COMPLETE
BAER-LOUIS FIGHT FILMS
K. O. blows . . . Slow-motion scenes . . . as the Brown Bomber wins!
ONLY THEATER IN CHICAGO WHERE YOU CAN SEE THEM!

OPEN 10:15
Price changes 2 & 6:30

4TH SMASH WEEK BEGINS TODAY . . . but
Don't Delay Too Long
"The Picture Of A Century" Leaves Soon
FRED ASTAIRE
GINGER ROGERS
in "TOP HAT"
RKO-Radio Hit with Edward Everett Horton
HELEN BRODERICK
Eric Blore Erik Rhodes
MUSIC BY IRVING BERLIN

Plus ON STAGE
Eddie PEABODY
Helen CHARLESTON
MEDLEY & DUPREY
SYLVIA MANON AND HER COMPANY
GAUTIER'S TOY-SHOP

RKO PALACE
RANDOLPH NEAR LA SALLE


Bair's

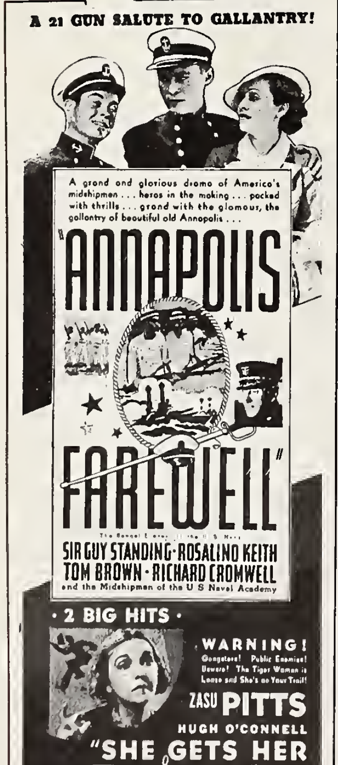
RITZ
34th & Illinois
Bette DAVIS
"THE GIRL FROM 10th AVENUE"
ARLINE JUDGE • KENT TAYLOR
WENDY BARRIE • WM. FRAWLEY
"College Scandal"

UPTOWN
42nd & College
Joan CRAWFORD
Robt. MONTGOMERY
CHARLIE RUGGLES
FRANCHOT TONE
EDNA MAY OLIVER
"NO MORE LADIES"
"KIDS IN THE SHOE" IN COLOR!
COMEDY • NEWS

ST. CLAIR
St. Clair & Ft. Wayne
WILL ROGERS
Doubting THOMAS
WARNER OLAND
"CHARLIE CHAN in EGYPT"

STRAND
1332 E. Wash.
Will ROGERS
in "Doubting Thomas"
WARNER OLAND
"CHARLIE CHAN in EGYPT"

ORIENTAL
1105 S. MERIDIAN
PAT O'BRIEN
DOLORES DEL RIO
Edw. Everett HORTON
GLENDA FARRELL
in CALIENTE
ANNA MAY WONG
"CHU CHIN CHOW"


A 21 GUN SALUTE TO GALLANTRY!

A grand and glorious drama of America's midshipmen . . . heros in the making . . . packed with thrills . . . grand with the glamour, the gallantry of beautiful old Annapolis . . .

"ANNAPOLIS FAREWELL"

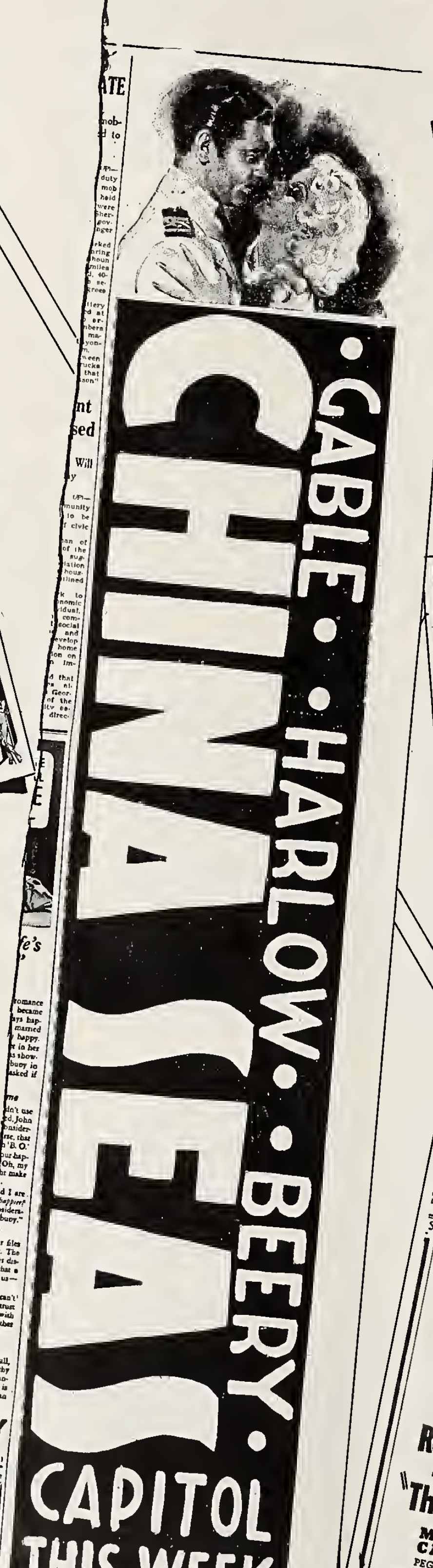
SIR GUY STANDING • ROSALIND KEITH
TOM BROWN • RICHARD CROMWELL
and the Midshipmen of the U S Naval Academy

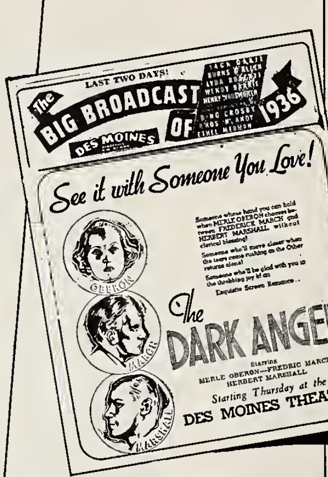
• 2 BIG HITS •

WARNING!
Gangsters! Public Enemies! Beware! The Tiger Woman is Loose and She's on Your Trail!
ZASU PITTS
HUGH O'CONNELL
"SHE GETS HER MAN"
HELEN TWELVETREES
LUCIEN LITTLEFIELD

EXTRA!
POPEYE CARTOON
"You've got to be a Football Hero"
RUBINOFF and his Orchestra

Starts TOMORROW STANLEY JOURNAL SQUARE
20¢ to 1:30 P. M.—MON to FRI.


• GABLE • HARLOW • BEERY •
CHINA SEAS
CAPITOL THIS WEEK


LAST TWO DAYS!
The BIG BROADCAST OF 1936
DES MOINES
JACK OAKIE
BURNS & ALLEN
LYDA ROBERTI
WENDY BARRIE
HENRY WADSWORTH
BING CROSBY
AMOS 'N' ANDY
ETHEL MERMAN

See it with Someone You Love!

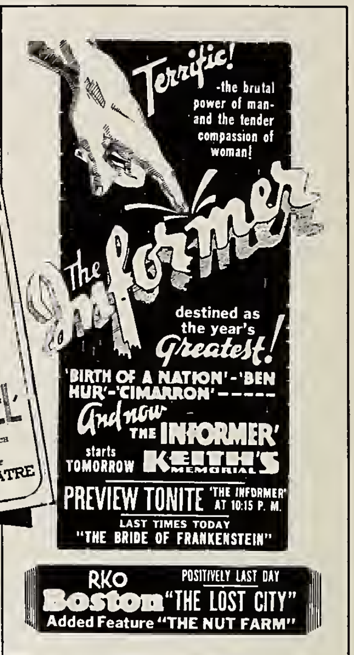
Someone whose hand you can hold when MERLE OBERON chooses between FREDERICK MARCH and HERBERT MARSHALL without clerical blessing!

Someone who'll move closer when the tears come rushing as the Other returns alone!

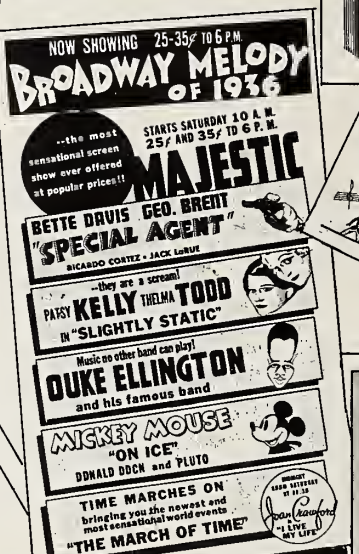
Someone who'll be glad with you in the throbbing joy of an Exquisite Screen Romance . .

OBERON
MARCH
MARSHALL

The DARK ANGEL
Starring
MERLE OBERON—FREDRIC MARCH
HERBERT MARSHALL
Starting Thursday at the
DES MOINES THEATRE


Terrific!
-the brutal power of man-and the tender compassion of woman!
The Informer
destined as the year's Greatest!
'BIRTH OF A NATION'-'BEN HUR'-'CIMARRON'-----
And now THE INFORMER'
starts TOMORROW KEITH'S MEMORIAL
PREVIEW TONITE 'THE INFORMER' AT 10:15 P. M.
LAST TIMES TODAY
"THE BRIDE OF FRANKENSTEIN"

RKO Boston
POSITIVELY LAST DAY
"THE LOST CITY"
Added Feature "THE NUT FARM"


NOW SHOWING 25-35¢ TO 6 P.M.
BROADWAY MELODY OF 1936

--the most sensational screen show ever offered at popular prices!!
STARTS SATURDAY 10 A. M.
25¢ AND 35¢ TO 6 P. M.
MAJESTIC

BETTE DAVIS GEO. BRENT
"SPECIAL AGENT"
RICARDO CORTEZ • JACK LaRUE

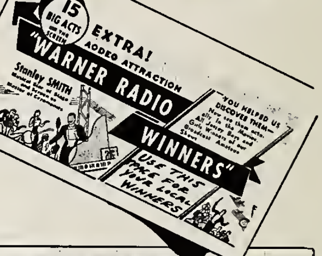
--they are a scream!
PATSY KELLY THELMA TODD
IN "SLIGHTLY STATIC"

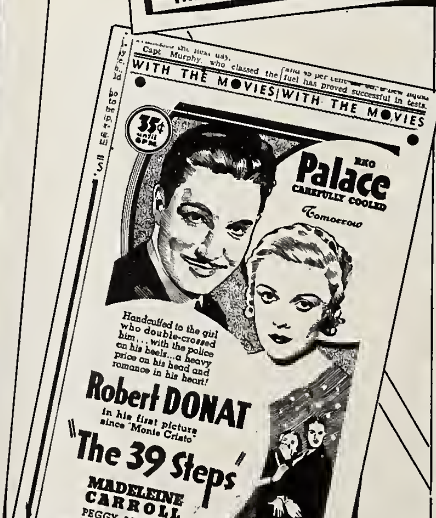
Music no other band can play!
DUKE ELLINGTON
and his famous band

MICKEY MOUSE
"ON ICE"
DONALD DUCK and PLUTO

TIME MARCHES ON
bringing you the newest and most sensational world events
"THE MARCH OF TIME"

Joan Crawford
in "I LIVE MY LIFE"


15 BIG ACTS ON THE SCREEN
EXTRA!
ADDED ATTRACTION
"WARNER RADIO WINNERS"
Stanley SMITH
Musical Star of Stage and Screen as Master of Ceremonies
"YOU HELPED US DISCOVER THEM— Now see them actually in the Movies. All Jersey Boys and Girls Winners of our Broadcast Amateur Shows
USE THIS FOR YOUR LOCAL WINNERS

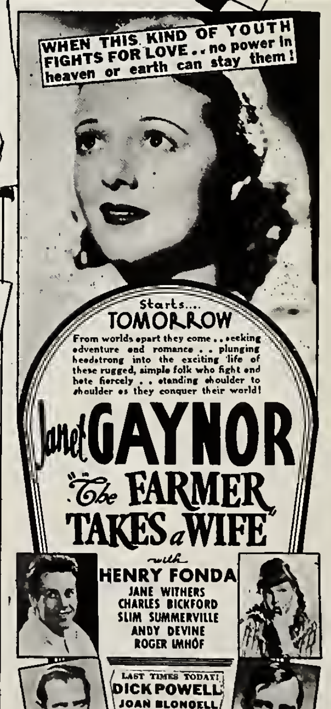

Capt. Murphy, who classed the
fuel has proved successful in tests.
WITH THE MOVIES | WITH THE MOVIES

35¢ until 6 P.M.
RKO Palace
CAREFULLY COOLED
Tomorrow

Handcuffed to the girl who double-crossed him . . . with the police on his heels . . . a heavy price on his head and romance in his heart!

Robert DONAT
in his first picture since "Monte Cristo"
"The 39 Steps"
MADELEINE CARROLL
PEGGY ASHCROFT
LUCIE MANNHEIM

Extra! THE NEW MARCH of TIME
Issue No. 5

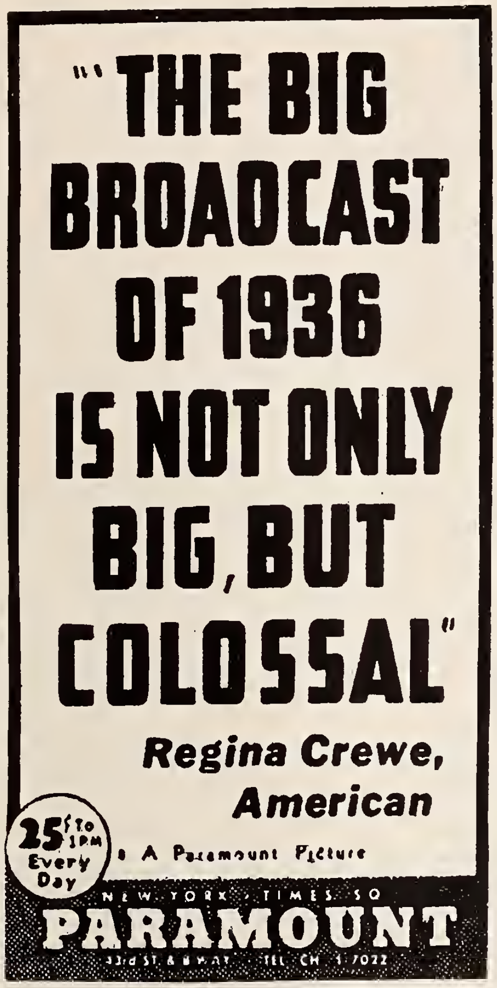

WHEN THIS KIND OF YOUTH FIGHTS FOR LOVE . . no power in heaven or earth can stay them!

Starts.... TOMORROW
From worlds apart they come . . seeking adventure and romance . . plunging headstrong into the exciting life of these rugged, simple folk who fight and hate fiercely . . standing shoulder to shoulder as they conquer their world!

Janet GAYNOR
in "The FARMER TAKES a WIFE"
with
HENRY FONDA
JANE WITHERS
CHARLES BICKFORD
SLIM SUMMERVILLE
ANDY DEVINE
ROGER IMHOF

LAST TIMES TODAY!
DICK POWELL
JOAN BLONDELL
in "BROADWAY GONDOLIER"

APOLLO



"THE BIG BROADCAST OF 1936 IS NOT ONLY BIG, BUT COLOSSAL"

Regina Crewe, American

25¢ To 1 P.M. Every Day

A Paramount Picture

NEW YORK · TIMES SQ

PARAMOUNT

43rd ST & B'WAY · TEL CH 4 7022

N. Y. Paramount "Colossal" Ad

Doman Arranges "Barbary Coast" Ball

One of the top stunts in Bob Doman's "Barbary" campaign at United Artists Theatre, San Francisco, was ball put on at ace hotel with old-time bar planted (see photo) for atmosphere.

Also effective was tiein on local street pageant put on by Chamber of Commerce. Bob arranging special sequence depicting days of Barbary Coast with scenery constructed from plans of original in film. Float was entered in parade and bannered with theatre copy.

San Francisco being the home of the "Barbary Coast," papers as was expected plugged date with lots of extra publicity and art. Feature was six-day serialization. Theatre front was decorated with real old time playbills used by saloons in the gold rush days.

"Barbary Coast" Old Time Bar

TWO FURTHER EXPRESSIONS

In last week's issue of the Round Table, we reproduced a one-column "reporter" ad run by Standard Theatres, Oklahoma City, under the signature of General Manager Pat McGee, and below is published a letter from City Manager George Henger on the reasons for adopting this style. Following George's opinion is one from Jack Dailey, of Walter Wanger Productions.

Below column to right is another variation of the "reporter" slant as used from time to time by Manager Russ Hardwick, Mesa Theatre, Clovis, N. M., and also illustrated at left is a one-column "colossal" ad run recently by the New York Paramount.

MY DEAR MIKE:

If you will pardon the delay in answering your letter regarding our Movie Reporter. I did so purposely as I was desirous of gaining more information regarding this type of advertising. As you state, we virtually lifted the idea from Elmer Rhoden after gaining his consent to do so. Nevertheless, we have attempted to swing away from the Fox West Coast style into an interpretation of our own. For example, while we have picked up the idea of giving away tickets and of using newsy items to concentrate attention on the column, we have gone into an entirely different Sunday makeup and type style.

As an example of the success that has followed this revolutionary type of advertising, I might cite that we went into the old gag of putting on a "Revival Week" at one of our houses that was very sick through lack of product. We used no display advertising whatsoever in announcing and carrying through what was originally slated to be one week of revival pictures, but just by hammering away well in advance in the Movie Column and keeping it fresh daily, Revival Week spread for seven days to 21 and the end is not yet in sight. The box office receipts were more than gratifying with the theatre in question, doubling its revenue and lowering its cost both in advertising and naturally in film rental.

I shall be very glad to keep in touch with you as the developments unfold through use of the so-called Movie Reporter. I am not so much concerned at present with any radical lowering of newspaper costs as I am in the possibilities of increased business.—GEORGE Y. HENGER, CITY MANAGER, STANDARD THEATRES CORP., OKLAHOMA CITY,

△ △

DEAR MIKE:

I'm afraid that as long as theatre personnel is what it is, I shall have to put up with the "colossal" school of advertising.

It takes a brilliant writer, with a sense of humor and possessed of excellent taste ever to attempt to duplicate successfully Mr. Rhoden's "Screen Reporter." Fortunately, Mr. Rhoden has all of these things. Unfortunately, very few managers have them.

Your average manager is much safer on the colossal grounds. There, he has but to garner a few choice adjectives from the pressbook or pull a few from former successful campaigns. Conditions being what they are, there are probably no more than 50 qualified and experienced theatre publicity men in the United Etates.

One might think that Mr. Rhoden's style could be offered in pressbooks or from the home advertising offices of film companies. In that, he would be mistaken. No advertising executive who thinks anything of his job would ever submit such copy to a producer who firmly believes his picture is the greatest.

So, unless theatres start replacing their hard-working practical managers with young copywriters who would be worth $10,000 a year to any advertising agency, I think we should stick to the "colossal." Otherwise, I'm afraid you'll see some God-awful attempts to be brilliant and cute.

Kindest regards.—JACK DAILEY, WALTER WANGER PRODUCTIONS, LOS ANGELES, CAL.

Maybe I'm Wrong—

What would you say? If all the elemental human emotions were dramatized—love, fear, hate, desire, greed, sorrow, passion, tenderness, cruelty and compassion—wouldn't you say a picture should appeal to all?

If it were extremely fantastic and had the aspect of wild adventure—great mystery appeal, and with superb and strange love angles, wouldn't you say it offered an array of entertaining features to please people of all ages and in all walks of life?

If it pictured wonders that had only been dreamed of—a woman walking through a curtain of steam and bathing in fire—an avalanche of ice, carrying humans and animals to destruction — a sabre toothed tiger sealed in a tomb of glacial ice—a tipping rock, delicately balanced over a bottomless abyss, upon which men fight frantically for their lives—a palace carved from the solid granite of the heart of a mountain—wouldn't you say it was spectacular?

We would—and we believe you will.

You'll find it all in "SHE" —story of the amazing life of an increditable woman—told against a background of scenes unbelievable.

"SHE," with a cast of 5000, comes to the LYCEUM starting at the Midnite Prevue Saturday and continuing through Sunday, Monday and Tuesday. Will you come see it—and then tell me if I'm wrong?

RUSSELL HARDWICK.

personalities

FRANK BOUCHER
assistant to Hunter Perry, Dominion Theatres, Lynchburg, Va., has just been appointed a Colonel on Gov. Laffoon's staff.

▽

IRVING LEFF
has been transferred from the Duffield Theatre, Brooklyn, to the Alhambra there.

▽

MURRAY ALPER
is now holding down the fort at the Alba in Brooklyn.

▽

WILLIAM CLARK
succeeds MELVIN MILLER at the Auditorium in Marshall, Mo. Latter has resigned to open a dance club at Topeka.

▽

ROY CATO
is now at the Warwick, Kansas City, Mo., replacing JAMES LONG, who has gone to the Plaza. JERRY PARKER of the Kennedy, Kirksville, Mo., goes to the Granada and is replaced at Kirksville by HERBERT GOLLADAY.

▽

CHARLES HULBERT
will manage the Lee in Richmond, Va.

▽

JACK PURVIS
has been promoted and transferred to the Orpheum Theatre in Winnipeg, Can., having just left the Capitol in Sudbury.

▽

EDDIE LEWIS
formerly at the Regent in Bay Shore, is now managing the State in Ozone Park, L. I.

▽

ADOLPH BUERIG
has resigned as manager of Loew's State Theatre in Boston to join that outfit in Calcutta, India. STAN GOSNELL, Buerig's assistant, is acting manager.

▽

ARTHUR COHEN
former publicist at the Earle Theatre, Philadelphia, is now managing the Queen in Wilmington, Del., succeeding LEON BENHAM.

▽

CHARLES GARRETT
formerly in Havana, has joined the publicity staff of A. P. Waxman at Gaumont British.

▽

AL SINDLINGER
Quigley Award winner from the Appleton Theatre, Appleton, Wis., was another welcome visitor to this office.

▽

BUZZ BRIGGS
of the State Theatre, Denver, Col., recently confined to the hospital, is back on his feet and well again, we are glad to report.

▽

BEN STEVENSON
has been named manager of the Roosevelt Theatre, Seattle, Wash., and JAMES M. HONE, JR., has been appointed manager of the Colonial.

▽

ELMER BRIENT
formerly with the Thalheimer circuit in Richmond, Va., heads the New Dominion Amuse. Corp., operating the Broadway and Beacon Theatres, Hopewell, Va.

PAULINE ELBRING to Mr. and Mrs. Elmer W. Hecht on October 23rd. Father manages the Grand Theatre, West Palm Beach, Fla.

Showmen's Calendar

DECEMBER

2nd	Monroe Doctrine—1823
3rd	Illinois Admitted—1818
	Gen. McClellan Born—1826
5th	Martin Van Buren (8th Pres.) Born—1782
6th	Elissa Landi's Birthday
8th	Eli Whitney (Inventor Cotton Gin) Born—1765
9th	John Milton Born—1608
	Doug. Fairbanks, Jr.'s Birthday
10th	Una Merkel's Birthday
	Victor McLaglen's Birthday
11th	Alfred Nobel (Founder Nobel Prize) Born—1833
	Sally Eiler's Birthday
12th	Edwin G. Robinson's Birthday
	Karen Morley's Birthday
	First Marconi Wireless Across Atlantic—1901
13th	Heinrich Heine (German Poet) Born—1798
	Norman Foster's Birthday
14th	Alabama Admitted—1819
16th	Boston Tea Party—1773
	John Bole's Birthday
17th	John Greenleaf Whittier (Poet) Born—1807
20th	Irene Dunne's Birthday
21st	Shortest Day of the Year
	Pilgrims Landed, Plymouth Rock—1620
24th	Ruth Chatterton's Birthday
	Carl Brisson's Birthday
	M. E. Church Organized in U. S.—1784
25th	Christmas
	Washington Crossed the Delaware—1776
27th	Marlene Dietrich's Birthday
28th	Woodrow Wilson Born—1856
	Lew Ayres' Birthday
29th	Iowa Admitted—1848
	Texas Admitted—1845
	Andrew Johnson (17th Pres.) Born—1808
	Claire Dodd's Birthday
31st	New Year's Eve
	West Virginia Admitted—1862

ANNA BELL WARD
general manager Phoenix Amusement Co., Lexington, Ky., stopped into Club headquarters with her sister, Mrs. Robert Burnett, of the Madison and State Theatres, Richmond, Ky.

▽

HARRY BLACK
formerly at the Poli in New Haven is back in Albany managing the Palace there. H. H. MALONEY has taken over his post at the Poli.

▽

GEORGE L. JONAS
has been appointed manager of the Meramec Theatre, Sullivan, Mo., replacing R. E. RIGGS who goes to the Lyric in Lebanon, Mo., succeeding C. H. FAYANT, retired.

▽

TOM DI LORENZO
formerly at the Tivoli in Jersey City, will manage the recently reopened and newly decorated Granada in Corona, L. I.

▽

JOE STOWELL
succeeds LOUIS WEINBERG as manager of the Pitt in Pittsburgh, Pa.

▽

WILLIAM H. WAGNER
is managing the reopened Beldorf Theatre, Independence, Kans.

▽

S. S. SOLOMON
has left the Regent, Newark, N. J., to manage the Castle Theatre in Irvington. BILL SCHELL has replaced Sig.

▽

DAVE MORRISON
formerly city manager at Greeley, Colo., for Westland Theatres has opened the Colonial Theatre at Pueblo, Colo.

▽

PHIL BLOOMBERG
has resigned as manager of the Paramount, Salem, Mass., to become city manager for Salem Realty Co. controlling five houses. JAMES FIELD, formerly assistant, has succeeded him.

▽

JOSEPH MORENCY
is now manager of the Plaza Theatre, Salem.

▽

WILLIAM DECROTEAU
formerly manager of the Ware, Beverly, Mass., is now at the National replacing LOU RICHMOND, who has been made field manager for E. M. Loew's N. E. houses. HARRY BLACKSTONE, who was assistant at the National, manages the Regal, Arlington, now.

▽

HAROLD KAPLAN
will be the managing director of the Minnesota Theatre, Minneapolis, when it reopens.

▽

CHRIS JOYCE
has been appointed manager of the Regent Theatre, South Norwalk, Conn. Chris was formerly assistant at the Allyn, Hartford.

▽

LLOYD THAYER
has been named manager of the New Bijou in Aberdeen and the New Hoquiam in Hoquiam, Wash.

YOU ARE INVITED TO JOIN UP

MARTIN SIMPSON
is the assistant manager of the Palace Theatre in Toronto, working for Charlie Qeurrie. Martin started at the Capitol in Windsor under Ed Gilmore and Dan Krendel. Later went to the Tivoli there and then to Toronto as Chief for Dan and then to his present house. Simpson has always been with Famous Players and entered showbusiness at the tender age of seventeen.

▽

CLAUDE E. POOLE
is the exploitation manager of Warners' Academy in Hagerstown, Md., working for our good friend Tommy Baldridge. What's the matter boys, we haven't heard from you, particularly Tom, who promised us some time ago when he was up to be more active! Between the two of you, Claude, we'll expect a letter a week.

▽

H. E. GOWLAND
is managing the Washington Theatre in New Orleans, too. If you two boys don't know each other, it's time you got acquainted and we'll introduce you via this page. How about a little lively competition between the two of you? Between the two of you there's no reason why New Orleans shouldn't be well represented on these pagees.

▽

LEWIS WERNER
manages the Y.M.C.A. Theatre in Ware Shoals, S. C. Since you want to join the club, Lewis, and take advantage of the stunts we list, I should think an account of your activities handling the "Y" ought to be mighty interesting. Maybe some of the stunts you are putting over could be applied to other theatres.

▽

MILTON SWANSON
is the chief artist for the Palace and Winter Garden Theatres in Jamestown, N. Y., for Warner Bros. Milt's work has appeared on our pages frequently and this will serve as a reminder that we haven't heard from him recently. How's about you, Milt?

▽

WILLIAM N. DARBY
is close to home, managing the City Theatre on East 14th Street, New York City, with Sol Schwartz. Listen, boys, if the out-of-town members drop in first opportunity they get when visiting here, there's no excuse for your not coming up to say hello and getting personally acquainted. The latch-string is out, so come on up.

▽

FRANK P. McDONALD
assistant at the Lancaster Theatre, Boston, Mass, admits to be an ardent follower of our pages. His chief, William J. Russell, is also a member, having joined a while back, so between the two of them we expect to have some reports as to what's what up Boston way.

▽

E. Q. BENBOW
is the general manager and owner of the Grand and Earle theatres, in Mount Airy, N. C., from which town we already have members. We are glad to add your name to the ever-growing list and hope you shall become a frequent contributor.

Paul Binstock Becomes Benedict

A farewell-to-bachelorhood party was tendered Paul Binstock, manager of the Republic Theatre, Brooklyn the other evening at the Valhalla Restaurant. The attractive bride was the former Helen Heller.

Among those present were: Mr. & Mrs. Murray Alper, Alba Theatre, Joe Rinzler and guest, Biltmore; Mr. and Mrs. George Litman, Culver; Irving Berman, Meserole; Irving Gold, Walker; Irving Goldstein, Randforce home office; Charles Steinman, exhibitor; Mr. & Mrs. Lew Preston, general manager Nelson & Renner; Mr. & Mrs. Max Cooper, Fox, Hackensack; John La Barba and guest, Meserole; Mr. & Mrs. Edward Sachs, Lefferts; Mr. & Mrs. Pincus, Maspeth; Mr. & Mrs. Joseph Morse, former Brooklyn attorney; Dave Stern, vaudeville booking agent and Mr. & Mrs. Fred Kazan, photographer.

Win a Hollywood Air Trip!

Birthday Greetings

Bob Anthony
Bob Atkinson
James R. Bartlow
Al Beckerich
Tan Boon Bee
Robert Lee Bell
Oliver Bradbury
Lew Bray
Adolfo Caruso
Celas Camerlin
James W. Christian
Edward J. Cline
Maurice A. Cohen
A. Jerry Cooper
Arthur Cohn
Frank Dancer
Wilbur Degenhart
Lewis A. Doran
Jack Fieman
J. C. FitzSimons
H. M. Francisco
E. O. Gabriel
George E. Gemming
Paul Garns
Frank C. Goldquist
I. Goldstein
Mort Goodman
R. F. Hardin
Joseph Herman
Laverne Ingersoll
Sterling Jermstad
Tom Johnson
Morris Kaufman
B. L. Kearney
Joe Kendall
Igo Kron
Frank La Bar
A. G. W. La Shelle
Sol J. Levoy
W. Young Louis
Ralph Lundgren
Roy McLair
Don C. Malloy
Sidney Magen
Fred Meyer, Sr.
Paul E. Michand
Oscar H. Miller
Laurel Nelson
R. W. O'Donohue
Albert O'Neill
R. D. Olson
Harry Pickett
James V. Pisapia
B. H. Powers
Merritt J. Pragg
Burleigh G. Rose
William S. Samuels
Henry G. Santos
Theo Schlosser
J. B. Schotborgh
L. W. Scott
Raleigh W. Sharrock
Joseph W. Shuck
C. Don Sheedy
Allison Stanford
Al Stevens
Sidney A. Sommer
Bill C. Talley
Richard M. Thomason
Johnnie Turner
Dave Unger
Ernest Walker
Ronald E. Warren
Louie Williams
O. B. Wood, Jr.
C. W. Woodall

ED ROSEN
now managing the Vanity Theatre, a Barr and Barr house in Brooklyn, N. Y., started in showbusiness as usher at the N. Y. Paramount, later to be transferred to the Rialto as assistant chief. From there Ed went to RKO Albee and Madison under Bell Mack and then left the theatre game to enter the silk business. However, the lure of the marquee lights was too strong and so we find Rosen happily engaged managing the Vanity.

▽

ROBERT M. WATTS
has had considerable experience around theatres, having started as usher, doorman, stage hand, operator and manager. He is now acting in that capacity at the Ritz Theatre in Centreville, Ala., for W. K. Couch, a showman for the past twenty-five years.

▽

DAVID FREEMAN
is another manager to join the round table ranks from the Paramount Theatre in Syracuse, where we boast such good members as Gus Lampe at the Fox Eckel and a few others. Ben Blackmon, publicist at the Paramount is another good friend of ours, so you see, Dave, we're not unacquainted up your way.

▽

JOSEPH REISNER
acts as assistant manager of the Benson Theatre, Brooklyn, N. Y., a Randforce house and a circuit that is almost solidly Round Table conscious. There are mighty few, we guess, who haven't actually joined, so we are glad to welcome you as another to swell the list from Brooklyn.

▽

LOUIS E. MAYER
is the advertising and publicity director of the RKO Mainstreet Theatre, Kansas City, Mo., and as he joins, asks that we include his assistant, L. B. WILLIAMS, in the round table ranks. This is formal acceptance of your membership and we shall look forward with interest to reports of your activities.

▽

ALBERT HARMAN
manages the Elgin Theatre in Elgin, Oregon, and he is the first round tabler to join from that city, so the responsibility of letting your brother managers know how shows are put on in Elgin, will rest on your shoulders. We await with interest your reports.

▽

O. H. BRADBURY
at the Georgia Theatre, Atlanta, Ga., is no stranger to these pages, having contributed from time to time. Brad for the past few weeks was assistant to our good friend E. E. Whitaker at the Fox in that city and was recently promoted to his present position. Best of luck to you and how about some campaigns?

▽

ARTHUR FENIE
assistant manager of the Boulevard, Jackson Heights, L. I., started in showbusiness at the tender age of fifteen at the Hippodrome in Buffalo. After serving in various theatres around that territory, Art came to New York to go to the Mutual Theatre in Jamaica and thence to his present job.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
AMBASSADOR			
"Timber War"	Story by James Oliver Curwood. Screen play, Barry Barringer. Director: Sam Newfield.	Kermit Maynard, Lucille Lund, Lloyd Ingraham, Wheeler Oakman, Roger Williams.	Shooting
LARRY DARMOUR PROD.			
"Firetrap"	Original screen play, Charles Francis Royal. Director: Burt Lynwood.	Norman Foster, Evalyn Knapp, Sidney Blackmer, Oscar Apfel, Ben Alexander.	Shooting
METRO-GOLDWYN-MAYER			
"Riffraff"	Original, Frances Marion. Director: J. Walter Ruben.	Jean Harlow, Spencer Tracy, Joseph Calleia, Una Merkel, Roger Imhoff, J. Farrell MacDonald, George Givot, Paul Hurst, Wade Boteler, Victor Killian, Mickey Rooney, Helen Flint, Baby Jane Quigley.	Shooting
"Rose Marie"	Book, Otto Harbach, Oscar Hammerstein, II. Screen play, Alice Duer Miller, Albert Hackett, Frances Goodrich. Director: W. S. Van Dyke.	Jeanette MacDonald, Nelson Eddy, George Regas, James Stewart, Robert Grieg, Lucien Littlefield, Una O'Connor, David Niven, James Conlon.	Shooting
"The Great Ziegfeld"	Screen play, Wm. Anthony McGuire. Director: Robert Leonard.	William Powell, Luise Rainer, Fanny Brice, Virginia Bruce, Frank Morgan, Nat Pendleton, Ray Bolger, Myrna Loy, Ann Pennington, Gilda Gray, Harriet Hoctor.	Shooting
INVINCIBLE			
"Hitch Hike to Heaven"	Original, Robert Ellis. Screen play, Robert Ellis, Helen Logan. Director: Frank Strayer.	Henrietta Crosman, Al Shean, Anita Page, Herbert Rawlinson, Russell Gleason, Polly Ann Young, Harry Holman, Crauford Kent, Lela Bliss, Harry Harvey.	Shooting
PARAMOUNT			
"Anything Goes"	From the play by Guy Bolton, P. G. Wodehouse, Howard Lindsay, Russell Crouse. Screen play, Benjamin Glazer, Morrie Ryskind. Director: Lewis Milestone.	Bing Crosby, Ethel Merman, Charlie Ruggles, Ida Lupino, Grace Bradley, Robert McWade, Arthur Treacher.	Shooting
"Klondike Lou"	From a story, Marion Morgan, George B. Dowell. Screen play, Mae West. Director: Raoul Walsh.	Mae West, Victor McLaglen, John Roger, Ted Oliver, Soo Young, Helen Jerome Eddy, Trixie Friganza, George Walsh, Lawrence Grant, Maidel Turner.	Shooting
"Drift Fence"	From a book by Zane Grey. Screen play, Robert Yost, Stuart Anthony. Director: Otho Lovering.	Larry "Buster" Crabbe, Glenn Erikson, Tom Keene, Katherine DeMille, Stanley Andrews, Irving Bacon, Walter Long, Jan Dugan, Effie Ellsler, Richard Carle, Dick Alexander.	Shooting
"Bar 20 Rides Again"	Screen play and adaptation, Doris Schroeder, Jerry Geraghty. Director: Howard Bretherton.	Wm. Boyd, Jimmy Ellison, Frank McGlynn, Jr., Harry Worth, George Hayes, Howard Land, Ethel Wales, J. P. McGowan, Paul Fix, John Merton, Al St. John.	Editing
"Her Master's Voice"	From an original, Claire Kummer. Screen play, Dore Scharey. Director: Joseph Santley.	Edward Everett Horton, Peggy Conklin, Elizabeth Patterson, Laura Hope Crews, Grant Mitchell.	Shooting
REGAL-PACIFIC			
"The Rest Cure"	Director: Crane Wilbur.	Reginald Denny, Vince Barnett. Esther Ralston, Eleanor Hunt, Claudia Dell, Joel Lyon.	Shooting
20TH CENTURY-FOX			
"The Littlest Rebel"	From the play by Edward Peple. Screen play. Edwin Burke. Director: David Butler.	Shirley Temple, John Boles, Karen Morley, Jack Holt, Guinn "Big Boy" Williams, Bill Robinson, Sleep 'n' Eat.	Shooting
"King of Burlesque"	Novel, Vina Delmar. Adaptation, Gene Markey. Director: Sidney Lanfield.	Warner Baxter, Jack Oakie, Alice Faye, Mona Barrie, Arline Judge, Andrew Tombes, Charles Quigley, Dixie Dunbar, Gregory Ratoff, Fats Waller.	Shooting
"Professional Soldier"	Original, Damon Runyon. Screen play, Howard Ellis Smith, George Jessel. Director: Tay Garnett.	Victor McLaglen, Freddie Bartholomew, Michael Whalen. Gloria Stuart, Constance Collier, C. Henry Gordon, Lumsden Hare, Walter Kingsford, Pedro de Cordoba.	Shooting
UNIVERSAL			
"Invisible Ray"	Story, Howard Higgin, Douglas Hodges. Screen play, John Colton. Director: Lambert Hillyer.	Karloff, Bela Lugosi, Frances Drake, Frank Lawton, Walter Kingsford, Beulah Bondi, Violet Kemble Cooper, Nydia Westman.	Editing
"Next Time We Love"	From the McCall's Magazine story by Ursula Parrott. Screen play, Melville Baker, Preston Sturges. Director: Edward H. Griffith.	Margaret Sullavan, James Stewart.	Shooting
"Spinster Dinner"	From the Cosmopolitan story by Faith Baldwin. Screen play, Preston Sturges. Director: Walter Lang.	Carole Lombard, Melvyn Douglas, Kent Taylor.	Shooting
UNITED ARTISTS			
"Shoot the Chutes"	Original, Clarence Buddington Kelland. Adaptation, Frank Butler. Screen play, Francis Martin, Walter DeLeon. Director: Norman Taurog.	Eddie Cantor, Ethel Merman, Sally Eilers, Parkyakarkus, Helen Lowell, Gordon Jones, Rita Rio, Nick Lucas, Howard Christie, Lindy Hoppers, Clyde Hager, Sunny O'Dea, Chilton and Thomas, William Frawley, Brian Donlevy, Ed. Brophy, Jack LaRue, Agnes Anderson.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Ceiling Zero"	From play, Frank Wead. Director: Howard Hawks.	James Cagney, Pat O'Brien, June Travis, Barton MacLane, Stuart Erwin, Craig Reynolds, Robert Light, Isabel Jewell, Henry Wadsworth, Edw. Gargan, Gary Owen, Carlyle Moore, Jr., James Bush, Pat West.	Shooting
"Petrified Forest"	Play, Robert Sherwood. Screen play, Delmer Daves. Director: Archie Mayo.	Leslie Howard, Bette Davis, Charley Grapewin, Dick Foran, Genevieve Tobin, Allen Jenkins, Humphrey Bogart, Eddie Acuff.	Shooting
"Prison Farm"	Story and screen play, Harold Buckley, Abem Finkel. Director: Louis King.	Donald Woods, Kay Linaker, Eddie Acuff, Addison Richards, Harry Cording, Sam Dawson, Ed Chandler.	Shooting
"Freshman Love"	Based on story idea of George Ade. Original screen play, George Bricker, Earl Felton. Director: Wm. McGann.	Patricia Ellis, Frank McHugh, Warren Hull, George E. Stone, Mary Treen, Walter Johnson, Joseph Cawthorn, Joe Sawyer, Alma Lloyd, Henry O'Neill, Florence Fair, Spec O'Donnell, Anita Kerry, Johnny Arthur.	Shooting
"Backfire"	Screen play, Sy Bartlett, Ralph Block, Laird Doyle. Director: Frank McDonald.	Ross Alexander, Ann Dvorak, Lyle Talbot, Eddie Acuff, Anita Kerry, Ethel Jackson.	Shooting

THE HOLLYWOOD SCENE

JESSE LASKY NOTES BETTER BRITISH FILMS
MARION DAVIES PUSHES COMMUNITY CHEST
DAY AND DATE POLICY UP TO THE COURTS
TEN PICTURES START; NINE ARE FINISHED

EXHIBITORS may look forward to films of markedly higher caliber from England next year, according to Jesse Lasky, just back from an extended vacation in France and Great Britain, inspecting studios by day and seeing foreign films at night.

American technical talent is largely responsible for much of the improvement in British films, Mr. Lasky said. On every lot he found dozens of friends and acquaintances working on visitors' visas. Business for British films is rising so rapidly that theatres are springing up in unprecedented numbers, and Alexander Korda is building the biggest studio in the world, covering 165 acres, to take care of his expanded schedule, he said.

Mr. Lasky predicted a much greater interchange of stars, writers and directors between England and Hollywood than ever before. He also believed that many more British pictures than ever before would be offered to the American public, both those made by British companies and films made abroad by Hollywood producers, with a fair exchange of product and no loss to American producers.

"Entertainment," he said, "isn't a matter of patriotism, after all. The more good films to come out of Great Britain, the better it is for the industry at large."—MILLER.

▽

The Boy Who Made Good Copy

Chic Sales' new MGM short, "The Perfect Tribune," tells how Abraham Lincoln learned of the effect of his Gettysburg speech after he had considered it a failure. It all began when a boy ran into him on a street corner. While visiting Governor Horner of Illinois recently at Springfield, Ill., Chic met the "boy," now more than 80 years old, and heard the story first-hand.

▽

Marion Davies accepted the chairmanship of the artists' division of the Community Chest for the film industry. . . . Bob Sisk has been called to New York by RKO home office executives. . . . Jesse Goldburg, vice-president in charge of distribution for the Derr-Sullivan Productions, planed to Manhattan on sales deals. . . . "Ramona" has joined the list of Technicolor features for the coming year, according to Darryl Zanuck. Production has been postponed temporarily on the film. . . . Whether a day and date policy can be adopted by subsequent-runs will be decided here soon. A temporary restraining order has been issued against the President and Tower theatres here on behalf of Robert Gumbiner of the Cameo theatre, a third-run house, who claims he is prevented from getting "Top Hat" because the two theatres are running the picture, although all houses are in the same zone.

▽

When "So Red the Rose" finishes at Paramount within the next few days, Douglas MacLean, who produced it, will leave the lot and go on a well-earned vacation. MacLean, along with Charles Chaplin, Douglas Fairbanks, Sr., Mary Pickford and Harold Lloyd, has won distinction as producer and performer. He is also a writer of note. His productions as well indicate a rare versatility. They range from the broad slapstick of "Six of a Kind" to the somber melodrama of "So Red the Rose," a musical, "Melody in Spring," a sophisticated comedy-drama "Accent on Youth," and "Mrs. Wiggs of the Cabbage Patch," a homespun yarn.

MacLean said he would take a sea voyage and return to harness in about two months. His future connection has not yet been announced.

▽

Ten Pictures Start

Ten pictures starting in the last week as nine were finished, the production mill ground at a more intense pace than it has for more than a month. Eight studios, majors and independents, account for the new product; six participated in the completed pictures.

Starting three features, MGM is in the vanguard. In "Whipsaw" Myrna Loy and Spencer Tracy are teamed. The support includes Harvey Stephens, Pat Flaherty, William Harrigan, Lillian Leighton, Charles Irwin, Robert Gleckler and Robert Warwick. Sam Wood is directing. Also on the stages is "The Getaway," with Jackie Cooper, Joseph Calleia, Lewis Stone, Dudley Digges, Robert Greig and Jean Hersholt. Chester Franklin is directing. The third feature, "Kind Lady," will present Aline McMahon, Basil Rathbone, Dudley Digges, Nola Luxford, Barbara Shields, Murray Kinnell, Henry Wadsworth, Mary Carlisle, Marjorie Gateson, Donald Meek, Eily Malyon and Mary Forbes. George B. Seitz is directing.

At Paramount, "Give Us This Night" will feature Jan Kiepura, Gladys Swarthout and Jack Haley. Alexander Hall is directing.

Regal Pictures started "Rest Cure," the cast for which lists Reginald Denny, Vince Barnett, Esther Ralston, Eleanor Hunt and Claudia Dell.

At Universal "Next Time We Live" started, with Margaret Sullavan, James Stewart and Wallace Ford featured. Edward H. Griffith is directing.

TRIPLE FEATURING IS VAUDEVILLE SUBSTITUTE

Because of differences with the stagehands' union, the Pitt Theatre, Pittsburgh, which has been taken over by Morse and Rothenberg, has dropped vaudeville after a single week and reverted to a straight picture policy.

But this is a policy the like of which Pittsburgh has never seen before—triple features at the lowest price in town, ten and fifteen cents in the afternoon and fifteen and twenty-five cents at night.

In the three weekly pictures at the house there are one revival and two independent first-runs.

"Backfire" was launched at Warner. The cast lists Patricia Ellis, Lyle Talbot, Ross Alexander, Eddie Acuff, Henry O'Neil, Olin Howard, Egon Brecher, Joseph Sawyer and John Qualen. Frank McDonald is directing.

Work began on "Champagne Charlie" at 20th Century-Fox. James Tinling directs and cast names to date are Paul Cavanaugh, Helen Wood, Noel Madison and Montagu Love.

Majestic started "Firetrap" with Norman Foster, Evalyn Knapp, Sidney Blackmer, Oscar Apfel and Ben Alexander featured under Burt Lynwood's direction.

Nine Films Completed

Paramount completed "Millions in the Air" and "The Bride Comes Home." In the first the cast includes Johnnie and Willie Howard, Wendy Barrie, Bennie Baker, Catherine Doucet, David Chasen, Ernest Cossart, Robert Cummings, Eleanor Whitney, Samuel Hinds, Inez Courtney and Halliwell Hobbes. Ray McCarey directed. The second picture stars Claudette Colbert and Robert MacMurray, supported by Robert Young, William Collier, Sr., Donald Meek, Johnny Arthur, Charles Sylber, Bob McKenzie, William Arnold and Charles West. Wesley Ruggles directed.

Paramount also finished a Western. In "Bar 20 Rides Again," which Howard Bretherton is directing, will be seen William Boyd, Jimmy Ellison, Jean Rouveral, Frank McGlynn, Jr., Howard Lang, Harry North, Paul Fix, Ethel Wales, J. P. McGowan and Al St. John.

Radio finished "It Happened in Hollywood." The cast presents Wallace Ford, Phyllis Brooks, Brian Donleavy, Molly Lamont, Erik Rhodes, Addison Randall, Maxine Jennings, Oscar Apfel, Frank Mills, Alan Hale and Charles Wilson. Christy Cabanne directed. Also "Seven Keys to Baldpate" was transferred to the cutting rooms. In this will be seen Gene Raymond, Margaret Callahan, Eric Blore, Molly Lamont, Moroni Olsen, Grant Mitchell, Ray Mayer, Henry Travers, Harry Beresford and Emma Dunn. Edward Killy and William Hamilton co-directed.

Two pictures were completed at 20th Century-Fox. "Buccaneer" features Claire Trevor, Kent Taylor, Paul Kelly, Pauline Frederick, Helen Wood, Colin Tapley, Henry Kolker, Frank Dawson and Thomas Beck. George Archainbaud directed. The second feature, "Your Uncle Dudley," will present Edward Everett Horton, Lois Wilson, Rosina Lawrence, John McGuire, Russell Wade, Florence Roberts, Jane Barnes, Marjorie Gateson, William Benedict, Alan Dinehart and Katherine Alexander. Eugene Ford directed.

"Splendor," a Sam Goldwyn production for United Artists release, was completed. Miriam Hopkins and Joel McCrea are starred, supported by Paul Cavanaugh, Helen Westley, Billy Burke, Katherine Alexander, Ruth Weston, David Niven, Ivan Simpson, Arthur Treacher, Torben Meyer and Reginald Sheffield. Elliott Nugent directed.

Winding up the list of completed pictures, Warner finished "Miss Pacific Fleet." The cast lists Joan Blondell, Glenda Farrell, Warren Hull, Hugh Herbert, Allen Jenkins, Marie Wilson, Eddie Acuff, Minna Gombell, Guinn Williams and Paul Fix. Arthur G. Collins directed.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 288.—John L. Hoskins of New Orleans, La., submits this question: (A) Would it not be possible to connect the monitor so that it would project exactly the same sound as is projected by the auditorium loudspeakers? If this could be done it would at least enable projectionists to detect and remedy some possible faults, though of course not all of them. (B) When there is noise in the sound that we suspect has its seat in some particular sound equipment, and to be due to a partial or light ground, what is the quickest and best way to test the matter?

Answer to Question No. 283

Bluebook School Question No. 283 *was:* (*A*) *What care should be given sound-three-head drive belts?* (*B*) *What effect will a dirty sound screen have on quality of sound reproduction?* (*C*) *What care should be given sound screens to insure good sound transmission?*

The engineers collaborating in this series of questions answer:

(A) "The most important consideration is to be sure the motor drive pulley and the soundhead flywheel are in perfect alignment with each other. Improperly aligned pulleys will cause excessive belt wear. Care also should be taken to keep belts free from oil and grease. Oil or grease not only produces tendency to slip, but also it is injurious to them, causing rapid deterioration."

(B) "In the perforated type of screen (this also applies to the porous type) clogged holes will of course reduce the loudness of sound and will compel a higher volume control setting on the amplifier. The sound will be muffled. Speech will be made less intelligible, and the higher frequencies of sound will be attenuated."

(C) "It is good practice to examine the screen at frequent intervals and to blow out any accumulations of dust found in the perforations with compressed air."

The following projectionists sent fairly good answers: S. Evans and C. Rau; D. Danielson; G. E. Doe; A. F. Sprafke; J. Wentworth and C. Wentworth; C. Oldham; R. J. Arntson; P. and L. Felt; N. L. Tomlinson and G. Lathrope; S. Carberry; G. Edwards; O. Allbright; T. L. Daniels and G. Samuels; T. T. Golley; F. L. Savlor and G. N. Guidotti; L. M. and C. B. Traxler; O. L. Daris and F. Simms; F. H., S. L. and P. Dalbey; P. Itt; J. L. Grangier; C. Umphrey; H. Urger; T. Turk; D. Howard and J. Jurts B. H. Thaller and S. Spooner; T. T. Davidson and R. G. Crews; A. Richardson and L. N. Haynes; D. U. Granger and L. B. Proctor; T. E. Mantol; R. E. Salisbury; M. H. Thornton; K. L. Knight and M. Henderson; R. and K. Wells; I. L. Lifton and B. L. White; N. Thomlinson; H. T. Adams; R. Bluend; I. B. Bancroft; T. L. Davis and H. J. Goodman; F. Ferguson and D. D. Lally; J. Lansing and R. D. Oberleigh; J. Genson; D. Emmerson; K. Y. Gilbert; H. T. Granger; L. L. Samuels, W. Burns, T. R. Fanning and L. Dennis; R. and K. Wells; D. L. Sinklow; S. D. and W. Love; F. N. Giddings; G. Doty; G. R. Squires; M. M. Sitman; H. Youst; J. White; S. T. Rogers; H. A. Woods and H. T. Farrell; B. Sismann and W. Mallard; L. Daniels; J. L. Moffett.

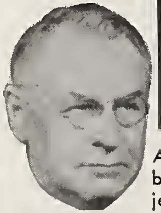
C. Umphrey answers Section A thus:

"First, there are two types of sound head belt, namely, the chain and the composition belt. If it be the latter, then it must be kept clean, free from oil or grease and at correct tension, which means just taut enough to drive the mechanism without slipping. Too much tension will mean excessive wear on both belt and bearings; too little, of course, will not do at all. If means be provided for readily releasing the belt tension, it should be done after the last run each day. Belts treated thus will last longer and in every way give better service.

"If it be a chain drive belt, it must be kept thoroughly lubricated. Opinions vary as to the best lubricant, but I asked the advice of the manufacturers of the chain. It costs only three cents to do so and I believe they should know what is best. Their advice was 'Use a good grade of grease and plenty of it.' Also, one must inspect the chains frequently for possible broken links."

I looked askance at the grease idea at first. It seemed to me a rather light oil would be better. Then I remembered that chains do make some noise, and grease probably would serve to deaden that, so I guess it is all right.

(B) H. Edwards says, "A dirty sound screen affects the quality of the picture by altering its whites to dirty grays in proportion to the amount of deposit or discoloration. By doing this it of course reduces the picture contrast and makes it a 'dead' appearing thing instead of 'snappy' and pretty. As to the sound, it has no effect so long as the perforations remain open and free. But if the perforation areas are reduced by deposits, as often is the case, sound volume is lowered and speech quality reduced."



F. H. RICHARDSON'S NEW BLUE BOOK OF PROJECTION

A new edition of this famous book is now on the press. Projection sound reproduction and trouble-shooting all in one compact, handy volume of 700 pages, including 153 illustrations of hook-ups, wiring diagrams and schematics.

Experts consider it the most up-to-date and practical projection manual on the market. Contains an extremely simple index system for instant use in emergency breakdowns. A book that should be part of every projection room in the country. OUT IN NOVEMBER.

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P. and L. Felt say, "If the dirt deposited be sufficient to close in or reduce the perforation area, then the sound will suffer in quality. I do not know just why, but it will not be clear, as observation has proved to me when listening to sound coming through a badly soiled screen. More than that, the volume will of course be lowered and the effect on the beauty of the picture will be to reduce it in accordance with the amount of dirt."

(C) A. F. Sprafke says, "In order to ensure good sound transmission, the screen should be brushed off occasionally with a very soft brush to remove all dust, etc., as is collected. The type of brush is of high importance. If the bristles are too stiff and harsh, it may ruin the surface by causing streaks. The brush bristles should be very soft; in fact, almost like camel's hair. Also, if any spots are overlooked, they will most certainly show up in the picture. Brushing should occur at least once each week—oftener in some localities."

G. E. Doe says, "To secure good transmission, the perforations must be kept open to their full size. There are several ways of insuring open perforations, but the one I have selected after trying them all is as follows:

"I had a brush made on special order. It is 12 inches wide by three inches thick. Its bristles or hairs are 2.25 inches long outside their bedding. They are very soft—in fact, almost like camel's hair. I don't remember their trade name.

"Their holder, or whatever they call it, is made hollow. That is to say, between the bedding that holds the hair and the part that holds the handle, is a space a half-inch deep, and there are small openings between each wad of bristles. To the lower end of the handle, which is quite light and hollow, is attached an air hose attached to a drum, which I have charged at my gas station.

"When I brush the screen I do it rather lightly, while at the same time air flows through the brush. The combined action of the brush-bristles and air does a perfect job on both the surface and the perforations. There is one fault—they say nothing is perfect—namely, the dust is of course blown out into the air.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Revolt of the Zombies				
Secret of Scotland Yard				
Slave Ship				
Thrill of the Century				

AMBASSADOR

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard - Polly Ann Young	Oct. 5		
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13	*58	Mar. 16

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Timber War	Kermit Maynard-Lucille Lund	Nov. 5		

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence (A)	Chick Chandler-Shirley Grey	Mar. 30	66	Aug. 17
False Pretenses	Sidney Blackmer-Irene Ware	Oct. 22		
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15		
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15		
Shot in the Dark, A (G)	Charles Starrett-Marion Shilling	Feb. 15	65	June 1

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end				
Below the Deadline				
Little Red Schoolhouse				
Mother of the World				
Phantom Clue				
Ring Around the Moon				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 28	61	
Air Hawks	Ralph Bellamy-Tala Birell	May 7	70	
(See "Air Fury" "In the Cutting Room," Mar. 30.)				
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†		
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 18	68	
Eight Bells	Ann Sothern-Ralph Bellamy	Apr. 11	70	
(See "In the Cutting Room," Feb. 23.)				
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr. 18	58	May 25
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59	
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20	68	Apr. 8
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar. 8	56	Apr. 13
Justice of the Range	Tim McCoy-Billie Seward	May 25	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1	69	Mar. 23
Love Me Forever	Grace Moore-Leo Carrillo	June 27	93	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15	57	May 25
Party Wire (G)	Jean Arthur-Victor Jory	Apr. 27	69	Apr. 20
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18	57	
(See "Alias John Law" "In the Cutting Room," Dec. 8,'34.)				
Riding Wild	Tim McCoy-Billie Seward	June 28	56	
She Couldn't Take It	George Raft-Joan Bennett	Oct. 20†	86	
She Married Her Boss	C. Colbert-Michael Bartlett	Sept. 19	91	
Superspeed	Norman Foster-Florence Rice	Sept. 1	57	
Swell Head	Wallace Ford-Barbara Kent	Apr. 8	62	
Together We Live	Ben Lyon-Sheila Mannors	Aug. 18	70	
(See "In the Cutting Room," Nov. 3,'34.)				
Unknown Woman	Marian Marsh-Richard Cromwell	June 14	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20	65	May 11
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†	57	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling of Dan Matthews, The	Richard Arlen-Charlotte Wynters			
Crime and Punishment	Peter Lorre-Edward Arnold			
Cowboy Crusader	Charles Starrett-Joan Perry			
Guard That Girl	Robert Allen-Florence Rice		67	
Hell Ship Morgan	George Bancroft			
If You Could Only Cook	Jean Arthur-Herbert Marshall			
Leave No Trace	Ken Maynard-Geneva Mitchell			
Lone Wolf Returns, The	Melvyn Douglas-Gail Patrick			
Moonlight on the River	Ann Sothern-Harry Richman			
No More Yesterdays	Ruth Chatterton-Otto Kruger			
One Way Ticket	Lloyd Nolan-Peggy Conklin			
Panic on the Air	Ann Sothern-Lloyd Nolan			
Song of the Damned	Victor Jory-Florence Rice	Nov. 10†		
Too Tough to Kill	Victor Jory-Sally O'Neill			
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†		

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Calibre	Bob Steele	Mar. 8†	6 rls.	
Cactus Kid	Jack Perrin	Feb. 26	6 rls.	
Kid Courageous	Bob Steele	July 26†	6 rls.	
Loser's End	Jack Perrin	Aug. 28	6 rls.	
Mystery Ranch	Tom Tyler	Apr. 12	6 rls.	
Rider of the Law, The	Bob Steele	Oct. 26†	6 rls.	
Ridin' Through	Tom Tyler	Oct. 28†	6 rls.	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls.	
Silver Bullet	Tom Tyler	May 11	6 rls.	
Smokey Smith	Bob Steele	Sept. 28	6 rls.	
Terror of the Plains	Tom Tyler	June 27	6 rls.	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60	Oct. 26
Tombstone Terror	Bob Steele	Apr. 25	6 rls.	
Tracy Rides	Tom Tyler	Feb. 26	6 rls.	
Western Justice	Bob Steele	June 14†	6 rls.	
Wolf Riders	Jack Perrin	Sept. 28	8 rls.	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Scream in the Dark	Lon Chaney, Jr.		6 rls.	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Iglo	Marica Gerval	Sept. 3†	85	
Father Knows Best	Szoke Szakall	May 14	80	
Homely Girl	Javor Murathy	Sept. 1†	88	
Honor Among Thieves	Kabos-Csikos	Sept. 10†	73	
Hussar Romance	Irene Agai	Apr. 21	75	
Iron Man	Torzs-Turay	Sept. 15†	71	
Queen of Roses	Zita Pertzel	Sept. 20†	90	
Rakoczi March	Paul Javor	Apr. 20	84	
Rakoczi March (German dialogue)	Frohlich-Horn	June 15	83	
Seeing Hungary (English titles)	Travelogue	Aug. 29	58	
Singing Troubadour	Szucs Sebok	Sept. 30†	77	
Sweet Stepmother	Maria Tasnadi	Sept. 20†	81	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr. 15	85	May 18
Don Quixote	Chaliapin-Sydney Fox	July 1		July 8,'33
Dream of My People	Cantor Rosenblatt	June 1		
Hello Paris		Oct. 15†		
Iceland Fishermen (G)	Pierre Loti story	Sept. 15	72	Oct. 5
Last Wilderness, The (G)	Howard Hill	May 14	63	May 25
Ra Mu		Sept. 1†		
Sans Famille	Robert Lynen	Aug. 1		
Scandal in Budapest		Nov. 1†		
World in Revolt	Graham McNamee	Mar. 1		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita	Franz Lehar	Dec. 10†		
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60	
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Get That Man!	Wallace Ford-Lillian Miles	July 11	61	
Lone Bandit, The	Lane Chandler-Doris Brook	Mar. 14	60	
Outlaw Tamer, The	Lane Chandler-Janet Morgan	May 16	60	
Rescue Squad	Ralph Forbes-Verna Hillie	Mar. 7	61	

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
False Pretenses	Sidney Blackmer-Irene Ware	Oct. 22†	66	
Frontier Justice	Hoot Gibson	Oct. 1†	58	
Girl Who Came Back (A)	Shirley Gray-Sidney Blackmer	Sept. 20†	85	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15†	89	
Hong Kong Nights	Tom Keene-Wera Engles	Sept. 15†	59	
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - J. Leder	Sept. 1†	70	Aug. 17

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct. 8†	98	June 8
Murder at Glen Athol	John Miljan-Irene Ware	Oct. 1†		
Rainbow's End	Hoot Gibson	June 10	60	
Society Fever	Lels Wilson-Lloyd Hughes	Oct. 1†	67	
Sunset Range (G)	Hoot Gibson	May 1	54	Mar. 9
Coming				
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 8†	65	June 15
Drake the Pirate (G)	Matheson Lang-Jane Baxter		95	June 1
Red Wegon	Charles Bickford-Raquel Torres	Nov. 8†		

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18	97	Apr. 8
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug. 31	83	Aug. 3
Case of the Curious Bride, The (G) 879	Warren William - M. Lindsay	Apr. 13	68	Apr. 13
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct. 5	77	Sept. 21
G Men, The (A) 880	James Cagney-Margaret Lindsay	May 4	85	Apr. 27
Girl from Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1	69	June 1
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20	97	Mar. 23
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 18	95	Mar. 23
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept. 21†	65	Oct. 5
In Caliente (G) 856	Dolores Del Rio-Pat O'Brien	May 25	84	July 6
Irish In Us, The (G) 868	James Cagney-Pat O'Brien	Aug. 3	80	July 20
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27	71	Apr. 27
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8	97	May 18
Shipmates Forever (G)	Dick Powell-Ruby Keeler	Oct. 12†	109	Sept. 28
Traveling Saleslady (G) 870	Joan Blondell-Glenda Farrell	Apr. 8	63	Apr. 8
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9	61	Mar. 9
Coming				
Adventures of Robin Hood, The	James Cagney			
Backfire	Ross Alexander-Ann Dvorak			
Broadway Hostess	Winifred Shaw-Lyle Talbot	Dec. 7†		
(See "In the Cutting." Sept. 7.)				
Captain Blood 855	Errol Flynn-Olivia De Havilland	Dec. 28†		
(See "In the Cutting Room," Sept. 28.)				
Enemy of Man	Paul Muni-Josephine Hutchinson			
(See "In the Cutting Room," Sept. 28.)				
God's Country and the Woman	Bette Davis-George Brent			
I Found Stella Parish 958	Kay Francis-Paul Lukas	Nov. 16†		
(See "In the Cutting Room," Oct. 26.)				
Man of Iron	Barton MacLane-Mary Astor	Dec. 21†		
(See "Country Boy." "In the Cutting Room," Oct. 19.)				
Murder of Dr. Harrigan, The	Kay Linaker-Ricardo Cortez		66	
Payoff, The 968	James Dunn-Claire Dodd	Nov. 9†	64	
(See "In the Cutting Room," July 6.)				
Prison Farm	Donald Woods-Kay Linaker			

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born for Glory 3508	Barry Mackay-John Mills	Sept. 30†	74	
Clairveyant, The (A) 3503	Claude Rains-Fay Wray	July 15†	72	June 15
First a Girl 3512	Jessie Matthews-Sonnie Hale	Nov. 1†		
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June 15	81	Feb. 10
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15	74	Dec. 29,'34
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter	Sept. 30†	74	Apr. 13
My Heart Is Calling (G) 3409	Jan Kiepura-Marta Eggerth	May 1	90	Feb. 2
My Song for You 3414	Jan Kiepura-Sonnie Hale	June 1	70	Nov. 10,'34
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1†	85	July 9
Transatlantic Tunnel 3513	Richard Dix-Madge Evans	Oct. 27†		
Coming				
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray		63	May 18
Dr. Nikola 3507	Boris Karloff			
King of the Damned 3504	Conrad Veidt-Helen Vinson			
King Solomon's Mines 3511				
Mister Hobo (G) 3516	George Arliss-Gene Gerrard	Nov. 15†	87	Oct. 19
(Reviewed under the title, "The Guv'nor.")				
Modern Masquerade 3505	Jessie Matthews			
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray		90	Oct. 19
Rhodes, the Empire Builder 3514	Walter Huston			
Secret Agent 3506	Madeleine Carroll-Peter Lerre			
Soldiers Three 3515	Maureen O'Sullivan-C. Aubrey Smith			

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Sunday Afternoon	Dita Parlo	Sept. 27†	85	
Coming				
Addressee Unknown	Irene Agai	Nov. 20†	85	
Be Good Unto Death	Paul Javor	Jan. 1,'36†	85	
Frozen Child	Jeno Torzs	Dec. 10†	90	
Heart Specialist	Gyula Csortos	Dec. 30†	90	
I Cannot Live Without Music	B. Somogyi	Dec. 20†	95	
Miss President	Lily Muroty	Oct. 15†	90	
New Landlord, The	Ilono Titkos	Dec. 20†	90	
One Night In Venice	Gyula Csortos	Jan. 1,'36†	85	
Smile Please	Szoeke Szakall	Dec. 1†	86	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Death from a Distance (G)	Russell Hepton-Lela Lane	Apr. 30	68	Oct. 19
Murder at Glen Athol	John Miljan-Irene Ware	Oct. 1		
Public Opinion (A)	Lois Wilson-Shirley Grey	Mar. 15	66	Sept. 7
Society Fever	Lois Wilson - Lloyd Hughes	Oct. 1		
Coming				
Bridge of Sighs				
Brilliant Marriage				
Death Rides Double				
Hidden Alibi				
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page			
Tango				
Under the Lilacs				

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble 1012	H. B. Warner-Onslow Stevens	July 10	65	
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May 1	73	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	73	
Sweepstake Annie (G) 1009	Marian Nixon-Tom Brown	Mar. 5	81	Feb. 23
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15	68	

MAJESTIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey	Apr. 15	64	Mar. 30
Mutiny Ahead (G)	Neil Hamilton-Kathleen Burke	Mar. 1	63	July 13
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10	69	Dec. 1,34
Reckless Roads	Judith Allen - Regis Toomey	July 1	66	
Coming				
Secret Agent X				

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 16	65	Oct. 26
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug. 25	84	Aug. 31
Headline Woman (G)	Roger Pryor-Heather Angel	May 15	70	May 18
Ladies Crave Excitement (G)	Norman Fester-Evalyn Knapp	June 22	69	June 29
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May 1	65	May 11
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept. 7	71	Sept. 14
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	68	Oct. 26

METRO - GOLDWYN - MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion (A)	May Robson-Madge Evans	May 10	80	May 1
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6†	95	July 6
Baby Face Harrington (G)	Charles Butterworth-U. Merkel	Apr. 12	63	Mar. 30
Bishop Misbehaves, The	Edmund Gwenn - Maureen O'Sullivan	Sept. 13†	86	
(See "In the Cutting Room," Aug. 10.)				
Bonnie Scotland (G)	Laurel and Hardy	Aug. 23†	82	Sept. 14
Broadway Melody of 1936 (G)	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
Calm Yourself (G)	Madge Evans-Robert Young	June 28	69	June 22
China Seas (G)	Clarke Gable - Jean Harlow - Wallace Beery	Aug. 16†	89	Aug. 3
Escapade (G)	William Powell-Luise Rainer	July 5	89	July 13
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17	73	May 18
Here Comes the Band (G)	Ted Lewis-Virginia Bruce	Aug. 30†	87	Aug. 17
I Live My Life (G)	Joan Crawford-Brian Aherne	Oct. 4†	99	Oct. 5
It's in the Air	Jack Benny-Una Merkel	Oct. 11†	80	
Mad Love (A)	Peter Lerre-Frances Drake	July 12	69	July 6
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 26	60	Apr. 6
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24	70	May 18
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29	106	Mar. 2
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 8
One New York Night	Franchot Tone-Una Merkel	Apr. 5	71	
(See "Mystery In Room 309" "In the Cutting Room," Mar. 16.)				
O'Shaughnessy's Boy (G)	Wallace Beery-Jackie Cooper	Sept. 27†	88	Oct. 5
Perfect Gentleman, The	Frank Morgan-C. Courtneidge	Nov. 1†		
(See "In the Cutting Room," Sept. 14.)				
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31	89	May 25
Pursuit (G)	Chester Morris-Sally Ellers	Aug. 9†	62	Aug. 3
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19	99	Apr. 13
Rendezvous	Wm. Powell - Rosalind Russell	Oct. 25†	106	
(See "In the Cutting Room," Oct. 19.)				
Smilin' Through (Re-release)	Norma Shearer-Fredric March - Leslie Howard	Aug. 23	100	Oct. 22,'32
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8	69	Mar. 2
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3	75	June 22
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1	77	Feb. 23
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22	90	Mar. 16
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug. 2†	68	July 27
Coming				
Ah, Wilderness!	Wallace Beery-Lionel Barrymore	Nov. 22†		
(See "In the Cutting Room," Oct. 26.)				
Bohemian Girl, The	Laurel and Hardy			
Great Ziegfeld, The	William Powell - Myrna Loy - Luise Rainer			
Last of the Pagans	Mala-Lotus Long	Nov. 22†	133	
Mutiny on the Bounty	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†		
(See "In the Cutting Room," Sept. 28.)				
Night at the Opera, A (G)	Marx Brothers	Nov. 15†	96	Oct. 26

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Riffraff	Jean Harlow-Spencer Tracy	Nov. 29†		
Robin Hood of El Dorado	Warner Baxter-Ann Loring			
Rose Marie	J. MacDonald-Nelson Eddy			
Tale of Two Cities, A	Ronald Colman-Elizabeth Allan			
Tarzan Escapes	John Weissmuller - Maureen O'Sullivan			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3026	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 3
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20	57	
Desert Trail 3037	John Wayne-Mary Kornman	Apr. 22	54	
(See "In the Cutting Room," Feb. 23.)				
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25	72	Mar. 9
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymoon Limited (G) 3016	Neil Hamilton-Irene Hervey	July 1	70	June 22
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15	76	Apr. 13
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Mystery Man (G) 3025	Robert Armstrong	Apr. 25	62	Feb. 18
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 13
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6†	82	Aug. 31
Big Broadcast of 1936, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21	79	June 8
Crusades, The (G) 3508	Loretta Young-Henry Wilcoxon	Oct. 18†	125	Aug. 10
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3	80	Mar. 2
Dr. Jekyll and Mr. Hyde 3459 (Re-Issue)	Fredric March-Miriam Hopkins	July 5	85	Dec. 26,'31
Eagle's Brood, The (G)	Wm. Boyd-Jimmy Ellison	Oct. 25†	60	Oct. 12
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug. 2†	80	Aug. 10
Four Hours to Kill (A) 3439	Richard Barthelmess-H. Mack	Apr. 19	74	Apr. 6
Glass Key, The (G) 3444	George Raft-Claire Dodd	May 31	77	May 25
Goin' to Town (A) 3442	Mae West-Paul Cavanagh	May 17	71	May 11
Hands Across the Table (A)	C. Lombard-Fred MacMurray	Oct. 18†	80	Oct. 19
Here Comes Cookie (G) 3507	George Burns-Gracie Allen	Aug. 30†	65	Aug. 24
Hold 'Em Yale (G) 3438	Patricia Ellis-Cesar Romero	Apr. 12	63	Mar. 30
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23†	59	
It's a Great Life 3518	Joe Morrison-Rosalind Keith	Oct. 4†		
(See "In the Cutting Room," Sept. 28.)				
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct. 11†	77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Man on the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July 26	66	Aug. 10
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28	66	June 29
Once In a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10	67	
Paris In Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5	83	June 1
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24	67	Apr. 6
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19	83	Mar. 2
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7	68	May 4
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19	76	July 20
Ship Cafe	Carl Brisson-Arline Judge	Nov. 1†		
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26	70	July 27
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 26	74	Apr. 27
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	Aug. 9†	75	
Two Fisted 3513	Lee Tracy-Grace Bradley	Oct. 4†	59	
(See "Gettin' Smart" "In the Cutting Room," Sept. 28.)				
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13†	61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept. 27†	60	Sept. 28
Virginian, The 3460 (Re-issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14	83	
Wanderer of the Wasteland 3502	Gail Patrick-Dean Jagger	Sept. 20†	66	
(See "In the Cutting Room, Aug. 3.)				
Wings Over Ethiopia (G)		October Special	52	Oct. 26
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 18†	75	Aug. 17

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything Goes	Bing Crosby-Ethel Merman			
Bar 20 Rides Again	Wm. Boyd-Jimmy Ellison			
Bride Comes Home, The	Claudette Colbert-F. MacMurray			
Collegiate	Joe Penner-Jack Oakie			
(See "In the Cutting Room," Sept. 28.)				
Coronado	Jack Haley-Johnny Downs			
(See "In the Cutting Room," Oct. 19.)				
Desire	Marlene Dietrich-Gary Cooper			
Drift Fence	Larry Crabbe-Kath. DeMille			
Her Master's Voice	Edw. E. Horton-P. Conklin			
If I Had a Million (Re-issue)	Gary Cooper-George Raft		95	Nov. 12,'32
Klondike Lou	Mae West-Victor McLaglen			
Mary Burns, Fugitive	Sylvia Sidney-Melvyn Douglas	Nov. 15†		
(See "In the Cutting Room," Oct. 26.)				
Milky Way, The	Harold Lloyd-Adolphe Menjou			
(See "In the Cutting Room," Sept. 28.)				
Millions In the Air	John Howard-Wendy Barrie			
Nevada	Larry Crabbe-Kathleen Burke	Nov. 29†		
Peter Ibbetson 3510	Gary Cooper-Ann Harding	Nov. 8†		
(See "In the Cutting Room," June 22.)				
Rose of the Rancho	John Boles-Gladys Swarthout	Nov. 29†		
(See "In the Cutting Room," Aug. 17.)				
Soak the Rich	Mary Taylor-Walter Connolly			
So Red the Rose	Margaret Sullavan-R. Scott	Nov. 22†		
(See "In the Cutting Room," Aug. 17.)				
Trail of the Lonesome Pine, The	Henry Fonda-Sylvia Sidney			

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burne	Oct. 1	60	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cappy Ricks Returns (G) 3508	R. McWade-Florine McKinney	Sept. 25†	66½	Sept. 14
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russell	Oct. 21†	63	
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Sept. 26†		
Lawless Range 3562	John Wayne-Sheila Mannors	Oct. 3†		
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 21†	60	Oct. 19
New Frontier, The 3558	John Wayne-Muriel Evans	Oct. 24†		
(See "In the Cutting Room," Sept. 28.)				
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Oct. 25†	73	
(See "In the Cutting Room," Sept. 7.)				
Tumbling Tumbleweeds 3568	Gene Autry-Lucile Browne	Sept. 18†	57	
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept. 12†	72	Oct. 5
Westward Ho (G) 3556	John Wayne-Sheila Mannors	Sept. 1†	60	Aug. 3

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forced Landing 3524	Esther Ralston-Onslow Stevens	Nov. 25†		
(See "In the Cutting Room," Oct. 5.)				
Frisco Waterfront	Ben Lyon-Helen Twelvetrees			
(See "In the Cutting Room," Oct. 26.)				
$1,000 a Minute 3532	Roger Pryor-Leila Hyams	Nov. 7†	69	

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 23	99½	Aug. 10
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June 28	75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins-C. Hardwicke	June 28	75	June 22
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31	80	May 25
Chasing Yesterday (G) 528	Anne Shirley-O. P. Heggie	May 3	77½	Apr. 6
Dog of Flanders (G) 525	Frankie Thomas-Helen Parrish	Mar. 22	72	Mar. 2
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	88	Oct. 5
Hi Gaucho 606	John Carroll-Steffi Duna	Oct. 11†	59	
(See "In the Cutting Room," Aug. 17.)				
His Family Tree (G) 604	James Barton-Maureen Delany	Sept. 20†	68½	Oct. 5
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14	72	May 25
Hot Tip (G) 542	James Gleason-Zasu Pitts	Aug. 18	69	Aug. 31
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	91	May 4
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Laddie (G) 526	John Beal-Gloria Stuart	Apr. 5	69½	Mar. 9
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 18	*85	Oct. 12
Nitwits, The (G) 534	Wheeler and Woolsey	June 7	81½	May 25
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug. 2	75	Sept. 28
People's Enemy (A) 527	Preston Foster-Melvyn Douglas	Mar. 15	70	May 4
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	*74	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78	Oct. 12
Return of Peter Grimm, The (G) 802	Lionel Barrymore-Helen Mack	Sept. 13†	82½	Aug. 31
Roberta (G) 524	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8	105½	Feb. 23
She (G) 537	Helen Gahagan-Randolph Scott	July 12	94½	July 13
Star of Midnight (G) 529	William Powell-Ginger Rogers	Apr. 19	90	Apr. 6
Strangers All (G) 531	May Robson-Preston Foster	Apr. 26	69½	Mar. 30
Three Musketeers (G) 544	Margot Grahame-Walter Abel	Nov. 1	*93	Oct. 12
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10	80	June 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley 608	Barbara Stanwyck-Preston Foster	Nov. 15†		
(See "In the Cutting Room," Aug. 31.)				
Chatterbox	Anne Shirley-Phillips Holmes			
Follow the Fleet	Fred Astaire-Ginger Rogers	Dec. 27†		
I Dream Too Much 610	Lily Pons-Henry Fonda	Nov. 29†		
(See "Love Song," "In the Cutting Room," Sept. 28.)				
In Person 609	Ginger Rogers-George Brent	Nov. 29†		
(See "In the Cutting Room," Sept. 14.)				
It Happened in Hollywood 615	Wallace Ford-Molly Lamont	Dec. 13†		
Mary of Scotland	Katharine Hepburn			
Mother Lode	Richard Dix-Leila Hyams			
Seven Keys to Baldpate 611	G. Raymond-Margaret Callahan	Dec. 6†		
Sylvia Scarlett 614	Katharine Hepburn-Cary Grant	Dec. 27†		
(See "In the Cutting Room," Sept. 28.)				
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	*65	Oct. 26
Two O'Clock Courage	Walter Abel-Margot Grahame			
We're Only Human 612	Preston Foster-Jane Wyatt	Dec. 20†		
(See "Husk," "In the Cutting Room," Oct. 19.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 10
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1	61	May 11
Soviet Russia Thru the Eyes of an American (G)	N. Brokenshire	Imperial Pictures	Oct. 1	72	Oct. 26
Struggle for Life (G)		Foy Productions	June 18	53	June 29
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15	59	May 18
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1	58	July 13

(THE RELEASE CHART--CONT'D)

TWENTIETH CENTURY - FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	56	
(See "In the Cutting Room," Sept. 28.)				
Black Sheep* (A) 543	Edmund Lowe-Claire Trevor	June 14	75	May 18
Charlie Chan in Egypt* (G) 544	Warner Oland-"Pat" Paterson	June 21	72	June 8
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Cowboy Millionaire* (G) 538	George O'Brien-E. Kennedy	May 10	67	Apr. 27
Curly Top* (G) 549	Shirley Temple-John Boles	July 26	74	July 27
Dante's Inferno* (A) 611	Claire Trevor-Spencer Tracy	Aug. 23†	88	Aug. 10
Darling Young Man, The* (G) 528	James Dunn-Mae Clarke	May 24	75	Apr. 27
Doubting Thomas* (G) 542	Will Rogers-Billie Burke	June 7	73	Apr. 20
Dressed to Thrill* (G) 605	Clive Brook-Tutta Rolf	Aug. 18†	68	July 13
Farmer Takes a Wife, The* (G) 608	Janet Gaynor-Henry Fonda	Aug. 2†	91	July 20
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept. 13†	76	Aug. 24
George White's 1935 Scandals* (A) 534	Alice Faye-James Dunn	Mar. 29	83	Apr. 6
Ginger* (G) 545	Jackie Searl-Jane Withers	July 5	74	July 27
Hard Rock Harrigvan* (548)	George O'Brien-Irene Hervey	July 19	60	July 6
Here's to Romance* (G) 609	Nino Martini-Genevieve Tobin	Oct. 4†	86	Aug. 31
It's a Small World* (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12	71	Apr. 6
Ladies Love Danger* 540	Gilbert Roland-Mona Barrie	May 3	69	
(See "Secret Lives" "In the Cutting Room," Mar. 30.)				
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	*65	Oct. 12
Orchids to You* (G) 546	Jean Muir-John Boles	July 12	74	June 22
Our Little Girl* (G) 539	Shirley Temple-Joel McCrea	May 17	65	June 15
Redheads on Parade* (G) 604	John Boles-Dixie Lee	Aug. 30†	77	July 13
Silk Hat Kid* (G) 547	Lew Ayres-Mae Clarke	July 19	67	Aug. 31
Spring Tonic* (G) 535	Lew Ayres-Claire Trevor	Apr. 19	58	July 8
Steamboat Round the Bend* (G) 612	Will Rogers-Anne Shirley	Sept. 6†	80	Aug. 8
$10 Raise* (G) 537	Edward Everett Horton	Apr. 5	70	Mar. 23
Thanks a Million 617	Dick Powell-Ann Dvorak	Nov. 1†		
This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	65	
Thunder Mountain* (G) 607	Geo. O'Brien-Barbara Fritchie	Sept. 27†	58	Sept. 21
Thunder in the Night* (G) 613	Edmund Lowe-Karen Morley	Sept. 20†	67	July 13
Under the Pampas Moon* (G) 541	Warner Baxter-Ketti Gallian	May 31	78	May 25
Way Down East* 616 (G)	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Welcome Home* (G) 603	James Dunn-Arline Judge	Aug. 9	72	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charlie Chan's Secret* (G)	Warner Oland-Rosina Lawrence	Jan. 10,'36†	*70	Oct. 26
Gentle Julia*	Jane Withers			
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 13
King of Burlesque, The*	Warner Baxter-Alice Faye	Jan. 3,'36†		
Littlest Rebel, The* 624	Shirley Temple-John Boles	Dec. 27†		
Man Who Broke the Bank at Monte Carlo, The 620	Ronald Colman-Joan Bennett	Nov. 29		
(See "In the Cutting Room," Oct. 5.)				
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov. 8†	*78	Oct. 26
My Marriage	Claire Trevor-Kent Taylor	Jan. 10,'36†		
Navy Wife* 606	Claire Trevor-Ralph Bellamy	Nov. 29†	72	
(See "Beauty's Daughter," "In the Cutting Room," Aug. 17.)				
Paddy O'Day*	Jane Withers	Jan. 17,'36†		
Professional Soldier	V. McLaglen-Freddie Bartholomew	Jan. 24,'36†		
Ramona	Rochelle Hudson-John Boles			
Show Them No Mercy 621	Rochelle Hudson-Cesar Romero	Dec. 6†		
(See "In the Cutting Room," Oct. 19.)				
Your Uncle Dudley*	Edward Everett Horton	Dec. 13†		

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20	78	Apr. 13
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 4
Cardinal Richelieu (G)	George Arliss-M. O'Sullivan	Apr. 28	80	Mar. 30
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 8†	90	Sept. 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	80	Apr. 20
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb. 22	80	Feb. 23
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21	105	Apr. 8
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17	95	June 8
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	75	July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Sanders of the River (G)	Leslie Banks - Paul Robeson - Nina Mae MacKinney	July 4	95	Apr. 20
Thunder in the East	Charles Boyer-Merle Oberon	May 13	79	Dec. 1,'34
(Reviewed under the title, "The Battle.")				
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8	90	Feb. 23

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The	Douglas Fairbanks, Jr.—Elissa Landi			
Ghost Goes West	Robert Donat-Jean Parker			
Man Who Could Work Miracles, The	Roland Young	Dec. 11†		
Melody Lingers On, The	Josephine Hutchinson - George Houston	Nov. 9†		
(See "In the Cutting Room," Sept. 28.)				
Modern Times	Chas. Chaplin-Paulette Goddard			
Moscow Nights	H. Baur-Penelope Dudley Ward			
Navy Born	Miriam Hopkins-Joel McCrea			
Shoot the Chutes	Eddie Cantor-Ethel Merman	Dec. 25†		
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†		
Things to Come	Raymond Massey	Nov. 29†		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27	66	July 6
Border Brigands 8085	Buck Jones	May 27	56	
Bride of Frankenstein (A) 8009	Boris Karloff-Valerie Hobson	May 6	80	Apr. 20
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20	65	June 8
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	93	July 20
Fighting Youth 9017	Charles Farrell-June Martel	Sept. 30†		
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18	98	Feb. 8
His Night Out 9021	Edward Everett Horton - Irene Hervey	Oct. 21†	74	
(See "In the Cutting Room," Sept. 28.)				
It Happened in New York (G) 8023	Lyle Talbot-Heather Angel	Mar. 18	66	Apr. 13
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	74	Sept. 21
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15	68	July 8
Manhattan Moon (G) 8028	Ricardo Cortez-Dorothy Page	Aug. 5	69	Oct. 19
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22	69	Apr. 6
Night Life of the Gods (G) 8008	Alan Mowbray-F. McKinney	Mar. 11	73	Jan. 12
Outlawed Guns (G) 8086	Buck Jones-Ruth Channing	July 29	62	Oct. 26
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1	80	Mar. 30
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22	61	June 15
She Gets Her Man (G) 8018	Zasu Pitts-Hugh O'Connell	Aug. 19	64	Aug. 10
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15	60	Apr. 20
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 18†	84	Oct. 19
Three Kids and a Queen (G) 9023	May Robson-Frankie Darro	Oct. 28†	90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 18†	60	
(See "In the Cutting Room," Aug. 10.)				
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 3	72	Mar. 23
Werewolf of London (A) 8015	Henry Hull-Valerie Hobson	June 3	75	May 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Java 9029	Chas. Bickford-Elizabeth Young	Nov. 25†		
(See "In the Cutting Room," Sept. 28.)				
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson			
(See "In the Cutting Room," Sept. 28.)				
Her Excellency the Governor 9013	Binnie Barnes			
Invisible Ray 9015	Karloff-Bela Lugosi			
Ivory Handled Guns 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
Magnificent Obsession 8008	Irene Dunne-Robert Taylor			
(See "In the Cutting Room," Oct. 5.)				
Next Time We Love	Marg't Sullavan-James Stewart			
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	*76	Oct. 12
Song of Joy 9010	Marta Eggerth			
Spinster Dinner 9007	Carole Lombard-Melvyn Douglas			
Stormy (G) 9016	Noah Beery, Jr.—Jean Rogers	Nov. 11†	68	Oct. 19
Sunset of Power	Buck Jones-Dorothy Dix			
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 18†		

WARNER BROS.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown-O. De Havilland	June 15	72	July 27
Broadway Gondelier (G) 805	Dick Powell-Joan Blondell	July 27	98	July 6
Dinky (G) 824	Jackie Cooper-Mary Astor	May 11	65	Sept. 7
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July 13	60	July 27
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar. 30	69	May 4
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 25
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July 8	67	Sept. 7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 3
Moolight on the Prairie (G) 928	Dick Foran-Sheila Mannors	Nov. 2†	63	Oct. 26
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar. 23	63	May 25
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92	July 13
Personal Maid's Secret 920	Margaret Lindsay-Warren Hull	Oct. 26†	58	
(See "Living Up to Lizzie," "In the Cutting Room," Aug. 17.)				
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	78	June 29
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23	95	Mar. 2
We're in the Money (G) 820	Joan Blondell-Glenda Farrell	Aug. 17	*65	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel of Mercy	Josephine Hutchinson			
Anthony Adverse	Fredric March			
Ceiling Zero	James Cagney-Pat O'Brien			
Colleen	Ruby Keeler-Joan Blondell-Jack Oakie-Hugh Herbert			
Dangerous	Bette Davis-Franchot Tone			
(See "Hard Luck Dame," "In the Cutting Room," Oct. 26.)				
Freshman Love	Patricia Ellis-Warren Hull			
Frisco Kid 907	James Cagney-Marg't Lindsay	Nov. 30†		
(See "In the Cutting Room," Aug. 31.)				
Glorious	Marion Davies-Dick Powell			
Green Light	Leslie Howard			
Invitation to a Murder	Marguerite Churchill-G. Tobin			
Manhunt	Marguerite Churchill-W. Gargan			
Meet the Duchess	Dolores Del Rio - W. William			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Midsummer Night's Dream (G)	All Star		132	Oct. 12
Miss Pacific Fleet	Joan Blondell-Glenda Farrell	Dec. 14†		
Petrified Forest	Leslie Howard-Bette Davis			
Singing Kid, The	Al Jolson-Sybil Jason			
Song of the Saddle	Dick Foran-Alma Lloyd			
Stars Over Broadway 917	Pat O'Brien-Jane Froman	Nov. 23†		

(See "In the Cutting Room," Sept. 28.)

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		85	June 1
April Blossoms (G)	Richard Tauber	B. I. P.		95	Apr. 13
Avec l'Assurance (G)	Saint-Granier	Paramount	May 3	83	May 18
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Czardas Duchess, The (G)	Marta Eggerth-	Ufa	Apr. 24	102	May 4
Dandy Dick (G)	Will Hay	Assoc. British		70	Mar. 16
Der Judas von Tirol	Fritz Rasp	86th St. Corp.	Apr. 28	78	
Der Page vom Dalmasse-Hotel	Dolly Haas	86th St. Corp.	Mar. 22	80	
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May 3	80	
Die Unschuld vom Lande	Lucie Englisch	86th St. Corp.	May 10	85	
Die vom Niederrhein	Lien Deyers	86th St. Corp.	May 17	84	
Divine Spark, The (G)	Marta Eggerth P. Holmes	Gaumont-British		82	July 13
Drei vom der Kavallerie	Paul Hoerbiger	86th St. Corp.	Apr. 12	90	
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 5
Heroes of the Arctic (G)		Amkino	May 23	70	June 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
Tile	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
In a Monastery Garden (A)	John Stuart	R & S.	Mar. 12	77	Mar. 30
It's a Bet (G)	Helen Chandler	British Int'l		80	Mar. 16
La Crise Est Finie (G)	Albert Prejean	European Films	Mar. 12	81	Mar. 30
Les As Du Turf (G)	Pauley	Paramount	May 10	99	May 18
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 15
Moscow Laughs (G)	Leonid Utesov	Amkino	Mar. 21	95	Apr. 27
Oh! Daddy (G)	Leslie Henson	Gaumont-British		75	Mar. 16
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle - Cedric Hardwicke	B. & D.		75	Sept. 28
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 26	86	July 13
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic	Apr. 19	67	Apr. 27
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Red Village, The (A)	S. Shkuret	Amkino	May 1	90	May 18
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 13
Rosen aus dem Sueden	Paul Hoerbiger	86th St. Corp.	Apr. 19	87	
Schwarzer Jaeger Johanna	Marianne Hoppe	86th St. Corp.	Mar. 29	90	
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17	118	
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27
Song of Happiness (G)	M. Victorov	Amkino	Apr. 6	90	Apr. 20
Soviet Journey (G)		Amkino		91	Aug. 17
Soviet Russia Today (G)		Amkino	Mar. 3	67	Mar. 16
Strauss' Great Waltz (G)	Jessie Matthews	Tom Arnold	Apr. 6	72	Apr. 27
Strictly Illegal (G)	Leslie Fuller	Gaumont-British		70	Mar. 16
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 10
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Swedenhielme (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Olympic Pictures		87	Mar. 9
Youth of Maxim, The (A)	Boros Chirkov	Amkino	Apr. 17	80	May 11
Zigeunerbluth	Adele Sandrock	86th St. Corp.	Apr. 5	82	

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

COMICOLOR CARTOONS

Title	Rel. Date	Min.
Little Black Sambo	Feb. 6	8
Bremen Town Musicians	Mar. 6	8
Old Mother Hubbard	Apr. 3	7
Mary's Little Lamb	May 1	7
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Oct. 30†	1 rl.
Humpty Dumpty	Nov. 30†	1 rl.

COLUMBIA

BARNEY GOOGLE

Title	Rel. Date	Min.
No. 1—"Tetched in th' Haid"	Oct. 24†	

BROADWAY COMEDIES

Title	Rel. Date	Min.
Alimony Aches Andy Clyde	June 29	19
Captain Hits the Ceiling, The (All Star)	July 26	19
Do Your Stuff (Radio Rogues)	June 15	19
Double Trouble Andy Clyde		
Gobs of Trouble (All Star)	July 12	19
Gum Shoes (All Star)	Mar. 1	21
His Bridal Sweet Harry Langdon	Mar. 15	20
His Marriage Mixup Harry Langdon		
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge Leon Errol	Oct. 3†	
Hot Paprika Andy Clyde		
I'm a Father Andy Clyde	Feb. 7	20
It Always Happens Andy Clyde	Sept. 15†	19
Leather Necker, The Harry Langdon	May 9	20
Oh My Nerves (All Star)		
Old Sawbones Andy Clyde	Apr. 11	17
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Pop Goes the Easel (3 Stooges)	Mar. 29	20
Restless Knights (3 Stooges)	Feb. 20	16½
Stage Fright (All Star)	June 1	19
Star Gazing (Radio Rogues)	Sept. 26†	19
Tramp, Tramp, Tramp Andy Clyde	May 22	20
Uncivil Warriors (3 Stooges)	Apr. 26	20
Yoo Hoo Hollywood (All Star)		

COLDR RHAPSODIES

Title	Rel. Date	Min.
Bon Bon Parede	Oct. 10†	8
A Cat, a Bell and Mouse	May 10	7
Little Rover	June 28	9
Meke Believe Revue, The	Mar. 22	10
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
5. Hotcha Melody	Mar. 15	7
6. King's Jester	May 20	7
7. Peace Conference, The	Apr. 26	7
8. Garden Gaieties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers		

LAUGHING WITH MEDBURY

Title	Rel. Date	Min.
In the Old Days	Mar. 22	10
Strange Championships	July 20	10

NEWS WORLD OF SPORT SERIES

Title	Rel. Date	Min.
Air Thrills	Mar. 1	10
Feminine Invasion, The		
Flying Feet	May 3	10
Hold That Shark	Mar. 29	10
Jump Horse Jump	Sept. 27†	10
Spills and Splashes	Aug. 5	10
Tense Moments	Aug. 20	10
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Gold Getters	Mar. 1	7
Graduation Exercises	Apr. 12	7
Let's Ring Doorbells		
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Screppy's Ghost Story	May 24	7
Scrappy's Trailer	Aug. 29†	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 7—	Mar. 15	10½
No. 8—	Apr. 12	10
No. 9—	May 10	10
No. 10—	June 6	10
No. 11—	July 5	10
No. 12—	Aug. 2	10
No. 13—	Aug. 30	10
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10

SPICE OF LIFE

Title	Rel. Date	Min.
No. 6—	Mar. 1	10
No. 7—	Apr. 25	10

STARS DF TOMORROW

Title	Rel. Date	Min.
No. 1	Aug. 1†	11
No. 2	Sept. 7†	11

VOICE OF EXPERIENCE

Title	Rel. Date	Min.
No. 1	Sept. 15†	10½
No. 2	Sept. 29†	10½
No. 3	Oct. 13†	10½

DU WORLD

SEMI-FEATURES AND SHORTS

Title	Rel. Date	Min.
Cathedrals	Oct. 1†	19

EDUCATIONAL

[Distributed through Fox]

CORONET COMEDIES

Title	Rel. Date	Min.
An Ear for Music	Mer. 8	18
Easy Money	Feb. 8	18
Grooms in Gloom	May 10	17
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4	17
Stylish Stouts	Aug. 23†	17

FROLICS OF YOUTH

Title	Rel. Date	Min.
Flicker Fever	Sept. 26†	20
It Never Rains	May 24	20
Knock-Out Drops		2 rls.
Little Big Top, The	Feb. 1	21

MIRTHQUAKE COMEDIES

Title	Rel. Date	Min.
Magic Word, The	July 5	17
Time Out	June 14	20

MUSICAL COMEDIES

Title	Rel. Date	Min.
Hail Brother	Mar. 22	19
Moonlight and Melody	Oct. 11†	21
Rhythm of Paree	Sept. 27†	21

SONG AND COMEDY HITS

Title	Rel. Date	Min.
College Capers	Sept. 27†	12
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Way Out West	Oct. 25†	11

SONG HIT STORIES

Title	Rel. Date	Min.
Fireman's Day Off	Apr. 12	10
Life of the Party, The	Apr. 26	9
Old Camp Ground, The	Mar. 15	9
Song Plugger	Jan. 18	9

SPECIAL

Title	Rel. Date	Min.
Wings Over Mt. Everest	July 19†	22

STAR PERSONALITY COMEDIES

Title	Rel. Date	Min.
Amateur Husband, The	Aug. 16†	18
A Nose for News	Apr. 5	17
E-Flat Man	Aug. 9†	21
Friendly Spirits	May 31	20
Hayseed Romance	Mar. 15	20
Ladies Love Hats	Nov. 1†	2 rls.
Light Fantastic, The	June 28	18
Object Not Matrimony	Mar. 1	18
One Run Elmer	Feb. 22	19
Only the Brave	Apr. 19	17
Penny Wise	Sept. 6†	18
Tars and Stripes	May 3	20
Timid Young Man, The	Oct. 25†	20

PAUL TERRY-TOONS

Title	Rel. Date	Min.
Aladdin's Lamp	Nov. 15†	6
Amateur Night	July 5	6
Bird Land	Aug. 23†	8
Bull Fight, The	Feb. 8	6
Chain Letters	July 26	8
Circus Days	Sept. 6†	6
Fireman Save My Child	Feb. 22	6
Five Puplets	Apr. 19	6
Flying Oil	Apr. 5	8
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept. 20†	6
June Bride, A	Nov. 1†	6
King Looney XIV	June 7	8
Moans and Groans	June 28	6
Modern Red Riding Hood, A	May 17	6
Moth and the Spider, The	Mar. 8	6
Old Dog Tray	Mar. 21	8
Opera Night	May 31	8
Peg Leg Pete, the Pirate	May 3	6
Southern Horse - pitality	Nov. 29†	6
What a Night	Jan. 25	6

TREASURE CHEST

Title	Rel. Date	Min.
Chums	Mar. 1	9
Clever Critters	Sept. 20†	8
Dog Days	July 12	8
Gangsters of the Deep	Nov. 1†	1 rl.
Hold That Line	Oct. 11†	1 rl.
Personality and the Pen	May 10	10
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	1 rl.
Taming the Wild	Apr. 26	10
Trailing the Swordfish	Oct. 11†	1 rl.

TUXEDO COMEDIES

Title	Rel. Date	Min.
Dame Shy	Aug. 2†	18
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	2 rls.
Ye Old Saw Mill	Aug. 30†	17

YOUNG ROMANCE

Title	Rel. Date	Min.
All for One	June 21	19
Love in a Hurry	May 17	16
Moon Over Manhattan	Feb. 15	17
Way Up Thar	Nov. 8†	2 rls.

FIRST DIVISION

MARCH OF TIME

Title	Rel. Date	Min.
No. 2	Mar. 8	
No. 3	Apr. 19	
No. 4	May 31	

(THE RELEASE CHART--CONT'D)

MUSICAL MOODS
(Technicolor)

Title	Rel. Date	Min.
Hymn to the Sun		
Les Praludas		
October Day		9
Italian Caprice		8
Volcas of Spring		
Irish Melody		8
Countrysida Melodias	May 4	8
Maditerranean Songs		7
Barcarolle		8

NEWSLAUGHS

Title	Rel. Date	Min.
No. 1		1 rl.

6 THRILLING JOURNEYS

Title	Rel. Date	Min.
Old Faithful Spaaks		8
Deep Sea Harvest		
Rida Along Duda		
City of Proud Memorias		

FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Armies of the World		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Crossroads of the World		9
Geneva-by-the-Lake		10

MGM

CHARLEY CHASE

Title	Rel. Date	Min.
Four Star Boarder	Apr. 27	20
Infernal Triangle	Aug. 17†	20
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	
Okay Toots	Feb. 2	18
Poker at Eight	Mar. 9	21
Southern Exposure	Apr. 6	21

CHIC SALE SPECIAL

Title	Rel. Date	Min.
Perfect Tribute, The	Aug. 15†	19

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 2—Alibi Racket	Sept. 14†	18
No. 3—Desert Death	Oct. 19†	21

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Beautiful Banff and Lake Louise	Oct. 5†	8
Colorful Gautemala	Feb. 23	9
Historic Mexico City	Sept. 7†	9
Honolulu, Paradise of the Pacific		
Los Angeles, Wonder City of the West	Mar. 16	9
Rainbow Canyon	Feb. 2	8

HAPPY HARMONIES
(Harman-Ising)

Title	Rel. Date	Min.
7—When the Cat's Away	Feb. 16	9
8—The Lost Chick	Mar. 9	9
9—Calico Dragon	Mar. 30	8
10—Good Little Monkays	Apr. 13	9
11—Chinese Nightingale	Apr. 27	10
12—Poor Little Me	May 11	11
13—Barnyard Babies	May 25	
14—The Old Plantation	Sept. 21†	11

LAUREL & HARDY

Title	Rel. Date	Min.
Fixer-Uppers	Feb. 9	21
Thicker Than Water	Mar. 16†	21

M-G-M MINIATURES

Title	Rel. Date	Min.
Great American Pie Company	Nov. 9†	11
How to Sleep	Sept. 14†	
Trained Hoofs	Oct. 12†	

M-G-M SPORTS PARADE

Title	Rel. Date	Min.
Baskatball Tochnique	Aug. 31†	8
Football Taamwork	Sept. 8†	8
Gymnastics	Oct. 26†	9
Water Sports	Oct. 26†	8

MUSICAL REVUES

Title	Rel. Date	Min.
Mamorias and Melodios	Feb. 16	16
Starlit Days at Lido	Sept. 28†	20
Two Hoarts in Wax Time	Mar. 23†	15

ODDITIES

Title	Rel. Date	Min.
Chain Lettor Dimos	Apr. 20	7
Donkoy Baseball	Mar. 2	9
Fightin' Fish	Apr. 6	9
Littla People, The	May 4	9
Pitcairn Island Today	July 6	10
Prince, King of Dogs	July 6	9
Sporting Nuts	Mar. 23	9
Windy	Feb. 9	9

OUR GANG

Title	Rel. Date	Min.
Baginner's Luck	Feb. 23	20
Follies of 1936	Nov. 30†	18
Little Papa	Sept. 21†	20
Little Sinner	Oct. 26†	18
Teacher's Beau	Apr. 27	20
Sprucin' Up	June 1	17

SPECIAL

Title	Rel. Date	Min.
Lucky Beginners	Aug. 3†	20

TODD-KELLY

Title	Rel. Date	Min.
Hot Money	Nov. 16†	18
Misses Stooge, The	Apr. 20	19
Sing, Sister, Sing!	Mar. 2	21
Slightly Static	Sept. 7†	19
Tin Man, The	Mar. 30	15
Twin Triplets	Oct. 12†	

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Betty Boop and Grampy	Aug. 16†	7
Betty Boop and the Little King	Jan. 24,'36†	1 rl.
Henry, the Funniest Living American	Nov. 22†	1 rl.
Judge For a Day	Sept. 20†	8
Language All My Own, A	July 19	7
Little Nobody	Dec. 20†	1 rl.
Little Soap and Water, A	June 21	7
Making Stars	Oct. 18†	1 rl.
No! No! A Thousand Times No!	May 24	7
Stop That Noise	Mar. 15	7
Swat the Fly	Apr. 19	7
Taking the Blame	Feb. 15	7

COLOR CLASSICS

Title	Rel. Date	Min.
Dancing on the Moon	July 12	7
Kids in the Shoe, The	May 10	7
Musical Memories	Nov. 8†	1 rl.
Somewhere in Dreamland	Jan. 10,'36†	1 rl.
Song of the Birds	Mar. 1	7
Time For Love	Sept. 6†	7

HEADLINERS

Title	Rel. Date	Min.
Cab Calloway's Jitterbug Party	May 24	8
Cavalcade of Music, The	Oct. 4†	1 rl.
Excuse My Gloves Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Feminine Rhythm Ina Ray Hutton and Her Melodears	Feb. 8	10
Follow the Leader Isham Jones and His Orchestra	July 26	10
Hark Ye, Hark Ben Bernie-Grace Barry	Mar. 22	10
Is My Face Black Molasses 'n' January	May 3	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2†	11
Melody Magic Johnny Green and His Orchestra	Apr. 12	10
Million Dollar Notes Red Nichols and His World Famous Pennies	Feb. 8	11
Musical Cocktail Anson Weeks and His Orchestra	July 5	10
Parade of the Maestros	Nov. 15†	1 rl.
Radio Rhapsody Johnny Green and Orch.	Dec. 6†	1 rl.
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 23†	9
Song Writers of the Gay Nineties Pat Rooney	Mar. 1	10
Symphony in Black Duke Ellington and His Orchestra	Sept. 13†	10

PARAMOUNT PICTORIAL NEW SERIES

Title	Rel. Date	Min.
No. 7—Queen of the Waters—Billy Blue Gum—Mericano	Feb. 1	10
No. 8—Aubray Rainlar—Old Madeira—Rube Goldberg, World Famous Humorist	Mar. 1	10
No. 9—Marseillas — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29	10
No. 10—Metropolis Afloat—Lilias (Technicolor)—Lew Pollack	Apr. 26	10
No. 11—Main Street Afloat—Songmakars of a Nation (Joseph E. Howard)	May 24	10
No. 12—Fashions Afloat — Clubs to You — Herman Hupfeld	Juna 21	10
No. 13—Willard Robison — Gadgets for Madama — Steel Thunderbolts	July 19	11
No. 1—Song Makers of tha Nation (Hoagy Carmichael)—Venice, the City in the Sea (Tachnicolor)—Flame Fighters	Aug. 16†	11
No. 2—Making Money — Deep Sea Delicacies—Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10
No. 3—	Oct. 11†	1 rl.
No. 4—	Nov. 8†	1 rl.
No. 5—	Dec. 6†	1 rl.
No. 6—	Jan. 3,'36†	1 rl.
No. 7—	Jan. 31,'36†	1 rl.

PARAMOUNT VARIETIES

Title	Rel. Date	Min.
No. 7—	Feb. 1	10
No. 8—	Mar. 1	
No. 9—	Mar. 29	
Broadway Highlights No. 1	May 17	10
Broadway Highlights No. 2	June 28	10
Broadway Highlights No. 3	Aug. 9†	10
Broadway Highlights No. 4	Sept. 27†	1 rl.
Broadway Highlights No. 5	Nov. 22†	1 rl.
Countryside Melodies	Dec. 13†	1 rl.
Famous People at Play	June 14	1 rl.
Hollywood Extra Girl	Aug. 23†	11
Jungle Antics	Feb. 22	10
Lucky Stars	Dec. 27†	1 rl.
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27†	10
Movie Milestonas	July 26	10
Nature Speaks	July 12	
No Motor to Guide Him	June 7	
Popular Science (color)	May 31	10
Screen Souvenirs No. 3	Feb. 8	10
Screen Souvenirs No. 4	Apr. 19	10
Shorty Goes South	Sept. 13†	10
Shorty on the Farm	Apr. 5	9
Spring Night	Nov. 1†	1 rl.
Strings and Strains	Mar. 22	10
Superstition of the Rabbit's Foot	Mar. 8	9

POPEYE THE SAILOR

Title	Rel. Date	Min.
Be Kind to "Aminals"	Feb. 22	7
Beware of Barnacle Bill	Jan. 5	7
Choose Your "Weppins"	May 31	7
Clean Shaven Man, A	Jan. 24,'36†	1 rl.
Dizzy Divers	July 26	7
For Better or Worser	June 28	7
Hyp-Nut-Tist, The	Apr. 26	7
King of the Mardi Gras	Sept. 27†	1 rl.
Pleased to Me Cha!	Mar. 22	7
Popeye the Sailor Meets Sinbad the Sailor	Dec. 20†	2 rls.
Spinach Overture, The	Nov. 29†	1 rl.
You Gotta Be a Football Hero	Aug. 30†	7
Vim Vigor and Vitaliky	Dec. 27†	1 rl.

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(Cinecolor)

Title	Rel. Date	Min.
No. 1	Sept. 20†	9
No. 2	Nov. 29†	1 rl.
No. 3	Jan. 31,'36†	1 rl.

SCREEN SONG

Title	Rel. Date	Min.
It's Easy to Remember Richard Himber and Orch.	Nov. 22†	1 rl.
I Wished on the Moon Abe Lyman and Orchestra	Sept. 20†	8

GRANTLAND RICE SPORTLIGHTS
(NEW SERIES)

Title	Rel. Date	Min.
No. 8—Feline Athletes	Feb. 22	10
No. 9—Sporting Sounds	Mar. 22	10
No. 10—Never Control	Apr. 19	10
No. 11—Animal Intelligence	May 17	10
No. 12—Top Form	June 7	10
No. 13—Hollywood Hobbias	July 5	10
No. 14—Jungle Waters	Aug. 2†	10
No. 15—Making Manhandlers	Aug. 30†	10
No. 16—Hookad Lightning	Sept. 27†	10
No. 17—Jumping Jacks	Oct. 25†	1 rl.
No. 18—Sport on the Range	Nov. 22†	1 rl.
No. 19—Answer This One	Dec. 20†	1 rl.
No. 20—Sporting Hook-Up	Jan. 17,'36†	1 rl.

RKO RADIO

BLONDE and RED HEAD SERIES

Title	Rel. Date	Min.
Hunger Pains	Feb. 22	17½
Pickled Peppers	June 7	19½
Wig Wag	Apr. 12	19½

CHICK CHANDLER COMEDIES

Title	Rel. Date	Min.
Horse Heir	Feb. 1	19½
Raised and Called	Mar. 22	20

CLARK & McCULLOUGH SERIES

Title	Rel. Date	Min.
Alibi Bye Bye	June 14	21½
Flying Down to Zero	Apr. 19	19
In a Pig's Eya	Dec. 28,'34	20½

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 10	Feb. 1	5
No. 11	Feb. 15	5
No. 12	Mar. 1	5
No. 13	Mar. 15	5
No. 14	Mar. 29	5
No. 15	Apr. 12	5
No. 16	Apr. 26	4
No. 17	May 10	4½
No. 18	May 24	5
No. 19	June 7	5
No. 20	June 20	5

EASY ACES

Title	Rel. Date	Min.
Capital Idea, A	Oct. 4†	10
Jolly Old London	Aug. 30	9½
Little New New York	June 14	10
Pharaohland	Feb. 22	9
Six Day Grind	July 26	10½
Topnotchers	Apr. 19	11
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	8½

FOUR STAR COMEDIES

Title	Rel. Date	Min.
Hit and Rum	Apr. 26	19
Salesmanship Ahoy	July 19	18½

HEADLINER SERIES

Title	Rel. Date	Min.
No. 4—Sim Phoney Concart	Mar. 15	21
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life†	Sept. 13	21
No. 2—Tuned Out†	Nov. 15	

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Edgar Hamlet	July 5	20½
Happy tho Married	Nov. 1	18
In Love at 40	Aug. 30†	19
Sock Me to Sleep	May 17	20
South Seasickness	Mar. 29	20½

MAJOR BOWES AMATEUR THEATRE OF THE AIR

Title	Rel. Date	Min.
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Oct. 4†	20
No. 4	Oct. 18†	

MARCH OF TIME

Title	Rel. Date	Min.
No. 5	Aug. 16†	20
No. 6	Sept. 20†	21
No. 7		20

MUSICALS

Title	Rel. Date	Min.
Night at the Biltmore Bowl, A	June 21	17½
Spirit of 1976	Feb. 15	21½

MUSICOMEDIES SERIES
(Ruth Etting)

Title	Rel. Date	Min.
An Old Spanish Onion	Mar. 1	20
Ticket or Leave It	May 26	21

PATHE NEWS

Released twice a week

PATHE REVIEWS (1933-1934)

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Newly Reweds	Aug. 2†	19
Where There's a Will	Oct. 4†	18

(THE RELEASE CHART--CONT'D)

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Bird Scouts	Sept. 20†	7
Hunting Season	Aug. 9	7
Japanese Lantern	Mar. 8	8
Merry Kittens, The	May 31	7
Parrotville Post Office	June 28	7½
Picnic Panic	May 3	9
Putting on the Dog	July 19	7½
Rag Dog	July 19	7½
Spinning Mice	Apr. 5	8
Sunshine Makers, The	Jan. 11	8

SMART SET

Title	Rel. Date	Min.
Quiet Fourth, A	Aug. 9†	15
Returned Engagement, A	Oct. 11†	21

SPECIALS

Title	Rel. Date	Min.
Going on Two	Sept. 17	17
Trip Thru Fijiland, A	May 10	14½

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Bugles from Blue Grass	Oct. 11†	10½
Inside the Ropes	Aug. 16†	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9

SUPERBA COMEDIES

Title	Rel. Date	Min.
Counselitis	Nov. 22†	
Home Work	Sept. 20†	19

VAGABOND ADVENTURE SERIES

Title	Rel. Date	Min.
Fakeers of the East	Dec. 7,'34	18½
Jamaica	May 17	9½
Quebec	Aug. 2	9½
Roumania	June 28	11
Saar, The	Mar. 22	11

WORLD ON PARADE

Title	Rel. Date	Min.
Land of the Eagle	Aug. 23†	11
Spain's Romantic Isle, Majorca	Oct. 18†	10½

STATE RIGHTS

AL BONDY
(General Electric)

Title	Min.
Exursions In Science No. 1	8

CARTOON EXHIBITOR

Title	Min.
Of All Things	4

METROPOLIS-TAPERNOUX

Title	Min.
Bolero	14

PAT GARYN

Title	Min.
O'Mahoney-George Bout	17

PHIL BROWN

Title	Min.
Norwegian Sketches	10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
12. Mickey's Band Concert (Color)	Feb. 23†	
13. Mickey's Service Station	Mar. 15	9
14. Mickey's Kangaroo	Apr. 20	9
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17. Pluto's Judgment Day	Sept. 28†	9
18. On Ice		

SILLY SYMPHONIES

Title	Rel. Date	Min.
10. The Golden Touch	Mar. 21	8
11. Robber Kitten	Apr. 18	9
12. Cookie Carnival, The	May 23†	8
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½

UNIVERSAL

CARTUNE CLASSICS

Title	Rel. Date	Min.
No. 3—Candyland	Apr. 22	1 rl.
No. 4—Springtime Serenade	May 27	1 rl.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	8

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 6	Jan. 14	9
No. 7	Feb. 18	9
No. 8	Mar. 25	11
No. 9	May 27	10
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	1 rl.

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Desert Harmonies (No. 12-A)	Apr. 10	10
Great Idea, A (No. 1-B)	Aug. 28	2 rls.
Harlem Bound (No. 4)	Nov. 6†	2 rls.
Here's the Gang (No. 13-A)	May 8	20
Meet the Professor (No. 10-A)	Feb. 13	19
On Your Radio Dial (No. 3)	Oct. 23†	19
Speedy Justice (No. 2-B)	Sept. 25†	2 rls.
Telephone Blues (No. 11-A)	Mar. 13	19

OSWALD CARTOONS

Title	Rel. Date	Min.
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	8
Bronco Buster	Aug. 5	7
Do a Good Deed	Mar. 25	7
Elmer the Great Dane	Apr. 29	1 rl.
Hill Billy	Feb. 1	9
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Towne Hall Follies	June 3	8
Two Little Lambs	Mar. 11	8½

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 7—Novelty	Mar. 4	8
No. 8—Novelty	Apr. 1	10
No. 9—Novelty	Apr. 22	10
No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	1 rl.
No. 15—Novelty	Dec. 2†	

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best Sterling Holloway	Feb. 20	2 rls.
His Last Fling (Van Ronkel No. 6)	July 31	20
My Girl Sally Sterling Holloway (Von Ronkel No. 5)	June 5	19
Old Age Pension Henry Armetta Tom Patricola	Mar. 27	20
Would You Be Willing? (Van Ronkel No. 4)	May 22	2 rls.

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Camera Thrills	Sept. 30	2 rls.

VITAPHONE

BIG V. COMEDIES

Title	Rel. Date	Min.
Get Rich Quick Allen Jenkins	Apr. 20	20
His First Flame Shemp Howard- Daphne Pollard	Mar. 9	19
Old Grey Mayor, The Bop Hope	Apr. 6	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4	2 rls.
Pretty Polly Polly Moran	June 1	19
Serves You Right Shemp Howard	June 15	20
Husband's Holiday Hobart Cavanaugh	July 6	17
High, Wide and Hansom Herb Williams	July 20	2 rls.
Watch the Birdie Bop Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20

BROADWAY BREVITIES

Title	Rel. Date	Min.
Gypsy Sweetheart Winifred Shaw- Phil Regan (Technicolor)	Mar. 30	20
Cherchez La Femme Jeanne Aubert	Feb. 2	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 23	20
Mr. & Mrs. Melody Ilomay Bailey-Lee Sims	Mar. 16	20
Shoestring Follies Eddie Peabody	Feb. 16	21
Singing Silhouettes, The Olga Baclanova	Mar. 30	20
Castle of Dreams, The Morton Downey	Apr. 6	20
Cure It with Music Fifi D'Orsay	Apr. 13	2 rls.
In This Corner Roscoe Ates	Apr. 27	2 rls.
Main Street Follies Hal LeRoy	May 11	20
Love Department, The Bernice Claire	May 18	20
$50 Bill Eleanor Whitney- 12 Aristocrats	May 25	20
Better Than Gold Fifi D'Orsay	June 8	20
Springtime In Holland Dorothy Dare- Felix Knight (Technicolor)	June 22	20
Film Follies, The Ray Perkins	June 29	22
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21
Lady in Black, The Countess Olga Albani	Aug. 17	20
Dublin In Brass Morton Downey	Sept. 7†	20
Oh Evaline Hal LeRoy- Eleanor Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren- Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 19†	18
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan	Nov. 16†	21

LOONEY TUNES

Title	Rel. Date	Min.
No. 5—Buddy's Pony Express	Mar. 9	1 rl.
No. 6—Buddy In Africa		7
No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, the Gee Man	Aug. 24	7
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7

MELODY MASTERS

Title	Rel. Date	Min.
Charlie Davis and Band	Feb. 16	10
Rimac's Rhumba Orchestra	Apr. 13	10
Barney Rapp and His New Englanders	Mar. 16	10
Freddy Martin and His Orchestra	May 11	10
Dave Apollon and His Band	June 8	10
Borrah Minnevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 6—Along Flirtation Walk	Apr. 6	7
No. 7—My Green Fedora	May 4	1 rl.
No. 8—Into Your Dance	June 8	1 rl.
No. 9—Country Mouse, The	July 13	7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Follies		10
No. 14—Merrily We Roll Along		7
No. 15—Flowers for Madame		7

SEE AMERICA FIRST
E. N. NEWMAN

Title	Rel. Date	Min.
No. 6—Dixieland	Feb. 9	10
No. 7—Blue and the Gray, The	Mar. 2	10
No. 8—The Mormon Trail	Mar. 23	10
No. 9—Westward Bound	Apr. 13	10
No. 10—Remember the Maine	May 4	10
No. 11—The Yanks Are Coming	June 1	10
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playgrounds James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Beauty Spots	Nov. 30†	11

PEPPER POT

Title	Rel. Date	Min.
A Trip Thru a Hollywood Studio	Feb. 2	9
We Do Our Part Radio Reel No. 3	Feb. 9	1 rl.
Vaudeville Reel No. 3	Feb. 16	1 rl.
Guess Stars Radio Ramblers	Mar. 2	10
Billy Hill	Mar. 16	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30	11
Some Bridge Work Easy Aces	Apr. 13	10
Vaudeville Reel No. 4	Apr. 27	1 rl.
Kings of the Turf	May 11	9
Two Boobs in a Balloon Edgar Bergen	May 25	9
Moving Melodies J. Fred Coots-Lillian Shade	June 8	10
All Colored Vaudeville Adelaide Hall	June 22	10
Rah, Rah, Radio Ralph Kirbery	July 6	10
What's the Idea? Lew Pollack	Aug. 17	11
Nutville Radio Ramblers	Sept. 7†	10
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seeing Stars Easy Aces	Nov. 30†	10

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN

Title	Rel. Date	Min.
New Adventures of Tarzan, The Herman Brix	June 10	2 rls. (each)

MASCOT

Title	Rel. Date	Min.
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27†	2 rls. (each)
Fighting Marines Grant Withers- George Lewis	Nov. 23†	
Miracle Rider Tom Mix	May 18†	(1st episode, 5 rls, followed by 14 two-reel episodes)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3,'34	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23†	2 rls. (each)

UNIVERSAL

Title	Rel. Date	Min.
Adventures of Frank Merriwell Don Briggs-Jean Rogers		
Call of the Savage Noah Beery, Jr.	Apr. 15	20 (each)
Roaring West Buck Jones (15 episodes)	July 8	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy In the Great Air Mystery Clark Williams- Jean Rogers	Oct. 21†	20 (each)

NEWS NOTES FROM CHICAGO SECTOR

CHICAGO

THE booking-clearance war which waged along the Chicago film row the past few weeks has finally ran its course and now all is quiet.

The conflict started when Balaban and Katz demanded an extra seven days clearance between "C" week and first week of release. The distributors, who had closed many deals for this season's product, were unable to meet these demands without subjecting themselves to numerous legal tangles with those who held the contracts made on the old basis of clearance.

B. & K. tried numerous means to get the clearance but when it proved to no avail gave up the battle for the time being and proceeded to outline plans for the obtaining of this clearance on all product next season.

Conferences probably will be held the first of the year. Most distributors are of the opinion that B. & K. is entitled to the clearance and they will be willing to give it to them on the 1936-37 product.

With the clearance matter settled the regular releases can probably be set on scheduled time and this will be a source of great happiness to many exhibitors who had their schedules upset when releases for November were long delayed as a result of the clearance-booking battle.

▽

The exact date and the theatre to be used will be decided this week for the opening of "Midsummer Night's Dream" in the Loop. So far the Apollo is reported to be the most likely spot. November 21 is the tentative date. Top prices will be $1.50.

▽

Clyde W. Eckhardt, veteran sales manager here for Fox, spent the first of the week in St. Louis on business.

▽

Passengers on the Chief who stopped between trains in Chicago were: Mr. and Mrs. Peter Lorre, Irene Dunne, Betty Furness, Mrs. Edward Knopf, Al Jolson and Mr. and Mrs. Fredric March. The film folk stopped over long enough to have their pictures taken and say a few words for the local scribes. Lorre was going to England for a picture and Miss Dunne to join her husband in New York. March was returning to Hollywood for his next assignment, as was Jolson.

▽

Two deaths took Film Row notables this past week. Charles Leist, for years an official with B. & K., died unexpectedly, as did Frank M. Teter, co-owner of the Tivoli theatre and business associate of Harry Foster.

▽

Allen Usher of Paramount spent the first of the week downstate on business.

▽

"Two Sinners" is the first Republic picture to play first-run in the loop. The film goes into the State-Lake Monday, according to Irving Mandel, exchange manager for Republic.

▽

Lou Reinheimer is reported as having taken over the Vogue theatre in Lincoln.

▽

United Artists, not selling product to B&K for the first time in years, have booked the Essaness houses on the North Side and the Warner houses on the South Side for the initial showings in these sections. The Sheridan will play the UA pictures in "B" week in the north section while the Avalon gets the "B" showing in the south part of town. Both circuits have bought all United Artists product.

▽

Sam W. Morris, ace film critic, is now en route to the Pacific Coast seeing what makes the wheels turn in Hollywood. While there Sam will write a series of special stories for the *American* here, besides getting material to use at a later date. This is Sam's first trip to the Cinema City and the West Coast lads are planning a royal welcome for him there. He is stopping at the Roosevelt.

▽

The Walgreen drug stores, which started a "daily dividend" plan some weeks ago, dropped the idea last week. The reason for the veto, it is reported, was that interest dropped soon after the novelty wore off because of a lack of showmanship in the presentation of the idea. All drawings were held privately and this did not arouse much interest from the patrons. The fact that many whose names were drawn could not win the money because they did not have customers' receipts for a purchase the day of the drawing and thus failed to win, also were regarded as handicaps to the success of the plan. The only plans of this type which seem to hold their appeal are those at which the drawing is made public.

▽

John Balaban, Aaron Saperstein and Jack Miller, who are in charge of the amusement division of the Community Chest, held a luncheon for film people at the Stevens Hotel Monday to discuss plans for the forthcoming campaign. This campaign is in addition to the annual affair held to raise funds for the Chicago Film and Theatre Relief Fund.

SHORT PRODUCT PLAYING BROADWAY

Week of October 26

ASTOR	Okay Jose	Vitaphone
	Old Mother Hubbard	Celebrity
CAPITOL	Follies of 1936	MGM
CENTER	March of Time, No. 7	RKO Radio
MUSIC HALL	Gentlemen Sports	RKO Radio
	Clever Critters	Educational
PARAMOUNT	Making Stars	Paramount
	Movie Milestones	Paramount
RIVOLI	Music Land	United Artists
	Morocco Mirage	Fox
ROXY	Stranger Than Fiction, No. 13	Universal
	In Love at 40	RKO Radio
STRAND	The Country Mouse	Vitaphone

▽

Sol Lesser's latest Tarzan serial starring Herman Brix has been booked into the Essaness houses.

▽

The Blaine theatre has been reopened with J. Steiniger as manager.

▽

Sam Gorelick of RKO is suffering from a cold. It just shows you can't run around in the rain without a top coat even if you have a "Top Hat."

▽

Evelyn Ehrenborg, Universal P.B.X-pert, plans to spend a few months in California this winter. That is, unless she decides to take that fur coat friend husband offered her.

▽

Emma Abplanalp visited with the home folk in Indianapolis again this wek. She looks for a healthy increase in Film Board of Trade activities shortly. Says there is considerable doing.

▽

LaPorte, Ind., has a new theatre, the Tyler. House seats 300 and is managed by S. Stein. It was opened early last month.

▽

Henri Ellman spent last weekend in New York, returning home Tuesday. He arranged for distribution of several new series of pictures.

▽

"Barbary Coast" went into the United Artists theatre last week with a "pink ticket." All advertising carries the line "Adults Only." This is the first picture to get a "pink ticket" here in many months.

▽

Dr. Clinton Wunder, former executive of the Academy of Motion Picture Arts and Sciences, is now crusading for the members of the Townsend Club. He spoke at a big rally held here last week when 6,000 members met to discuss the $200 monthly pension plan.

▽

Numerous changes have been made in the releases for the last two weeks of November. Special bulletins telling of the changes were rushed out to exhibitors by Ed Mager of Allied.

▽

The biggest demands for radio broadcast tickets this town has seen are made for the Jack Hylton broadcasts held on Sunday nights at the Civic Auditorium. Exhibitors are wondering how much this show will cut in on their receipts as the auditorium capacity is rated at 4,000.

▽

Paramount held a trade showing of "Hands Across the Table" at the Roosevelt the other night. The house was packed for the midnight showing and there were many favorable comments.

▽

Mayor Kelly closed "Tobacco Road" so tight that even with a federal court decision in their favor the producers are unable to find a theatre in which to show the play. None of the house managers wants to take a chance of losing its city license. Chances are the play will open in some outlying house that does not come under Mayor Kelly's jurisdiction.

▽

Missing Margot Napier's latest production, "Gold in Them Thar Hills," the other evening was a great disappointment to her ardent admirer and severe critic

CROUCH

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended October 26, 1935, from 108 theatres in 18 major cities of the country reached $1,046,050, a decrease of $20,575 from the total of the preceding week ended October 19, 1935, when 106 theatres in 18 major cities of the country aggregated $1,066,625.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Boston							
Boston	3,246	35c-65c	"Fighting Youth" (Univ.) (on stage: "Continental Revue")	17,500	"King Solomon of Broadway" (Univ.) (plus Henry Armetta and stage revue)	18,000	High 9-7 "Hot Tip" 35,000 (plus stage show "Folies Bergere" (6 days) Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000
Fenway	1,382	30c-50c	"Personal Maid's Secret" (W.B.) and "This Is the Life" (Fox)	4,000	"Here's to Romance" (Fox) and "Little America" (Para.)	4,000	High 1-6-34 "Lady Killer" and "Girl Without a Room" 12,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"The Last Days of Pompeii" (Radio)	13,000	"Diamond Jim" (Univ.) (5 days-2nd week)	6,000	High 9-7 "Top Hat" 33,000 Low 8-17 "Jalna" 5,500 (6 days)
Loew's Orpheum	2,970	25c-55c	"O'Shaughnessy's Boy" (MGM) and "It's in the Air" (MGM)	14,000	"She Married Her Boss" (Col.)	13,000	....
Loew' State	3,537	25c-55c	"O'Shaughnessy's Boy" (MGM) and "It's in the Air" (MGM)	13,000	"She Married Her Boss" (Col.)	12,000	High 4-7-34 "Riptide" 22,000 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"Hands Across the Table" (Para.) (plus El Brendel and stage show) (35c-55c)	26,000	"Shipmates Forever" (F. N.) (plus stage show)	27,000	High 4-6 "Private Worlds" 41,000 Low 7-20 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"Personal Maid's Secret" (W. B.) and "This Is the Life" (Fox)	5,000	"Here's to Romance" (Fox) and "Little America" (Para.)	6,000	High 1-6-34 "Lady Killer" and "Girl Without a Room" 12,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,500	30c-50c	"I Live My Life" (MGM)	14,800	"Shipmates Forever" (F. N.)	10,800	High 1-6-34 "Design for Living" 26,000 Low 12-19-34 "Music in the Air" 5,000
Century	3,000	25c	"The Gay Deception" (Fox) and "Charlie Chan in Shanghai" (Fox)	7,000	"The Case of the Lucky Legs" (F.N.) and "Thunder Mountain" (Fox)	6,700	High 5-11 "Mark of the Vampire" and "Gigolette" 8,200 Low 8-3 "Mad Love" and "A Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"The Crusades" (Para.)	10,500	"Barbary Coast" (U. A.)	11,000	High 9-28 "Top Hat" 19,000 Low 12-22-34 "Gentlemen Are Born" and "Marie Galante" 3,800
Hippodrome	2.100	30c-50c	"The Last Outpost" (Para.)	5,800	"Here's to Romance" (Fox) and "The Virginia Judge" (Para.)	5,500	High 5-19-34 "The House of Rothschild" 18,000 Low 8-3 "Shanghai" 4,000
Lafayette	3,300	25c	"She Married Her Boss" (Col.) (2nd week)	10,200	"She Married Her Boss" (Col.) (1st week)	17,000	High 10-19 "She Married Her Boss" 17,000 Low 7-27 "Notorious Gentlemen" and "Strange Wives" 4,100
Chicago							
Apollo	1,400	25c-50c	"Special Agent" (W.B.)	4,500	"Bonnie Scotland" (MGM)	4,000	High 9-8'34 "The Cat's Paw" 16,000 Low 9-14 "Smilin' Through" 3,000 (re-issue)
Chicago	4,000	35c-68c	"I Live My Life" (MGM) (plus 2nd week of Gertrude Niesen and stage show)	36,700	"Special Agent" (W.B.) (plus Gertrude Niesen and stage revue)	32,000	High 8-11-34 "She Loves Me Not" 66,000 Low 5-26-34 "Thirty Day Princess 19,000
Garrick	900	25c-50c	"Here's to Romance" (Fox) and "Wings Over Ethiopia" (Para.)	4,400	"She Married Her Boss" (Col.) (3rd week)	4,000	High 7-27 "No More Ladies" 9,000 Low 5-4 "One New York Night" 3,000
Oriental	3,940	25c-40c	"Mad Love" (MGM) (plus stage show)	14,300	"The Murder Man" (MGM) (plus stage show)	18,200	High 1-5 "Big Hearted Herbert" 25,000 Low 6-16-34 "Registered Nurse" 12,000
Palace	2,509	25c-50c	"Thirty-Nine Steps" (GB Pictures) (Folies Bergere Revue on stage)	26,000	"Top Hat" (Radio) (plus Eddie Peabody and Revue) (6th week)	18,100	High 9-14 "Top Hat" 32,500 Low 12-1-34 "Kentucky Kernels" 8,000
Roosevelt	1,591	30c-60c	"Broadway Melody of 1936" (MGM) (2nd week)	14,000	"Broadway Melody of 1936" (MGM) (1st week)	22,000	High 1-5 "Forsaking All Others" 27,000 Low 8-18-34 "Paris Interlude" 6,000
State-Lake	2,776	20c-35c	"Alice Adams" (Radio) (plus vaudeville revue)	13,400	"Storm Over the Andes" (Univ.) (plus stage show)	13,000	High 9-8-34 "The Most Precious Thing in Life" 19,000 Low 7-20 "Alias Mary Dow" 8,000
United Artists	1,700	30c-60c	"Anna Karenina" (MGM) (2nd week)	15,000	"Anna Karenina" (MGM) (1st week)	20,500	High 5-5-34 "House of Rothschild" 30,000 Low 4-13 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,300	30c-42c	"The Return of Peter Grimm" (Radio)	4,500	"She Married Her Boss" (Col.) (2nd week)	5,800	High 10-12 "She Married Her Boss" 7,500 Low 12-15-34 "Silver Streak" 1,400
Hippodrome	3,800	30c-42c	"The Last Days of Pompeii" (Radio)	5,600	"Shipmates Forever" (F. N.)	10,500	High 9-21 "Top Hat" 27,500 Low 3-17-34 "Journal of a Crime" 2,900
RKO Palace	3,100	30c-60c	"The Gay Deception" (Fox) (on stage: Ted Weems and orch.)	12,500	"Jalna" (Radio) (plus 2nd week of stage revue "Folies Bergere")	21,500	High 4-6 "Transient Lady" 39,000 Low 5-19-34 "Where Sinners Meet" 4,000
State	3,400	30c-42c	"The Big Broadcast of 1936" (Para.)	10,500	"I Live My Life" (MGM)	14,000	High 1-12 "Forsaking All Others" 28,000 Low 12-29-34 "Private Life of Don Juan" 3,500
Stillman	1,900	30c-42c	"Accent on Youth" (Para.)	4,000	"Broadway Melody of 1936" (MGM) (2nd week)	6,900	High 9-15-34 "Chained" 10,000 Low 1-12 "Our Daily Bread" 2,000
Denver							
Aladdin	1,500	25c-60c	"Red Salute" (U. A.)	2,000	"Here's to Romance" (Fox)	2,000	High 5-5-34 "House of Rothschild" 9,000 Low 6-22 "Nell Gwyn" and "My Heart Is Calling" 600 (6 days)
Broadway	1,500	25c-40c	"Barbary Coast" (U. A.)	1,500	"The Dark Angel" (U. A.) (2nd week)	1,800	....
Denham	1,500	25c-40c	"The Crusades" (Para.) (25c-50c)	6,500	"The Last Outpost" (Para.) and "Wings Over Ethiopia" (Para.)	4,000	High 9-29-34 "Belle of the Nineties" 16,500 Low 4-7-34 "She Made Her Bed" 800
Denver	2,500	25c-50c	"O'Shaughnessy's Boy" (MGM) (4 days) "I Live My Life" (MGM) (3 days)	1,500 3,000	"Page Miss Glory" (W. B.)	6,000	High 1-13-34 "Roman Scandals" 17,500 Low 7-20 "Escapade" 4,000
Orpheum	2,600	25c-40c	"The Last Days of Pompeii" (Radio)	2,000	"Broadway Melody of 1936" (MGM) (4 days-2nd week) "Jalna" (Radio) (3 days)	3,500 2,500	High 2-17-34 "Hi Nellie" 19,500 Low 12-29-34 "Hat, Coat and Glove" 1,000
Paramount	2,[illegible]	25c-40c	"Special Agent" (W. B.)	2,500	"The Gay Deception" (Fox)	1,500	High 5-11 "Bride of Frankenstein" 7,000 Low 6-9-34 "Uncertain Lady" 400

[THEATRE RECEIPTS--CONT’D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Hollywood							
Chinese	2,500	30c-55c	“Way Down East” (Fox)	5,700	“Anna Karenina” (MGM)	10,500	High 4-14-34 “House of Rothschild” 25,171 Low 12-29-34 “Music in the Air” 4,292
Pantages	3,000	25c-40c	“Alice Adams” (Radio)	8,000	“Diamond Jim” (Univ.) (2nd week)	5,900	High 9-7 “Top Hat” 19,000 Low 3-3-34 “Fugitive Lovers” and “The Poor Rich” 1,500
W. B. Hollywood	3,000	25c-40c	“Shipmates Forever” (F.N.) (2nd week)	10,600	“Shipmates Forever” (F. N.) (1st week)	11,700	High 9-8-34 “Dames” 25,000 Low 4-13 “Laddie” 5,700
Indianapolis							
Apollo	1,100	25c-40c	“Way Down East” (Fox)	2,500	“This Is the Life” (Fox)	4,000	High 9-7 “Steamboat Round the Bend” 8,000 Low 5-4-34 “Thunder in the East” 1,600
Circle	2,800	25c-40c	“Thirty-Nine Steps” (GB Pictures) and “Wings Over Ethiopia” (Para.)	3,500	“The Big Broadcast of 1936” (Para.)	4,500	High 8-17 “Smart Girl” 8,500 Low 1-19 “The President Vanishes” and “Enter Madame” 2,000
Indiana	3,100	20c-40c	“The Crusades” (Para.)	7,000	“Shipmates Forever” (F. N.)	8,500	High 9-28 “Top Hat” 12,000 Low 1-12 “Little Women” 1,500
Lyric	2,000	25c-40c	“Dr. Socrates” (W. B.) (plus vaudeville)	8,000	“Two Fisted” (Para.) (plus vaudeville)	8,000	High 8-31 “Going Highbrow” 13,000 Low 7-28-34 “Half a Sinner” and “Embarrassing Moments” 2,000
Palace	3,000	25c-40c	“O’Shaughnessy’s Boy” (MGM) and “The Girl Friend” (Col.)	5,000	“I Live My Life” (MGM) and “The Public Menace” (Col.)	5,000	High 6-22 “Age of Indiscretion” 12,500 Low 4-6 “Casino Murder Case” 2,750
Kansas City							
Mainstreet	3,100	25c-40c	“Freckles” (Radio) (plus Major Bowes Amateurs on stage)	15,000	“Shipmates Forever” (F.N.)	8,100	High 6-23-34 “Glamour” 23,000 Low 1-12 “I Sell Anything” 2,000
Midland	4,000	25c-40c	“Barbary Coast” (U. A.)	11,000	“I Live My Life” (MGM)	17,000	High 8-24 “China Seas” 25,000 Low 12-23-34 “Private Life of Don Juan” 4,000
Newman	1,800	25c-40c	“The Crusades” (Para.) (25c-55c)	10,500	“Dr. Socrates” (W.B.)	7,100	High 9-29-34 “Belle of the Nineties” 14,000 Low 4-13 “Rocky Mountain Mystery” 3,500
Tower	2,200	25c-35c	“We’re in the Money” (W.B.) (plus stage show)	7,800	“Smart Girl” (Para.) (plus stage show)	7,500	High 1-12 “Broadway Bill” 14,000 Low 5-5-34 “Let’s Fall in Love” 4,000
Uptown	2,000	25c-40c	“Way Down East” (Fox) (9 days)	3,400	“This Is the Life” (Fox)	2,500	High 10-27-34 “Judge Priest” 9,200 Low 1-27-34 “Good Bye Again” 1,700
Los Angeles							
Four Star	900	30c-55c	“Here’s to Romance” (Fox) (3rd week)	2,200	“Here’s to Romance” (Fox) (2nd week)	3,300	High 5-18 “Les Miserables” 7,800 Low 12-15-34 “Have a Heart” 2,500
General Internat’l	750	35c-40c	“Peasants” (Amkino)	2,000	“The Empress Waltzes” (Foreign)	1,400	....
Hillstreet	2,700	25c-40c	“Alice Adams” (Radio)	7,500	“Diamond Jim” (Univ.) (2nd week)	5,500	High 9-7 “Top Hat” (6 days) 17,000 Low 1-27-34 “Let’s Fall in Love” 1,800
Loew’s State	2,500	30c-55c	“Way Down East” (Fox)	6,200	“Anna Karenina” (MGM)	12,500	High 4-7-34 “Riptide” 28,500 Low 12-29-34 “Music in the Air” 4,206
Paramount	3,596	30c-55c	“The Last Outpost” (Para.) and “Little America” (Para.) (on stage: Benny Goodman and orch.)	16,600	“She Married Her Boss” (Col.) (plus Rube Wolfe and stage revue)	20,500	High 8-10 “Paris in Spring” 32,000 Low 6-22 “People Will Talk” 12,500
W. B. Downtown	3,400	25c-40c	“Shipmates Forever” (F. N.) (2nd week)	11,700	“Shipmates Forever” (F. N.) (1st week)	12,800	High 9-8-34 “Dames” 20,000 Low 12-29-34 “White Lies” and “The Last Wilderness” 4,900
Minneapolis							
Century	1,650	25c-40c	“The Dark Angel” (U.A.)	5,500	“Special Agent” (W. B.)	4,000	High 10-5 “Anna Karenina” 7,500 Low 10-19 “Special Agent” 4,000
Lyric	1,238	20c-25c	“Thunder in the Night” (Fox)	1,500	“Wanderer of the Wasteland” (Para.)	1,700	High 9-28 “Bonnie Scotland” 2,000 Low 1-27-34 “Jimmy and Sally” 500
RKO Orpheum	2,900	25c-40c	“The Last Days of Pompeii” (Radio)	6,500	“Diamond Jim” (Univ.)	6,500	High 9-21 “Top Hat” 18,000 Low 8-25-34 “The Lady Is Willing” 2,700
State	2,300	25c-40c	“The Gay Deception” (Fox) (plus Dave Apollon’s stage show)	6,500	“The Big Broadcast of 1936” (Para.)	6,000	High 8-18-34 “She Loves Me Not” 7,000 Low 5-4 “Private Worlds” 5,000
World	400	25c-55c	“Thirty-Nine Steps” (GB Pictures) (3 days-4th week) “Chapayev” (Amkino) (4 days)	1,500 2,000	“Thirty-Nine Steps” (GB Pictures) (3rd week)	3,000	High 6-8 “Thunder in the East” 5,000 Low 3-23 “Narcotic” 2,000
Montreal							
Capitol	2,547	25c-60c	“Bright Lights” (F. N.) and “Goose and the Gander” (F.N.)	10,000	“Page Miss Glory” (W.B.) and “Charlie Chan in Egypt” (Fox)	9,000	High 2-24-34 “Queen Christina” 13,500 Low 12-22-34 “Great Expectations” and “Wake Up and Dream” 3,500
Imperial	1,914	20c-34c	“Monsieur Sans-Gene” (French) and “Un Baiser Devant Le Miroir” (French) (plus French stage show)	3,000	“Aux Portes de Paris” (French) (plus French revue on stage)	4,000	High 6-23-34 “Wine, Women and Song” and “Pride of the Legion” 6,500 Low 3-3-34 “Fanny” 1,500
Loew’s	3,115	30c-60c	“The Murder Man” (MGM) and “Sea Killers” (State Rights) (on the stage: Olsen and Johnson unit)	12,500	“Here Comes the Band” (MGM) and “She Gets Her Man” (Univ.) (plus stage show)	11,000	High 12-8-34 “Six-Day Bike Rider” 14,500 Low 7-21-34 “Fog Over Frisco” and “Affairs of a Gentleman” 4,500
Palace	2,600	25c-65c	“Anna Karenina” (MGM) (5 days-2nd week)	5,000	“Anna Karenina” (MGM) (1st week)	12,500	High 4-27 “Roberta” 15,000 Low 7-21-34 “Shoot the Works” and “Friday the 13th” 6,000
Princess	2,272	30c-65c	“Thirty-Nine Steps” (GB Pictures) and “Alias Bulldog Drummond” (GB Pictures)	11,500	“She Married Her Boss” (Col.) and “After the Dance” (Col.) (2nd week)	5,500	High 9-21 “The Dark Angel” and “Rainbow Over Broadway” 10,500 Low 8-4-34 “House of Rothschild” and “Most Precious Thing in Life” 4,500
New York							
Capitol	4,700	25c-85c	“I Live My Life” (MGM) (2nd week)	21,500	“I Live My Life” (MGM) (1st week)	31,000	High 10-6-34 “Barretts of Wimpole Street” 65,860 Low 12-29-34 “The Band Plays On” 4,500
Center	3,433	35c-$1.25	“The Last Days of Pompeii” (Radio)	15,000	“Here’s to Romance” (Fox) (2nd week)	10,500	....
Hollywood	1,426	55c-$2.20	“Midsummer Night’s Dream” (W. B.) (2nd week)	16,700	“A Midsummer Night’s Dream” (W.B.) (1st week)	17,000	High 1-27-34 “Fashions of 1934” 17,309 Low 1-20-34 “Disraeli” (Re-issue) 4,200
Palace	2,500	25c-75c	“Special Agent” (W.B.) and “The Return of Peter Grimm” (Radio)	9,500	“Diamond Jim” (Univ.) and “The Goose and the Gander” (F.N.)	7,500	High 7-21-34 “Of Human Bondage” 16,200 Low 12-22-34 “Babbitt” 6,500
Paramount	3,700	35c-99c	“The Crusades” (Para.)	27,000	“Here Comes Cookie” (Para.) and “Wings Over Ethiopia” (Para.)	19,000	High 8-25-34 “Cleopatra” 72,000 Low 8-11-34 “Elmer and Elsie” 10,500
Rivoli	2,200	40c-99c	“Barbary Coast” (U. A.) (2nd week)	29,000	“Barbary Coast” (U. A.) (1st week)	39,500	High 4-27 “Les Miserables” 60,115 Low 4-11 “Brewster’s Millions” 13,400
RKO Music Hall	5,945	40c-$1.65	“Metropolitan” (20th Century) (plus stage show)	74,500	“The Gay Deception” (Fox) (plus stage show)	70,000	High 9-7 “Top Hat” (plus stage show) 131,200 Low 1-19 “Evergreen” 52,000
Roxy	6,200	25c-55c	“King Solomon of Broadway” (U.) (plus Stepin Fetchit and stage show)	36,600	“Charlie Chan in Shanghai” (Fox) (plus stage show)	29,700	High 8-31 “Diamond Jim” 47,000 Low 6-30-34 “Affairs of a Gentleman” 13,700
Strand	3,000	25c-55c	“Shipmates Forever” (F.N.)	21,500	“Dr. Socrates” (W. B.) (2nd week)	11,500	High 5-11 “The G Men” 60,138 Low 1-20-34 “Easy to Love” 9,271
Oklahoma City							
Capitol	1,200	10c-41c	“Goose and the Gander” (F.N.)	2,450	“Charlie Chan in Shanghai” (Fox)	1.900	High 1-6-34 “Going Hollywood” 4,100 Low 9-8-34 “You Belong to Me” 800
Criterion	1,700	10c-55c	“Broadway Melody of 1936” (MGM)	7,400	“Shipmates Forever” (F. N.)	5.000	High 1-27-34 “Dinner at Eight” 9,000 Low 7-27 “She” (5 days) 2,500
Liberty	1,500	10c-36c	“Little Big Shot” (W. B.) (4 days) “I Live for Love” (W. B.) (3 days)	1,100 400	“Powder Smoke Range” (Radio) (4 days) “Thirty-Nine Steps” (GB Pictures) (3 days)	1,500 650	High 4-6 “While the Patient Slept” and “We’re Rich Again” 4,100 Low 3-23 “The Winning Ticket” 400
Midwest	1,500	10c-56c	“Hands Across the Table” (Para.)	3,000	“Dr. Socrates” (W. B.)	3,000	High 9-29-34 “Bright Eyes” 9.540 Low 5-26-34 “Merry Wives of Reno” 2,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Omaha							
Brandeis	1,200	25c-40c	"The Last Days of Pompeii" (Radio)	4,300	"Shipmates Forever" (F. N.)	7,250	High 9-14 "Top Hat" 9,500 Low 2-16 "Babbitt" and "Murder in the Clouds" 3,000
Omaha	2,200	25c-40c	"Redheads on Parade" (Fox) and "Wings Over Ethiopia" (Para.) (3 days) "Redheads on Parade" (Fox) and "Charlie Chan in Shanghai" (Fox) (4 days)	1,800 3,000	"I Live My Life" (MGM) and "The Raven" (Univ.)	5,200	...
Orpheum	3,000	25c-40c	"Page Miss Glory" (W. B.) and "The Murder Man" (MGM)	9.300	"Two for Tonight" (Para.) (plus Major Bowes' Amateurs on stage) (35c-55c)	16,250	High 8-31 "We're in the Money" 18,100 Low 12-29-34 "Babes in Toyland" and "Home on the Range" 5,000
Philadelphia							
Aldine	1,200	40c-65c	"Barbary Coast" (U. A.) (6 days-2nd week)	8,000	"Barbary Coast" (U.A.) (6 days-1st week)	13,000	High 5-5-34 "House of Rothschild" 23,000 Low 4-20 "Brewster's Millions" 3,000
Arcadia	600	25c-50c	"I Live For Love" (W.B.) (3 days) "The Bishop Misbehaves" (MGM) (5 days)	500 1,400	"Annapolis Farewell" (Para.) (4 days)	1,000	High 1-6-34 "Duck's Soup" 6,500 Low 1-27-34 "Women in His Life" 400
Boyd	2,400	40c-55c	"Hands Across the Table" (Para.) (6 days)	10,000	"The Last Days of Pompeii" (Radio)	11,000	High 1-6-34 "Little Women" 30,000 Low 8-17 "Jalna" (5 days) 6,000
Chestnut	1,400	55c-$1.65	"A Midsummer Night's Dream" (W. B.) (6 days-2nd week)	13,500	"A Midsummer Night's Dream" (W.B.) (6 days-1st week)	13,000	...
Earle	2,000	25c-50c	"It's in the Air" (MGM) (plus Ritz Bros., and stage show) (6 days)	13,000	"Fighting Youth" (Univ.) (El Brendel-Joan Marsh and stage revue) (6 days)	14,000	High 4-7-34 "Harold Teen" 40,000 Low 9-28 "Special Agent" 10,000
Fox	3,000	40c-65c	"Way Down East" (Fox) (plus Paul Gerritts and stage show) (6 days)	15,500	"This Is the Life" (Fox) (plus Cross and Dunn and stage show) (6 days)	14,500	High 12-29-34 "Bright Eyes" 28,500 Low 7-28-34 "She Was A Lady" 7,000
Karlton	1,000	25c-40c	"The Dark Angel" (U.A.) (6 days)	3,000	"Top Hat" (Radio) (6 days-4th week)	3,200	High 11-3-34 "One Night of Love" 8,500 Low 8-17 "She" 2,100
Keith's	2,000	30c-50c	"Broadway Melody of 1936" (MGM) (6 days-2nd week)	2,200	"Broadway Melody of 1936" (MGM) (6 days-1st week)	3,100	High 3-3-34 "Carolina" 8,000 Low 1-5 "Sweet Adeline" 1,500
Stanley	3,700	40c-55c	"Shipmates Forever) (F. N.) (6 days)	10,000	"The Big Broadcast of 1936" (Para.) (6 days)	12,000	High 9-14 "Top Hat" 25,000 Low 12-29-34 "Behold My Wife" 7,500
Stanton	1,700	30c-50c	"Dr. Socrates" (W. B.) (6 days)	9,000	"O'Shaughnessy's Boy" (MGM) (6 days)	5,600	High 3-31-34 "The Lost Patrol" 9,000 Low 1-5 "Man Who Reclaimed His Head" 2,000
Portland, Ore.							
Blue Mouse	700	15c-25c	"Curly Top" (Fox) and "Men Without Names" (Para.)	1,700	"The Glass Key" (Para.) and "Stranded" (W.B.) (25c-40c)	1,700	...
Broadway	1,912	25c-40c	"It's in the Air" (MGM) and "Fighting Youth" (Univ.)	5,000	"Shipmates Forever" (F.N.) (2nd week)	6,000	High 4-7-34 "Wonder Bar" 13,000 Low 7-14-34 "The Circus Clown" and "I Give My Love" 3,900
Mayfair	1,700	25c-40c	"Cappy Ricks Returns" (Republic) (plus stage show)	5,000	"Redheads on Parade" (Fox) and "Welcome Home" (Fox)	4,000	High 10-26 "Cappy Ricks Returns" (plus stage show) 5,000 Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	25c-40c	"Wings Over Ethiopia" (Para.) and "Here's to Romance" (Fox)	6,000	"The Big Broadcast of 1936" (Para.) (2nd week)	6,000	High 9-28 "She Married Her Boss" 9,500 Low 11-10-34 "Wednesday's Child" 3,500
Paramount	3,008	25c-40c	"Little America" (Para.) and "Freckles" (Radio)	6,000	"Way Down East" (Fox)	7,000	High 3-24-34 "David Harum" and "Once to Every Woman" 12,000 Low 6-30-34 "Now I'll Tell" and "Springtime for Henry" 4,000
United Artists	945	25c-40c	"Barbary Coast" (U.A.) (2nd week)	7,000	"Barbary Coast" (U. A.) (1st week)	7,000	High 4-28-34 "House of Rothschild" 9,800 Low 8-4-34 "Paris Interlude" 3,700
San Francisco							
Clay	400	25c-35c	"Waltz Time in Vienna" (Ufa) (3rd week)	1,000	"Waltz Time in Vienna" (Ufa) (2nd week)	950	...
Embassy	1,400	25c-40c	"Top Hat" (Radio) (4th week)	2,400	"Top Hat" (Radio) (3rd week)	2,875	...
Fox	4,600	10c-35c	"Two Fisted" (Para.) and "Atlantic Adventure" (Col.)	5,200	"Harmony Lane" (Mascot) and "Superspeed" (Col.)	4,750	High 7-27 "The Murder Man" 14,000 Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally" 4,500
Golden Gate	2,800	25c-40c	"The Last Days of Pompeii" (Radio) (plus stage band)	11,500	"His Family Tree" (Radio) (plus stage band)	17,200	High 9-14 "Top Hat" 26,000 Low 7-7-34 "Cockeyed Cavaliers" 10,200
Orpheum	3,100	15c-40c	"King Solomon of Broadway" (Univ.) and "Fighting Youth" (Univ.)	4,800	"Public Menace" (Col.)	5,500	High 6- 9-34 "Sing and Like It" 19,500 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	25c-40c	"Way Down East" (Fox) and "The Case of the Lucky Legs" (F.N.)	9,000	"This Is the Life" (Fox) and "Wings Over Ethiopia" (Para.)	14,500	High 9-29-34 "Belle of the Nineties" 19,000 Low 1-20-34 "Eight Girls in a Boat" and "Fugitive Lovers" 8,000
St. Francis	1,400	15c-40c	"Shipmates Forever" (F.N.)	6,000	'The Big Broadcast of 1936" (Para.)	7,500	High 1-19 "The County Chairman" 11,000 Low 4-14-34 "Registered Nurse" and "Murder in Trinidad" 3,500
United Artists	1,400	15c-55c	"Barbary Coast" (U.A.)	15,000	"The Dark Angel" (U. A.) (5 days—3rd week)	4,000	High 1-6-34 "Roman Scandals" 15,000 Low 3-9-34 "Private Life of Don Juan" 4,000
Warfield	2,700	25c-50c	"Broadway Melody of 1936" (MGM) (plus stage band)	23,000	"Shipmates Forever" (F.N.) (plus stage band)	21,500	High 10-5 "I Live My Life" (plus stage band) 35,000 Low 3-31-34 "Gambling Lady" 15,500
Seattle							
Blue Mouse	950	25c-55c	"Smilin' Through" (MGM) and "His Family Tree" (Radio)	3,700	"Special Agent" (W.B.)	3,750	High 2-17-34 "Roman Scandals" 7,500 Low 7- 7-34 "Tomorrow's Children" 2,550
Fifth Avenue	2,500	25c-55c	"I Live My Life" (MGM)	7,100	"Here's to Romance" (Fox)	6,400	High 4-14-34 "Riptide" 12,750 Low 3-24-34 "Fashions of 1934" 3,500
Liberty	1,800	15c-50c	"She Married Her Boss" (Col.) (5th week)	3,750	"She Married Her Boss" (Col.) (4th week)	4,100	High 9-28 "She Married Her Boss" 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"Broadway Melody of 1936" (MGM) (3rd week)	4,300	"Broadway Melody of 1936" (MGM) (2nd week)	4,350	High 4-14-34 "Spitfire" 6,500 Low 1-26 "Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-55c	"The Big Broadcast of 1936" (Para.)	6,500	"O'Shaughnessy's Boy" (MGM)	5,100	High 9-21 "Top Hat" 10,400 Low 4-21-34 "Two Alone" and "I Believed in You" 3,750
Paramount	3,050	25c-40c	"Dr. Socrates" (W. B.) and "Wings Over Ethiopia" (Para.)	4,800	"Thunder in the Night" (Fox) and "Freckles" (Radio)	5,400	High 3-23 "Shadow of Doubt" 8,700 Low 12- 8-34 "Peck's Bad Boy" and "Menace" 3,300
Rex	1,500	15c-30c	"She Gets Her Man" (Univ.) (plus vaudeville and stage band)	2,250	"Hopalong Cassidy" (Para.) (plus stage show)	2,400	...

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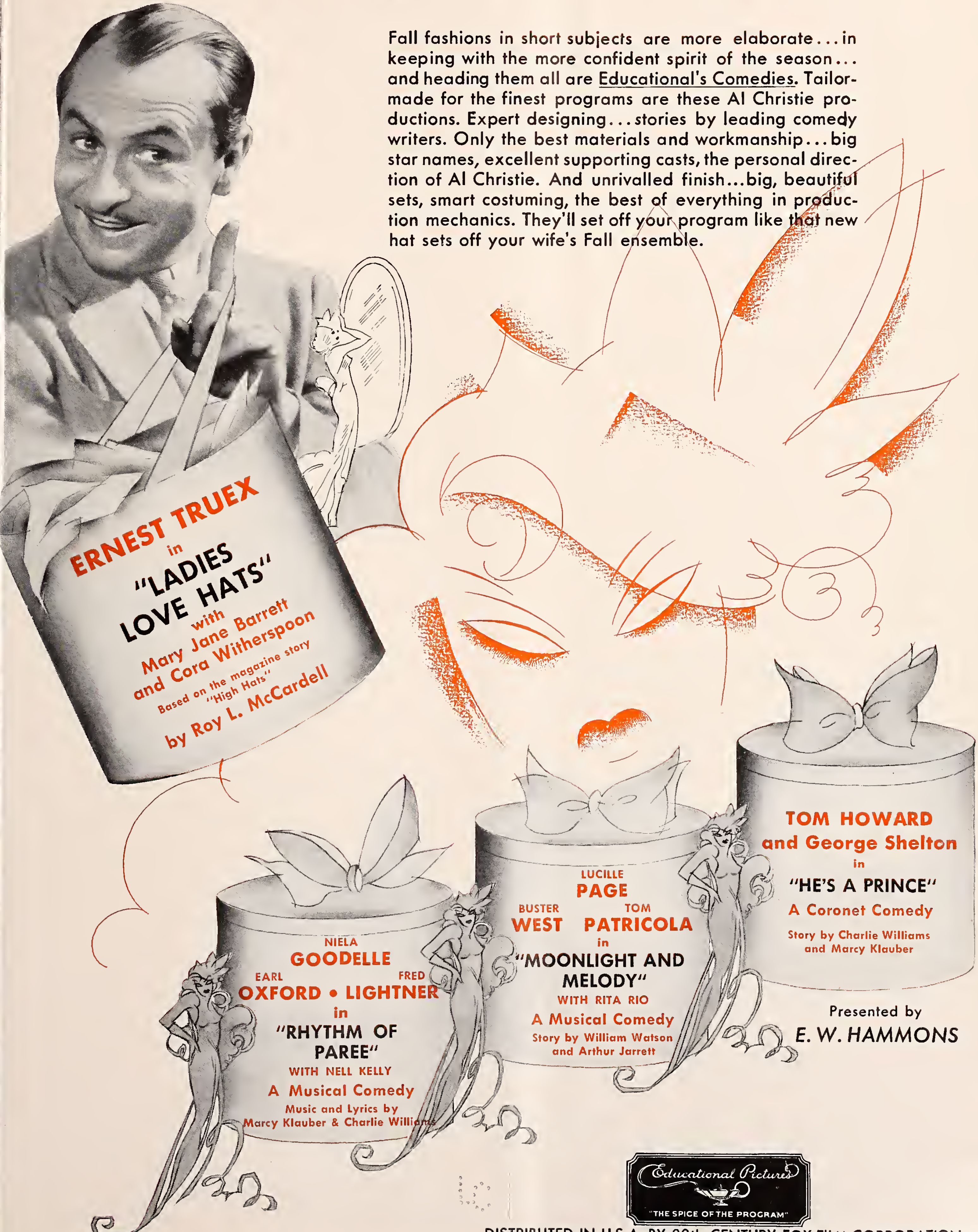

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(PAGE 19 TELLS MORE ABOUT IT)

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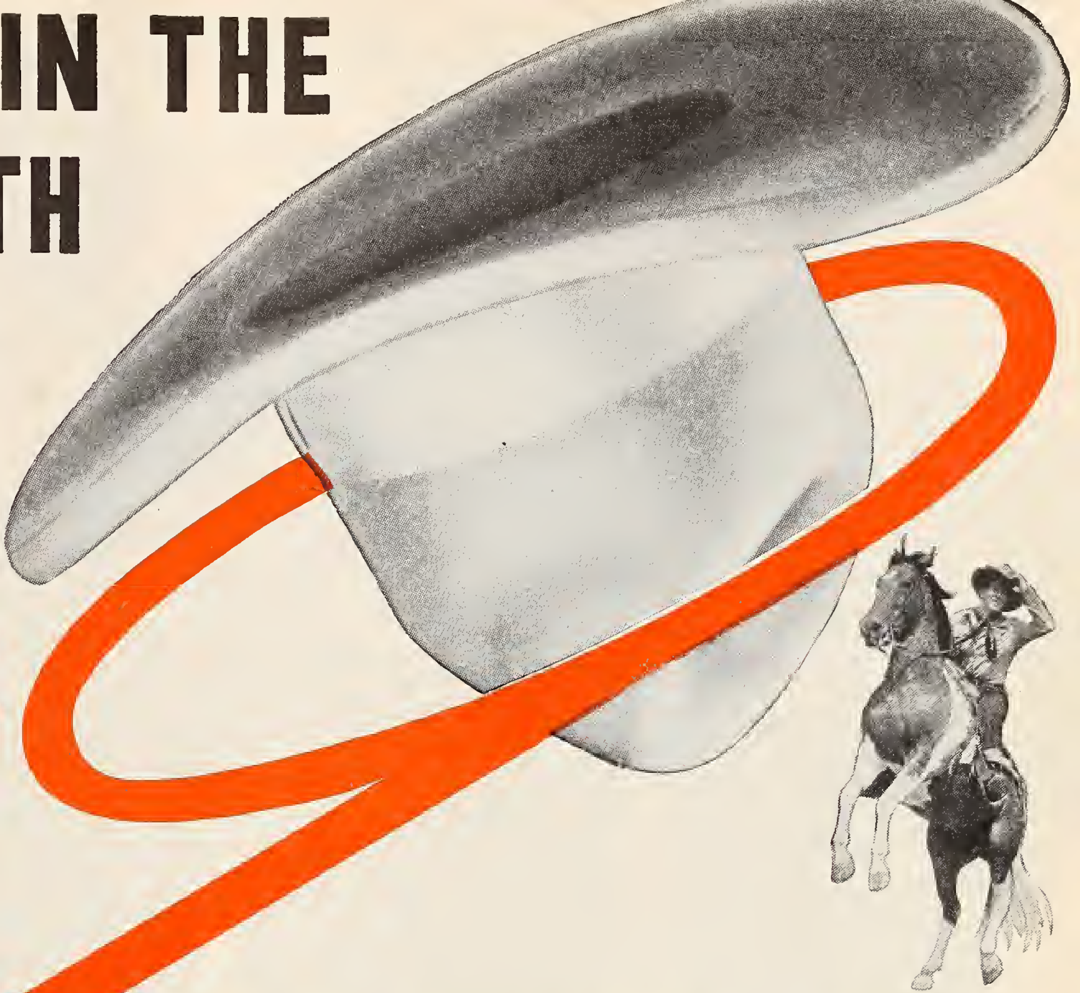

Yessir, men, we've got the first new idea in Westerns ince Broncho Billy Anderson learned to ride! All the rarin', tearin', ridin' and shootin' of the best of the old-time series — plus those COWBOY SONGS the country's crazy over, featured in every release! That's why you'll have the edge on the other fellow if you'll grab

WARNER BROS.' 6 WESTERNS

Presenting the Screen's New-West Star

DICK FORAN

THE SINGING COWBOY

First Release Ready Now

"MOONLIGHT ON THE PRAIRIE"

With Sheila Mannors • George E. Stone • Directed by D. Ross Lederman

Coming Soon—"Song of the Saddle", and 4 others

. . . And Warren and Dubin have done it again!

'Where Am I'

'At Your Service, Madame'

'You Let Me Down'

A few comments after a 'first-cut' flash in Hollywood:

"James Melton is a wow!"
—*Jack Smalley, Fawcett Publications*

"One of the big finds of the year!"
—*Ted Magee, Hollywood Magazine*

Sound your AH-H-H-H, boys!
We've found a fourth for

THE WORLD'S GREATEST QUARTET

Biggest vocal value in history are the singing stars under Warner Bros.' banner! Where else can you match such an aggregation as Vallee, *and* Jolson, *and* Powell...*and now*—radio's famous JAMES MELTON, flashing a million-dollar personality to match that million-dollar voice, in his first screen role. He's a genuine find, gentlemen—as you'll find out for yourself the day you open

"STARS OVER BROADWAY"

And What Stars!

PAT O'BRIEN · JANE FROMAN · JAMES MELTON
JEAN MUIR · FRANK McHUGH · MARIE WILSON

Numbers staged by Bobby Connolly and Busby Berkeley • Directed by William ('G-Men') Keighley

"Melton's voice is sensational!"
—*Sam Morris, Chicago American*

Coming from WARNER BROS.
as soon as Kay Francis in 'I Found Stella Parish' finishes its extended first-run engagements which have just started at the most sensational pace since 'G-Men'!

WHAT HAS HAPPENED TO THESE MEN AND GIRLS YOU KNOW SO WELL?

See pages 33 to 36!

NOV 25 1935
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MOTION PICTURE HERALD

Vol. 121, No. 6 November 9, 1935

DUMBBELL RIGHTS

PRESENT and impending problems of radio, facing the probability of some extensive New Deal regulation and readjustment, afford a significant and interesting arena of action for observation and study by the world of the motion picture. For the moment the motion picture is fortunate in that the radio, as the newest of the media, is drawing to itself meddling attentions that would otherwise tend to concentrate on the screen.

Expressions from Mr. George Henry Payne, federal communications commissioner, recording his notion of the necessity for a quality standard for broadcasting programs and a required proportion of "educational and cultural" material, have brought to him a flood of communications of discontent with the radio from educators across the land.

R. B. Von Kleinschmidt, president of the University of Southern California, thinks that it is the Commission's proper job to keep off the air "the worse than trash that occupies so many hours of every day." W. M. Jardine, president of the University of Wichita, holds that if the radio and its sponsors do not cooperate, "the commission should be clothed with the necessary authority to compel such improvement." Dixon Ryan Fox, president of Union College at Schenectady, says "the air is common property and the granting of a license to broadcast is the granting of a franchise." The requirement of standards on the air, he holds, "can be confused with censorship only in muddled minds."

Most entertaining is the ever militant and positive Walter Dill Scott, the psychologist president of Northwestern University, who cries out that "the radio is a monster that may degenerate into a displeasing but profitable advertising medium, or may develop into a great social asset to America."

One may wonder what Dr. Scott thinks the radio is now!

It would seem then that about now the gabbing scatter brain radio is in for a line of bootstraps culture, with the national hook-ups reformed into frankfurted links of uplift and erudition.

The great inarticulate population of dumbbells in this nation needs now, as never before, a defender. Homo Sapiens was born with the right to sign himself Homo Sap. Being that, he seems never to consciously know that he has a right to be what he is. One of the best ways to ruin the life of the natural born underdog is to try to put him on top. When the motion picture outgrew the chases of the nickelodeon dramas the dumbbells lost their art and they did not get it back again in full until the genius of technology brought them the piffle of the broadcast. The applause cards and the fan mail determined the course of development and the exquisite crystallizations of vapidity which characterize the typical product of the air. Now a gang of cap-and-gown crusaders would emerge from their endowed and ivy mantled strongholds on the hills and dam the valleys of the lowly folks who want to hear and feel without thinking.

The state controlled radios overseas will any night afford the interested investigator opportunity to discover what happens when authority tries to lay its hands on communication and culture. Try England for unalloyed stodgy boiled mutton fare, and try Berlin for a sample of radio-with-a-message.

The art offerings of radio's advertiser sponsors on the air are no lower in their intellectual influences and import than their equivalent and parallel offerings on the printed pages of the newspapers and magazines and window cards and billboards. There is no outscreaming from the professors these days about bad color, bad typography and hellish rhetoric in the great Sunday supplements' appeal to the market for soap, perfume, pickles and breakfast foods. The jumbled window displays of the stores along every Main street of America, with their hideous arrangements of dumbbell merchandise, probably exert a much more immediate and direct influence on the cultural standards of the land than the banalities of the smirking voiced radio elocutionists with their production-line humor. Yet no one has risen up to proclaim that vision on a public street is also common property and the right to erect and operate a show window is therefore in the nature, also, of a franchise.

The operators of the college diploma mills with their football ballyhoos ought to have learned by now that culture is acquired by individual grace, not by mass baptisms.

The motion picture has risen in the intelligence characteristics of its wares by exploring the public. The process is as positive as it is gradual. Radio can perhaps make some progress the same way. Meanwhile, no person or commission of persons can do anything about it.

△ △ △

THE W.C.T.U., having solved all the problems for which it was organized, is now devoting considerable attention to the motion picture with profound opinions about both block booking and double billing. This assures an equally early solution.

△ △ △

EDITOR'S TRAVEL NOTE.—Despite the fact that it is unknown to the effete and elite writing authorities of cuisine, America presents no finer dish than a steak sliced from the middle of a big Wabash river channel catfish. The catfish has an unlovely face and no press agent.

MOTION PICTURE HERALD MARTIN QUIGLEY, Editor-in-Chief and Publisher

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This Week

MOTION PICTURE HERALD'S

For 'Little Fellow'

Flatly denying reports emanating from organized music circles, the Department of Justice and the National Association of Broadcasters in Washington this week affirmed that the Government is determined to push relentlessly monopoly charges against the American Society of Composers, Authors and Publishers and other defendants with the aim of bringing about relief in music fees, especially for the small exhibitor.

Moreover, it predicted in Washington that after the trial is resumed in New York this winter, ASCAP will make suggestions for a consent decree to forestall possible Congressional legislation.

The National Association of Broadcasters denied also that member stations are being urged to sign new agreements with the music society. These developments and those among the organized music interests in New York are detailed in the story starting on page 13.

Vanishing Print

Opposition by patriotic and civic forces to the spread of Soviet propaganda on the screens of America is growing in intensity, it became evident when the scheduled exhibition of "Chapayev" in Kenosha, Wis., was frustrated. The print of the film "disappeared" after local Communists rebuked a delegation from the American Legion and other such groups who had requested a screening.

The Reds are demanding prosecution of those responsible for "stealing" the print, but no warrants have been issued.

Vladimir I. Verlinsky, president of Amkino, the Soviet distributing agency in this country, meantime is in Hollywood preparatory to shipping studio equipment valued at more than $100,000, as the initial order of the Soviet film industry in this country. Mr. Verlinsky said the Soviets recognize the superiority of American methods and would purchase all such equipment here in the future. See page 18.

Eyes on Coast

Declaring that the results of GB's first year in America were "amazingly good," Mark Ostrer, chairman of the parent company's board of directors, in England, arrived in New York Tuesday, and announced that his program of expansion includes production in Hollywood. He explained that in the last 12 months GB pictures had been distributed in more than 4,000 theatres here.

Mr. Ostrer indicated that GB's American producing unit probably will be organized in conjunction with one of the major producing companies here, and will make from eight to ten films for annual distribution. These will be released, he said, in addition to the 16 taken from the parent company's yearly British-made output of 52. The new organization will have the financial backing of the English company and negotiations are under way.

Mr. Ostrer was accompanied by Michael Balcon, his production chief, who leaves shortly for Hollywood, where he will again sign a number of stars and players for production in England.

Universal Deal

Standard Capital Company, a New York investment firm, and a group headed by Charles R. Rogers, have obtained an option to purchase Universal Pictures Corporation on or before February 1, 1936, for $5,500,000, the option having been given in return for a loan of $750,000 to Universal for heavy production. Work on three major pictures is starting immediately.

Universal Productions, Inc., has been formed with Mr. Rogers as its head to make some pictures under a deal with Universal. See page 23.

*

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More Remakes

Eight of the large producing corporations have doubled the number of remakes of old silent films which they will produce for 1935-36, swelling the list to 54, in keeping with the growing realization that there is great potential wealth in the screen classics of old.

Metro has determined on 14 remakes this season, 20th Century-Fox scheduling nine, Paramount and RKO, seven each, United Artists, Universal and Warner five each, and single remakes from GB Pictures and Republic.

The remakes are listed on page 43, together with all available production credits and release dates, and their early history.

Profits

For the 39 weeks ended Sept. 28, 1935, RKO's B. F. Keith Corporation and the Keith subsidiaries report a net profit of $176,753, after deducting all charges, including depreciation amounting to $486,557 and provision for income taxes amounting to $25,125.

For the corresponding period in 1934 operations resulted in a net loss of $173,603, after depreciation charges amounting to $569,303 and provisions for income taxes of $11,670.

RKO's Keith-Albee-Orpheum Corporation and subsidiaries reported a net of $172,114, after deducting all charges, including depreciation amounting to $607,940 and provision for income taxes amounting to $38,775.

For the corresponding period last year K-A-O operations resulted in a net loss of $168,546, after depreciation charges amounting to $703,263, and provision for income taxes of $42,320.

Both of the foregoing statements are in part estimated by the respective corporations and are subject to audit and adjustment at the end of the year.

Partners

Decision made for continuance of George Trendle, Karl Hoblitzelle and A. H. Blank as theatre operating partners, Paramount's corporate officers in New York turned their attention to a mid-season sales convention in Los Angeles December 1st to 3d.

At the same time, the receivers and trustees prepared to write their final report of the reorganization and subsequent events. See page 24.

NEWS SUMMARY COVERING THE SCREEN WORLD

Uncle Sam, Producer

Uncle Sam, giant of all theatrical producers, with a bankroll of $10,000,000, is organizing his Works Progress Administration theatre projects in New York, Chicago and Los Angeles, as the starting points of the huge federal program.

In New York, five projects have been announced to employ between 1,000 and 1,500 actors, technicians, writers and others, and Eddie Dowling is looking for 1,200 musical comedy and vaudeville performers to tour the smaller cities.

That motion picture theatres will bear the brunt of competition from these low priced entertainments is acknowledged even by legitimate managers in New York, some of whom are critical of the entire activity. And Chicago exhibitors are already concerned.

How the Government is going about preparing for its shows is told in the story starting on page 25.

Spitz Heads RKO

The new interests of Floyd Odlum, of Atlas Corporation, and Lehman Brothers announced late Wednesday that arrangements have been made whereby Leo Spitz, of Chicago, will assume the presidency of Radio-Keith-Orpheum Corporation, parent of several producing, distributing and theatre operating subsidiaries. Mr. Spitz will come to New York immediately to assume his duties.

Mr. Odlum also announced that Merlin Hall Aylesworth will become chairman of the board of Radio-Keith-Orpheum Corporation. He also heads RCA's National Broadcasting Corporation, and in his elevation succeeds David Sarnoff.

The statement, issued on behalf of Odlum-Atlas and Lehman Brothers, pointed out that "Mr. Spitz is a native of Chicago and has practiced law in that city for the last 25 years. Since 1920 Mr. Spitz's long experience has been identified largely with the motion picture industry."

"Mr. Spitz's long experience as counsel in the motion picture industry," it was said, "has given him an opportunity to know that business from every angle, including production, distribution and theatre operation."

Mr. Spitz became associated with Balaban and Katz when that circuit acquired the Lubliner Trinz interests in 1925. He is the Balaban and Katz general counsel. Although not on the directorate he is known to have taken active part in the Balaban and Katz directors' meetings, and this work has taken him into many phases of industry, including the legal affairs of Paramount Publix. Mr. Spitz and John Hertz are friends of many years' standing prior to Mr. Hertz's connection with Paramount Publix. He was a Paramount executive in 1932, resigning in 1933, to return to Chicago.

The Atlas-Lehman Brothers group obtained a substantial interest in the RKO situation Oct. 11. As of Dec. 31, 1934, Radio Corporation listed its holdings of RKO securities at a balance sheet figure of $14,644,614. When the announcement of the sale was made it was declared that the Atlas-Lehman group had acquired a substantial portion of this investment and options to purchase the balance.

RKO was organized in 1928 as a holding company and acquired various chains of vaudeville and motion picture theatres. In addition it acquired a production organization. It went into bankruptcy in 1933 with assets of $97,000,000.

Examined

Frank Kolbe, president of Pathe Film Corporation, was interrogated this week by Martin E. King, attorney for Pat Casey, in an examination before trial of Mr. Casey's suit for an accounting against the company which alleges mismanagement and dissipation of the assets by the officers and directors.

After sessions on Tuesday and Wednesday the hearings adjourned until Monday. Robert W. Atkins, executive vice-president of Pathe, will be next examined.

Warned

If commercial broadcasters want to keep the present system of privately owned radio stations they will have to improve their programs and change their methods of advertising, George Henry Payne, Federal Communications Commissioner, recently told members of the School of Journalism, at Columbia University in New York.

"If there is evident on the part of the broadcasters an intention to increase the educational and cultural qualities of the programs, if there is observable a desire to reform the advertising methods and inundations with which the public is afflicted, the present system will be maintained, I believe," he said.

"Despite the aspects of radio broadcasting which are unpleasant to the average listener," he continued, "this country is not inclined to accept the British system where the radio is completely controlled by the government, where no advertisements are permitted and where the programs are supported by a tax on radio sets."

In the Courts

The week was a busy one for those of the staffs of the large distributors who are entrusted with guiding their corporations through the maze of legalities and technicalities with which they are frequently faced in the courts of the land.

Outstanding, of course, was the Government's St. Louis case against Warners, RKO and Paramount, on criminal-indictment conspiracy charges that came out of product shortage complaints brought by the Ambassador, New Grand Central and Missouri theatres in that city, as operated by the Harry Arthur-Fanchon and Marco interests. The end of this six-weeks-old federal jury trial was near at hand, the defendants and the Government resting.

Morse and Rothenberg, independents, in New England, filed a $1,000,000 anti-trust suit against distributors and affiliated circuits.

E. M. Loew, Boston, and A. B. Momand, circuit operators, acting in their pending $10,000,000 anti-trust suit against Paramount, moved to have a federal judge and jury trial in New York, instead of a hearing before a special federal court master. Judge Alfred Coxe, however, refused.

The taking of testimony started in suits against distributors that were instituted at Newark, N. J., by LeDirk Amusement Company, and at St. Louis, by the Abraham Lincoln Amusement Company, while in Omaha, Exhibitor Vern Brown's $424,500 action against distributors is due for a hearing on Friday at which the defendants are expected to answer the charges.

The St. Louis details start on page 45.

In Retrospect

Progress made by the Legion of Decency in improving the moral tone of motion pictures during the past year will be discussed in a report to be submitted to the bishops of the Catholic Church at their annual meeting in Washington next Tuesday and Wednesday.

The report will be presented on behalf of the Legion of Decency, organized two years ago, and while its details are not being made public it is expected the situation will be referred to as "under control" and it will commend the producers for the development of films of higher character during the past year.

While the Legion will report that the situation generally is now satisfactory, it is understood a recommendation will be made, nevertheless, that the organization be kept in existence as a guard against any future lowering of standards by producers.

The News in Pictures

PREMIERE LUNCHEON. Celebrating in Philadelphia the opening of United Artists' "The Melody Lingers On," Reliance production, at the Aldine there. Among those shown are Harry M. Goetz, president of Reliance; and Monroe W. Greenthal, UA advertising director.

CINEMACTOR. A word that does very well as a title for this study of Paul Muni, at Warner's among the gadgets of today's theatre craft. "Enemy of Man" is his new picture.

RETURN. Charles Boyer and his wife, Pat Paterson, as they arrived in New York from France. Boyer will resume roles in Walter Wanger productions for Paramount release following an absence of three months.

BRITAIN BOUND. At this point as far as Newark Airport. He is the Paramount star, Cary Grant, who has sailed for London to make a picture over there.

IN LEAD. On the distaff side of Warner's "Enemy of Man," the star of which is noted elsewhere on this page. She is Josephine Hutchinson, former protege of Eve LeGallienne.

ARRIVES FOR ROLE. Merle Oberon, Samuel Goldwyn star, as she arrived in New York from London, to leave shortly for the Coast to begin "The Children's Hour."

MASCULINE LEAD. As it were, since he—Jackie Searle—has been assigned the part opposite nine-year-old Jane Withers, the star, in "Gentle Julia," 20th Century-Fox picture.

HONORED. Walter Plunkett of RKO Radio with members of the press at a reception given for him in New York. Besides Mr. Plunkett (fifth from left) are shown James Cunningham of Motion Picture Herald (third) and Rutgers Neilson of RKO Radio (eighth).

FIRST LADY AT PREMIERE. Mrs. Franklin D. Roosevelt arriving with a guest, Mrs. David Gray, at the National Theatre in Washington to attend the opening there of Warners' "Midsummer Night's Dream."

KNOWS HIS SHIPS. Does Rod LaRocque who is credited with construction of the model he is showing in his home workshop. Appropriately enough, Republic has cast him in " 'Frisco Waterfront."

NEW PLAYER. On the Universal roster is Priscilla Lawson (below), who will be seen in support of Jack Holt in "Captain Commanding."

ALL STARS. Including very grown up Victor McLaglen (left). McLaglen and Freddie Bartholomew co-star in "Professional Soldier" for 20th Century-Fox, while Jane Withers stars in the same company's "Paddy O'Day."

UP TO THE HILT. Olivia de Havilland, Warner featured player, at fencing practice (right). What a thrust! Pushing the blade right out of the picture!

ARRANGE LONDON SHOWINGS. A. W. Jarratt, chief booker for Gaumont-British, as he met with Charles Chaplin in Hollywood to conclude a contract for presentation of the comedian's new United Artists picture, "Modern Times," at the Tivoli in the British capital. It opens in New York in December.

THEATRE MAN WINS PARLIAMENT SEAT. Herbert Wilton (shown here with his wife and a niece), manager of the Strand in Hamilton, Ont., who was victorious in the recent elections in Canada. Mr. Wilton, who is also mayor of Hamilton, ran for the national office as a Conservative.

U. S. PUSHES MUSIC SUIT TO EASE EXHIBITOR TAX

Department of Justice and the Broadcasters' Association Deny Government Plans to Drop Monopoly Action

Justice Department Silent on Offer of Publishers' Association to Open Books Before Trial Resumes on January 6

Exhibitors disturbed by statements from the organized music industry, as represented by the American Society of Composers, Authors and Publishers, that the Government has relented in its moves to regulate business and plans to drop the monopoly suit pending in the United States district court in New York, were assured this week by the Department of Justice that ASCAP and the Music Publishers' Protective Association would be prosecuted vigorously.

Definite denials came from the Department of Justice and the National Association of Broadcasters in Washington to set at rest reports that the Government was losing interest in the ASCAP suit because of fears the prosecution would fail and was attempting to interest the music societies in a consent decree.

To the contrary, the Government is more than ever determined to proceed with the suit in order to bring about relief from the large fees which the society has been exacting at the rate of about $1,000,000 a year for the performance of music in theatres, and especially is seeking a revision of the royalty fees—or music tax, as exhibitors know it—for the small exhibitor, it was said in Washington.

Official observers in Washington who have been following the case predicted that ASCAP would come forward with suggestions for a consent decree before the trial is over, seeking, by meeting the Government half-way, to forestall any serious effort to obtain enactment of legislation at the next session of Congress which might be far more serious than an admission that its royalty schedules in some instances have been unfair and an agreement to correct the inequities.

Impatient for Trial

Indications in Washington are that the Department of Justice is impatient for a trial, but cannot obtain time for it on the court docket until other cases are out of the way.

At the department it was declared that officials concerned with the case were working day and night in its preparation.

At the broadcasters' association it was asserted that, in conformity with the action taken at the annual membership meeting in July, every possible cooperation is being given the Department of Justice, which acted originally at the instance of the broadcasters, exhibitors and other music users.

The Association further has been informed in writing by the Department that there has been and will be no let-up in the intensity of its drive.

TWO BLOWS AIMED AT AMERICAN MUSIC

Decrees in two countries striking seriously at American music were made public this week in New York by the American Society of Composers, Authors and Publishers, on the basis of information received from foreign correspondents.

Germany has banned Negro jazz music as not conforming to Nazi concepts of Aryan culture. The order said that while it was not directed at any foreign country, Negro jazz music could only be considered an ethnological specimen in a museum and could have no place in present day Germany.

Brazil has decreed that one-half of all musical numbers played in that country must be the work of Brazilian composers, that the personnel of two-thirds of all orchestras must be Brazilian musicians, and, among other things, that with the exception of the official opera season, all opera conductors must be Brazilians. This order becomes effective November 10th.

Several factors, it was said, have combined to slow down the prosecution of the suit. One is the delay in getting a hearing, the suit having been postponed last summer and tentatively set for trial for November 4th. More recently, however, it was found that two other anti-trust suits are pending in Judge Henry W. Goddard's court and it was suggested that the ASCAP case be postponed until they are out of the way. The case is now set for hearing beginning January 6 and, so far as Justice Department officials know, it definitely will be brought up at that time.

Seek Acceptance of Stipulation

A second factor, it was explained, is the attempt of the Government to obtain acceptance by ASCAP of a stipulation as to facts, as a means of saving time and expense to both sides. Both the Department and the Society agreed in June that they would attempt to develop a stipulation during the summer. The department submitted a stipulation to Nathan Burkan, counsel for ASCAP, who submitted his objections to some of the items included and offered others which he thought should go in.

It was emphasized that while a stipulation might possibly become the basis of negotiations for a consent decree, it is not in itself a move toward such an agreement. Further, it was made plain, the Government does not initiate negotiations for a consent decree, as it is rumored to have done in this case.

A third factor appears to have been a misrepresentation of the department's views with respect to the signing of new contracts. This matter came to the attention of James M. Baldwin, Washington head of the National Association of Broadcasters, some time ago and he wrote the department, asking where it had authorized any statement to the effect that broadcasters should not undertake to negotiate contracts with the music society on terms better than those they now have.

A reply from the department flatly denied that it has or will authorize any statement to that effect.

As reported in New York, the Department was supposed to have told the broadcasters that if they could get new contracts with better terms they would be wise to sign up.

Contracts Expire December 31

Other reports, also believed to have originated in New York, were to the effect that the Association had advised members that the ASCAP situation will be made the subject of a letter, apparently urging them to sign up, and that many stations are signing ASCAP contracts. Both of these rumors were denied by Mr. Baldwin, who declared that the Association's information indicates that the Department has every intention of strongly pressing the case and that if member stations are signing contracts no information to that effect has been submitted to Washington headquarters.

Existing contracts with ASCAP expire December 31, and a majority of broadcasters have been holding off signing new five-year agreements pending the outcome of the suit.

Exhaustive inquiry in Washington failed to establish any basis for reports that Andrew Bennett, special assistant attorney general, has been taken off the case. On the contrary, it is declared that Mr. Bennett is devoting much of his attention to this particular matter, although it is suggested that the court proceedings may be conducted by another official who has a high record as a trial lawyer.

This, however, is no indication that Mr. Bennett's connection with the suit will be severed, since the preparation of material for a trial is at least as important as the conduct of the trial itself. Rather, it was indicated, the Department is teaming up its best men.

Much of the confidence voiced by those

(Continued on following page)

WASHINGTON TO PRESS MUSIC TRIAL

(Continued from preceding page)

speaking in behalf of the defendants is said to be based on the fact that the Department of Justice is not seeking dissolution of ASCAP and the inference that, because of this, the Government has little on which to base its case. This is not the fact, according to men who are in a position to speak.

The only reason the Government does not seek to dissolve the society is the belief that an organization of this nature can do much good for composers and authors. But the fees which the organization charges must be amended so as to give the "little fellow" a break, it is asserted. In all probability, it is admitted, under a reassignment of charges the organization might get in about as much revenue as it now obtains, but the bulk of it would be paid by those users of copyrighted music who can best bear the burden.

Department officials say they are fully conversant with the tremendous amount of propaganda being put out on behalf of the music society. Department rules, however, forbid any counter-attack or any discussion of pending cases. As a result, the music folk have had the field to themselves, but the Government is confident that the material submitted at the trial next year will adequately support its charges, was the word given out in official quarters.

Publishers Offer Their Books

Meanwhile the Department of Justice has not indicated that it will avail itself of the offer made by John G. Paine, chairman of the Music Publishers' Protective Association, to have its books and records thoroughly investigated before the trial resumes.

The thought back of this invitation was that the Government would find nothing to sustain its charges of combination in restraint of trade against the MPPA, and after a study of the music publishers' operations would dismiss the prosecution with respect to it. Mr. Paine informed the Department that he would even provide office space for the investigators and would give them "every cooperation." Before the start of the trial last summer, a Government agent investigated the Association's books but took out of them only such information as would support the Government's case, said Mr. Paine.

The Government charges that the music publishers' group operates in the same manner as ASCAP with respect to electrical transcriptions and synchronization for motion pictures. Denying the accusation of illegal restraint, Mr. Paine said this week that there is no price-fixing involved in the Association's operations, and that each copyright holder fixes the price for each single composition used, the MPPA merely acting as the clearing house and agent for its members.

Mr. Paine said he was willing to make a full disclosure to the Government regarding the music publishers' operations, and if the Government would accept the offer "it would see that there was no case."

Members of the Music Publishers' Protective Association took steps to obviate any further litigation being brought against them individually when they decided to change the status of their trade association from a voluntary to an incorporated group. The members now will not individually be liable for any judgments. At the same time, they decided to abandon the Association's fair practice code. Officers are to be elected about the middle of this month, and it is considered likely that Mr. Paine will continue as chairman, with Louis Bernstein as president. Mr. Bernstein also is vice-president of ASCAP.

Exhibitor interest in the Government's move to smash the hold of ASCAP on the performance of popular music continues in high pitch. From San Francisco comes word that Ed Kuykendall, president of the Motion Picture Theatre Owners of America, again urged exhibitors to cooperate with the radio stations and other amusement industries in obtaining a revision of present copyright laws, through passage of the Duffy bills, so that the ASCAP fee problem could be solved.

The Duffy bill, which is pending in the Senate, the various legislative moves against ASCAP in several states, revision of the publisher's classification system and other important matters came up at a semiannual meeting of the Society's members in New York last Thursday.

Threatened breakup of the society by internal dissension flared up when it was revealed that none of the music publishers controlled by film companies have as yet signed new contracts and that song writers may establish their own performing rights company. Gene Buck, ASCAP president, said the dissension was a graver threat than the Government suit. Benee Russell, writer, said that if the publishers fail to sign, the Songwriters' Protective Association would set up its own licensing society.

Since it would base distribution of income on frequency of performance, the recommended changes would be to the advantage of motion picture companies with music publishing subsidiaries, such as Warner Bros., MGM, and Paramount, because of the wide use made of film songs over the radio, by dance bands and other exploitation.

AMPA Tribute Paid to Eberhardt's Memory

A resolution memorializing Walter Eberhard, press representative for Electrical Research Products, Inc., who died last Sunday, was adopted by members of the Associated Motion Picture Advertisers at the organization's weekly meeting at Jack Dempsey's restaurant off Broadway. The meeting was dedicated to the one-time president of the association.

John C. Flinn, the only speaker at the gathering, recalled that he first had employed Mr. Eberhardt at Paramount.

Film Commission In Italy Extends Film Restriction

by VITTORIO MALPASSUTI
Rome Correspondent

The Council of Ministers, controlling body of the Italian industry, met recently in Rome and passed several new regulations dealing with imported pictures as well as with native product, it has been revealed.

The new regulations are as follows:

The prohibition to project in the kingdom foreign pictures dubbed abroad is hereby extended to films of a length of less than 1,000 meters.

The dubbing tax, hitherto established at 25,000 lires per dubbed picture, is now fixed in reason of 10 per cent on the entire amount of the quota due to the distributing companies. For films over 1,000 metres in length, the tax cannot be less, in any case, than 15,000 lire for each picture.

The producers of national films projected in public for the first time after the date of issue of this provision will have the right of exoneration of the aforesaid tax on five Italian dubbed foreign pictures up to the amount of 15,000 lires.

The importing companies which invest the sums for exclusive rights will have an allowance to the extent of 50 per cent of the dubbing tax in proportion to the amount invested.

Two-thirds of the proceeds of the dubbing tax will be to improve and increase Italian production.

The committee also raised the importation quota for October and November from 25 to 40 per cent, subject to change.

Western Pictures to Aid Independent Groups

Western Pictures Corporation in Hollywood, which finances the Harry Sherman Productions, will soon offer financial backing to a group of independent producers on a large scale, it is reported. Nicholas Ludington, Jr., is the Coast representative of Western Pictures and William L. Fiske is eastern representative. Mr. Ludington has opened offices at the Prudential Studios in Hollywood.

With J. Cheever Cowdin, president of Standard Capital, and Lawrence Fox, also a Standard executive, acting as silent partners in Western, it is said in Hollywood that there is planned a large development of the financing of a group of independent producers for major release.

Colonel Joy Signs New Contract

Colonial Jason Joy has signed a new long-term contract with Twentieth Century-Fox in Hollywood, where he has been in charge of public relations for the past three years.

Philadelphia Votes For Sunday Show; State Is Divided

The voters of Philadelphia have indicated that they want motion pictures on Sunday. Elsewhere in the state, with reports incomplete, indications were that the reaction of voters on Tuesday was about equally divided. Among the larger cities voting against Sunday films were: Harrisburg, York, Allentown, Sunbury and Uniontown. Voting in favor were: Warren, Meadville, Sinesville, Fort Marion, Fort Allegheny, Dubois, Cambridge Springs and Hawley. Voting in referenda on the question of Sunday films, occurred in 276 municipal subdivisions.

With 28 out of 50 wards reported in Philadelphia the result was approximately 118,000 for motion pictures on Sunday with 31,000 against. This overwhelming "yes" total gave clear indication that the fight waged there over a long period by motion picture interests, battling the vigorous opposition of church organizations in particular, had finally met with an unquestioned success.

The 276 municipal subdivisions, each of which decided for itself the issue in Tuesday's balloting, included one first class city, Philadelphia; one second class city, Pittsburgh; one second class "A" city, Scranton; 40 of the state's 44 third class cities; 204 boroughs and 29 townships. The municipalities are distributed through 57 of the state's 67 counties, and represent a total population of 5,850,000.

The question requiring a "yes" or "no" answer, as it appeared on the ballots, was: "Do you favor the conducting, staging, operating and exhibiting of motion pictures, regardless of whether an admission charge is made or incidental thereto or whether labor or business is necessary to conduct, stage, operate or exhibit the same after two o'clock post-meridian, on Sunday in the city (or borough or township) of—"

In each municipal subdivision voting, a majority vote decided the issue for that locality. A second referendum cannot be held before 1940 in any district that voted the question Tuesday. To get the question on the ballot in any district it was necessary to obtain a petition signed by at least five per cent of the number of persons who voted with the dominant party in the last preceding election, or through an order from the municipal authorities.

The law, authorizing the holding of referenda, was adopted in the last Legislature by a House controlled by the Democrats and a Senate controlled by the Republicans. The law includes a mandatory penalty of $50 and costs for violation in muncipalities where the old Sunday blue law was retained, and a fine of $100 for conducting any other form of amusement in connection with motion pictures on Sunday where the vote was for films.

Metzger in MPPDA Post

Charles Metzger, Indianapolis exhibitor and attorney, has arrived in Hollywood to take over his position in the Motion Picture Producers and Distributors of America office there. He will work on scripts sub-

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Viewpoints

BY MARTIN QUIGLEY « « « « « «

Sunday Movies

THROUGH an emphatic expression of public opinion at the polls motion picture exhibitions on Sunday in Philadelphia are made legal.

The Philadelphia vote represents nothing in the way of a sensational development in liberalism. It is simply a wise and commonsense recognition of the need, especially in centers of large population, of wholesome entertainment for the public on every day of the week, including Sunday.

Motion pictures on Sunday in Philadelphia were opposed by various interests, some impelled by a blind fanaticism and some who joined the opposition mechanically without taking the time or trouble to think the question through. The charge that the exhibition of motion pictures on Sunday amounts to a commercialization of the Sabbath is quite without reason or judgment. Many of the forces which stubbornly fought the coming of pictures on Sunday were in reality seeking to defeat precisely the cause of public morality and welfare which they imagined they were serving.

In a great center such as Philadelphia the wholesome employment of leisure time by the many thousands who in this day are virtually without the personal resources necessary for self-entertainment becomes a serious problem. To imagine that by closing the theatres these many thousands are driven to an employment of the day in sanctified pursuits is absurd.

As a matter of fact it is only to the fanatical mind that there even appears to be a moral problem in Sunday movies. If attendance at any particular motion picture is wrong on Sunday, it is likewise wrong on every other day of the week. If the picture to be viewed is of a character rendering it unfit for exhibition on Sunday it is similarly unfit on every other day of the week.

But the problem of Sunday pictures in Philadelphia and in every other large center is not merely a negative one—one which is not detrimental to the public welfare. In the public interests motion pictures should be shown on Sunday because human ingenuity has not yet developed any form of entertainment which is as capable of attracting and holding the attention of vast numbers of the public. And when the pictures are of right moral character they afford the greatly needed relaxation and diversion which the public of a great city requires and at the same time they divert the public from the generally recognized evils of idleness and worse.

The Goldwyn Act

SOMETHING more than a year ago when the industry found itself confronted with an enormous weight of public protest over the moral character of some of the motion pictures, and when it was exceedingly busy in putting its house in order—meanwhile seeking to allay undue apprehension in the minds of some of those who wondered how it was all going to come out—Mr. Samuel Goldwyn contributed his dependable quota of trouble by proclaiming that while he had purchased the very objectionable story, "Barbary Coast," he intended to hold it up until the storm blew over.

When the picture was eventually made, a new story was used and there remained with Mr. Goldwyn only the original title for his purchase price. Goldwyn-like, the producer felt he was being made the victim of an injustice when his picture "Barbary Coast" was gone over with a finetooth comb by those persons whom he had put on notice about his intentions of holding up production of the original "Barbary Coast" story. The incident created complications and doubtlessly has kept many persons out of the theatres playing the Goldwyn picture.

Mr. Goldwyn probably had no serious intention of producing the original story at any time and the picture in question was probably made just about as soon as it was possible for him to get to it, irrespective of his public statement. But the suspicion lingers that while he did not intend producing the original story still he was not averse to getting whatever attention for his picture might be induced by the reputation of the original story.

Now, it is disclosed quite publicly that Mr. Goldwyn has purchased the New York play, "The Children's Hour," and that he intends making a picture of it. Again he probably has no serious intention of trying to put into a picture the underlying theme in the play, "The Children's Hour." But unless all indications and the record fail we may now await a repetition of the Goldwyn act. He will probably have seriously in his mind an acceptable story motivated by the subject of gossip—gossip about anything other than that in the New York play. He will of course want to use the original title, getting what he can in attention out of it. He will want

[*Continued on following page*]

Viewpoints « « «

[*Continued from preceding page*]

decent pictures—a title associated with an impossible subject for motion pictures and a picture which is in itself unobjectionable.

And when some persons are unintelligent enough to suspect that he is not playing the game he will feel that a grave injustice is being done to him and to his picture.

Half-Done Job

THERE is one very important factor in the question of better screen entertainment which many of the more clamorous protagonists of wholesome films lose sight of. Various of these groups seem to feel that as spokesmen for sectors of public opinion their sole function and opportunity is to rise up noisily in high indignation when a picture comes along that does not exactly suit their ideas of what it should be. Instead of being constructive propagandists they resign themselves to the activities of a police patrol.

For any persons of reasonable intelligence it should not be difficult to understand that, irrespective of how great may be the industry's determination and how great the anxiety for better pictures on the part of educators and the clergy, high standards are not going to be possible unless there is reasonable public support at the box office. Hence, when there is criticism of any deflection from right standards only a part and probably the lesser part of the real work is being done. The other part—and a vitally important function—is to encourage the good pictures both for the purpose of enabling the industry to make them and also for the purpose of assisting the public to cultivate and to hold an appreciation of the right kind of entertainment.

Recently a person representing an important group which is committed to the goal of better pictures, who doubtlessly considers himself a real propagandist in the cause, was invited to assist in promoting public interest in "The Last Days of Pompeii." His reaction seemed to be that he was being called upon to do the producer a favor, losing sight of the fact that whatever incidental benefit might accrue to the producer a very real service would be performed in behalf of the cause which he represents.

When protagonists of better pictures, especially when they undertake to tell what they want to see produced for youth, recite their formula for better pictures it comes close to what is offered in "Pompeii"—a tactfully and shrewdly handled story and grand spectacle, all of historical material which is made known to the child in the classroom.

It might be argued that if these spokesmen for public opinion have a right to demand certain standards in motion picture entertainment, then the industry has the right to demand their support for subjects that comply with these standards. But as a practical matter this is not necessary. It is necessary only that these spokesmen be impressed with the fact that failure to promote in all reasonable ways the best in pictures is leaving their job less than half done.

Republic Picks Executives And Department Heads

Executive and department heads of the newly organized Republic Studios in Hollywood have been announced by Trem Carr, vice-president of Republic Pictures Corporation, and the personnel list includes Al Levy as general manager of production, Herman Schlom, assistant production manager; H. K. Bachelder, business manager for westerns; Sol Siegel, business manager for serials; E. R. Hickson, technical director; Leonard Fields, assistant to Nat Levine; Fred Steele, comptroller; Wallace MacDonald, story editor, and Gordon Molson, casting director.

Supervisors are: I. E. Chadwick, Colbert Clark, Ken Goldsmith, M. H. Hoffman, Paul Malvern, Barney Sarecky, Armand Schaefer, Robert E. Welsh and Victor Zobel.

Other department heads are Harry Grey, music director; Joseph Lewis, chief film editor; Joseph Walters, head of still department; Lindsley Parsons, studio publicity director, and Bernard Bernbaum, in charge of studio exploitation, advertising and editor of the Republic house organ, *The Cooperator*.

Mr. Levine, who is head of the production activities, has also assigned 40 writers to work on 29 features on the program.

Edward A. Golden, who has just closed with Butterfield Theatres, Inc., operating in Michigan, the Pitts Circuit in Virginia and the Fishman circuit in New Haven, for his company's product, is leaving St. Louis, where he has been attending the trial of the Government's anti-trust action against Warner, Paramount and RKO, to visit Indianapolis, Cincinnati, Pittsburgh, Washington and Philadelphia, returning to New York next week.

Harrison New Staff Member

Robert Harrison, formerly with Charles H. Tobias, Inc., has joined the advertising staff of Quigley Publications and has been assigned to Better Theatres.

Two Exhibition Leaders in Field

With presidents of Allied and MPTOA national organizations touring the field to acquaint members with new policies, six of their state affiliates were active this week on problems affecting their own local situations, these units including Allied Theatres of Michigan, Associated Theatre Owners of Indiana, Independent Theatre Owners of Southern California, Allied Theatres of New Jersey, Motion Picture Theatre Owners of Western Pennsylvania and the Independent Theatre Owners of Northern California.

In addition, exhibitor organization interest was turned to an intimation that the national MPTOA, for the first time in years, would eliminate its annual convention in 1936, in favor of local discussions.

Ed Kuykendall was winding up a series of discussions with MPTOA state organizations, acquainting them with his theories regarding the establishment of exhibitor-distributor arbitration systems in each key city.

Sidney E. Samuelson, Allied's president, was explaining to state affiliates the purposes for creating an independent Allied producing company, visiting the convention of the Western MPTO, at Pittsburgh, and arranging to discuss the idea with Allied Theatres of Michigan, at its convention, in Detroit, November 12th and 13th. Columbus will follow, this occasion being the Ohio Independent Theatre Owners' convention, on November 19th and 20th.

MPTOA on 1937 Convention Plans

If and when the MPTOA decides to forego a national convention next year, all effort will be concentrated on the 1937 meeting, invitations for which have already been extended the organization by San Francisco, Chicago, White Sulphur Springs and Pinehurst, N. C.

Allied of Michigan will delve into block booking at its November 12th convention, and expects some 400 members of women's clubs and parent-teacher associations, to participate.

The convention last week of the Associated Theatre Owners of Indiana witnessed the re-election of R. R. Bair as president, and the election of the following: Maurice Rubin, northern vice-president; A. C. Zaring, central vice-president; Oscar Fine, southern vice-president; Frank Sanders, treasurer; Helen B. Keeler, secretary, and Charles R. Metzger, attorney.

The elimination of premium games in exhibition was a highlight discussion of the southern California exhibitors' meeting, held over the weekend at Los Angeles, and attended by some 65 owners.

Davis Elected at Pittsburgh

William Davis, of Pittsburgh, was elected president of the Motion Picture Theatre Owners of Western Pennsylvania at its convention in Pittsburgh last week. Other officers named were: William Lispie, vice-president; Fred Herrington, secretary, and Gellman Duquesne, treasurer. Abram F. Myers, national Allied chairman, and Mr. Samuelson were guest speakers.

A united front of theatre owners, exhibitor organizations and representatives of auxiliary industries to protect the industry from legislative attacks was urged by Mr. Kuykendall at the banquet last week of the Northern California Independent Theatre Owners, climaxing a convention of 300 members, at the William Taylor hotel in San Francisco.

Mr. Kuykendall characterized the Pettengill anti-block booking bill in Congress as "a wedge toward government regulation of the theatre industry," and called for a national committee to coordinate efforts throughout the country.

Westward Bound Editor Finds Double-Billing Even on Ferry

Giovanni Blames Auto Radios; First-Runs Doing Well on the Better Product

By TERRY RAMSAYE

Terry Ramsaye has closed his desk on Broadway and has gone out to visit America. As he rambles across the country, en route to a close-up inspection of Hollywood, he will contribute to these pages observations of what is going on in and about the theatres. The first article in the series appears herewith.

Terre Haute, Indiana

WESTWARD bound out of the Silvermine valley of Connecticut, bright and fair of a Sunday morning, with a pause at Mulberry Ledge to inspect Colvin Brown's new lily pool and the militant pupful progeny of Lucky-the-wirehair, another pause for a glimpse of Maurice McKenzie's chrysanthemums at Lockwood's Corners and thence on to the Hudson for a plunge into all that big America that is west of Broadway.

ABOARD a rusty old packet they call the Tarrytown-Nyack ferry, the problems and progress ot the amusement industry at once become apparent in the concerns of Mr. Giovanni Bagicilupe, vendor of sweet music rendered on a piano-accordion.

Giovanni makes a living of sorts, yes, but those damn "radio de automobila" they cut in on the passengers' attention and the dimes are harder to get.

The music, it seems, she is not enough. Giovanni has had to add a dash of acrobatic humor to his performance, and a touch of dancing—double billing, you might say—to keep going. Even so, things are so tough he is considering taking up another career, and then the Tarrytown-Nyack voyagers will be left to machine-made art.

Giovanni's problems are world problems, but happily he does not know it. He is a victim of technological unemployment, the vacuum tube and Ben Bernie.

SUNDAY Jersey is working—alive with Indian summer holiday drivers, apparently most of them out to verify, if possible, the current motor car makers' claims about acceleration and speed. In the main the motors seem to make good, but happily the brakes are even better.

Up hill and down dale, we come presently to Schooley's Mountain, to be remembered for the moment as that remote refuge where the late and lamented J. D. Williams spent his last winter of discontented ambition.

This is old William Penn territory and the coloration of Pennsylvania Dutch lies over the landscape as conspicuous as the autumn reds. Schooley's Mountain seems to be populated most by the Swackhammer family. "As thick as Swackhammers on Schooley's Mountain" would do for a line in somebody's act.

Anyway, this lush countryside makes one feel that it would be better to be a Swackhammer on Schooley's Mountain than a lamp post on Broadway. Out here if you're a Swackhammer you're somebody—otherwise not.

THE rich and peaceful countryside of Pennsylvania, orderly farms with great stone houses and barns, bright with whitewash and paint against the greens and browns of well kept fields, rolls past.

The country folk are luxuriating in the delights of hog killing time, with new made headcheese, scrapple redolent with Dutch spicing, sausage, the new kraut, the first batch of mincement. Meanwhile the curse of imitation is upon the taverns, hostelries and restaurants that bid for the wayfarer's patronage with canned caviar, homesick osyters and travel-worn lobsters, all in imitation of the metropolitan hotels' imitations of Continental menus. This country just now needs a new declaration of independence, a reassertion of indigenous cuisine—no, not cuisine, just local produce presented in the manner of the soil from which it is produced.

Double bills, if one may judge by fleeting glimpses of lobbies, seem settled standard policy—standard double billing, a good one and another one not so good.

Showmen hereabouts with stage facilities are all agog over Major Bowes' attraction, anxious to book it and screaming aloud the while that his booking office is operated by the toughest, etc., that it has been their pleasure to exchange telegrams with. It seems that the Major is asking them one and all five hundred dollars a day and a fifty-fifty split, one day or a week, and no concessions, whatsoever, ever. The Western Union's famous Communications Code of Decency is being strained to the limit.

UP-GRADE through the Cumberlands and Maryland fried chicken. At every turn one discovers that "Mutiny on the Bounty" is coming this way. M-G-M has posted the paper, giving the local showmen permission to snipe it with their playdates. The sniping has been most enthusiastic.

This is the old National Pike, an original piece of boondoggling by the late Henry Clay, better known now as a cigar than a statesman. If one may credit the wayside traditions repeated by the greybeards who loaf about the old toll house museums, Mr. Clay was of the earth earthy.

Speaking of boondoggling and road making—with engineers running around to find geographical pigeonholes for the special and favored classification of "farm-to-market" highways, brings to mind the fitness of suggesting a pike in Pennsylvania from Pottsville to Chamberburg, and another from the town of Pancake, Ohio, to the village of Coffee Pot, Ind. If you are in one place you are sure to want to be in the other.

OUT here the first-runs are doing well on the better product, surviving on the mediocre. Meanwhile the box office curves of the second and third-runs almost precisely follows the waves of disbursement of relief and employment relief work funds.

Those who have quarters seem to have them most of the time, but the people with dimes have them only as the largess of the New Deal is dealt out to them. When they have a dime they go to a show, which is possibly one of the reasons that they never get a quarter.

Ahead is the big broad level land of the Hoosiers, the Indiana of corn literature and politics.

SMPE Spring Meeting Set for April 27-30

The Society of Motion Picture Engineers has announced it will hold its Spring convention April 27-30, inclusive, at the Edgewater Beach Hotel in Chicago.

COMMUNISTS CHARGE FILM THEFT; U.S.S.R. TO BUY ALL EQUIPMENT HERE

Communists at Kenosha Charge Theft of Print, Attack by Legion Officer; Demand Policewoman Censor Resign

Opposition to the showing of Soviet propaganda films in the United States flared into open warfare in Kenosha, Wis., last week when Communists and local patriotic and civic forces came to grips, with the aftermath that Communist sponsors of an engagement of "Chapayev," Russian film, are demanding prosecution of well known Kenoshans for "stealing" the print.

This was the first instance of such action in the widespread opposition by patriotic groups to the dissemination of Soviet propaganda in this country, and follows closely on the ban of "The Youth of Maxim" by police and court order in Detroit.

"Chapayev" was the first Soviet film advertised for general exhibition in Kenosha, under auspices of the Communists, who number about 150 in a city of 50,000 population. The scheduled showing was in charge of J. C. Blair, Communist leader, who was to open a two-day run at the Cameo, small neighborhood house, and had sold about 200 tickets in advance at 25 cents admission.

Legion Asks Advance Screening

At the request of representative members of the American Legion post, Policewoman Beulah McNeil, who acts as the local film censor, asked for a screening for a committee. Mr. Blair consented, and Policewoman McNeil named Mrs. George Cook, the Parent-Teacher reviewer, and the district attorney, John P. McEvoy, as the others interested in the preview. However, a delegation of about 30, including those mentioned, were on hand at the scheduled time.

Mr. Blair then asked the district attorney if it was compulsory to hold the screening under the law. Mr. McEvoy replied there was no law compelling the special showing, whereupon Mr. Blair called it off. After some argument between the opposing committees, the district attorney left the theatre.

Mr. Blair and other members of his committee then discovered that the print of the film was missing, and he rushed out and accused several members of the American Legion delegation, who were still outside the theatre, of appropriating the print. Mr. Blair charged that one of them, whom he named as John D. Alexander, a national guard colonel, seized a member of the Reds' group and shook him, then all left. The film never was recovered.

Communists Demand Warrants

Later a committee of Communists appeared at the office of District Attorney McEvoy and demanded two warrants, one charging Colonel Alexander with assault, and the other for the Rev. Paul Chropuvka, former national chaplain of the Forty and Eight, social organization affiliated with the Legion, and a Lutheran church minister, whom they accused of "stealing" the film.

When, however, the district attorney called in the Reverend Chropuvka and six others for questioning, Mr. Blair was unable to identify any one of them as having taken the print. He said "there must have been some mistake." Whereupon the former national chaplain threatened his Communist accusers with prosecution for malicious libel, and added that if his congregation heard he was involved in anything like this he might be unfrocked. The district attorney told Mr. Blair and his committee to return that afternoon as at the moment he was questioning witnesses in a murder trial. The men never returned for any warrants, Mr. McEvoy said.

Demand Policewoman Resign

The same committee of Reds headed by Mr. Blair appeared before the city council at the next meeting, demanding that the council ask the resignation of the policewoman. The council referred the committee to the police and fire commission, with no recommendation.

Organized labor in Kenosha, affiliated with the American Federation of Labor, condemned the local Communist group for its propaganda activities, and Felix Olkives, president of the Kenosha Trades and Labor Council, the central labor group, said his organization would have nothing to do with them.

The Reds, however, are seeking to make an issue of "Fascism" out of the incident, and in New York, Vladimir I. Verlinsky, president of Amkino, which is distributing "Chapayev" nationally in this country, commented, "Such action is unheard of; I thought such a thing could happen only in Germany."

The print of "Chapayev" was obtained from Sam Handelsman, Chicago distributor. Mr. Handelsman was in New York last weekend conferring with Mr. Verlinsky regarding the missing print.

Mr. Verlinsky said that while the print of "The Youth of Maxim," confiscated by the police censor in Detroit, had not as yet been returned, he believed it would be.

Shown at Revolution Observance

That the propaganda films of the Soviets are linked directly with the Reds' subversive activity in the United States was demonstrated when "Patriots," "Spies" and other pictures from the Soviet studios were being shown late this week as part of the celebration commemorating the eighteenth anniversary of the Russian revolution, held in several large cities under auspices of the Communist Party of America.

This coincided with a nationwide student "peace strike" movement on November 8th, promoted by college faculty and student elements which have been protesting certain films to which they object as anti-Communist, pro-war and anti-labor. The agitation against American-made films is scheduled for discussion at the Third Congress of the American League Against War and Fascism to be held in Cleveland January 3 to 5. The League has been acting as the spearhead in the war declared by Communists and pacifists on most of the news reels and a number of feature films.

Film production in the Soviet Union and England is to be discussed by Miss Evelyn Gerstein, New York film editor for the Boston *Evening Transcript*, at the Abundance House, New York, Friday night. The lecture is sponsored by the New Film Alliance, Inc.

Her talk is to be accompanied by the initial public screening of several reels of film taken in the Soviet Union by William Halsted, mainly concerned with the motion picture and theatre industries there.

Miss Gerstein recently returned from abroad where she made a study of production conditions. While in Moscow she spoke on films in a nationwide broadcast.

$100,000 Initial Order for Printing and Laboratory Apparatus, Cameras and Projectors Placed; 30 to 60 Day Payment

Convinced that American motion picture equipment is superior to any other, the Russian film industry, comprising 19 studios, has decided to purchase all such equipment in this country hereafter, and initial orders totaling more than $100,000 already have been placed and will be shipped shortly to the Union of Soviet Socialist Republics.

These disclosures were made by Vladimir I. Verlinsky, president of Amkino, on arrival in Hollywood late this week to complete final details of the shipments. While there he will also extend invitations to laboratory and sound technicians on behalf of the Russian government for work in the Soviet union.

Chiefly Laboratory Equipment

While in the past the Soviet film trust purchased the bulk of its equipment in Europe, chiefly in Germany and, more importantly and recently, in France, the trip made here last summer by officials of the Soviet central film office, headed by Boris Z. Shumiatsky, influenced them to make all future purchases in this country, said Mr. Verlinsky.

The order consists chiefly of equipment for printing and other laboratory work, with the aim of improving methods and stepping up the output of the Russian laboratories, Mr. Verlinsky said, pointing out that the studios there lead in the number of prints turned out. He said that the Soviet studios made 900 positive prints on "Peasants," for distribution in that country alone, and that a commensurate number of prints has been placed in circulation on other recent films.

Payment in 30 to 60 Days

The equipment purchased includes Moviolas for print editing, rear projection machines supplied by Trans-Lux, Bell and Howell 16 mm. and 35 mm. cameras and projectors, and other special laboratory equipment. Mr. Verlinsky said the Russian government is seeking no credit and the terms approximate cash, payment being made in 30 to 60 days.

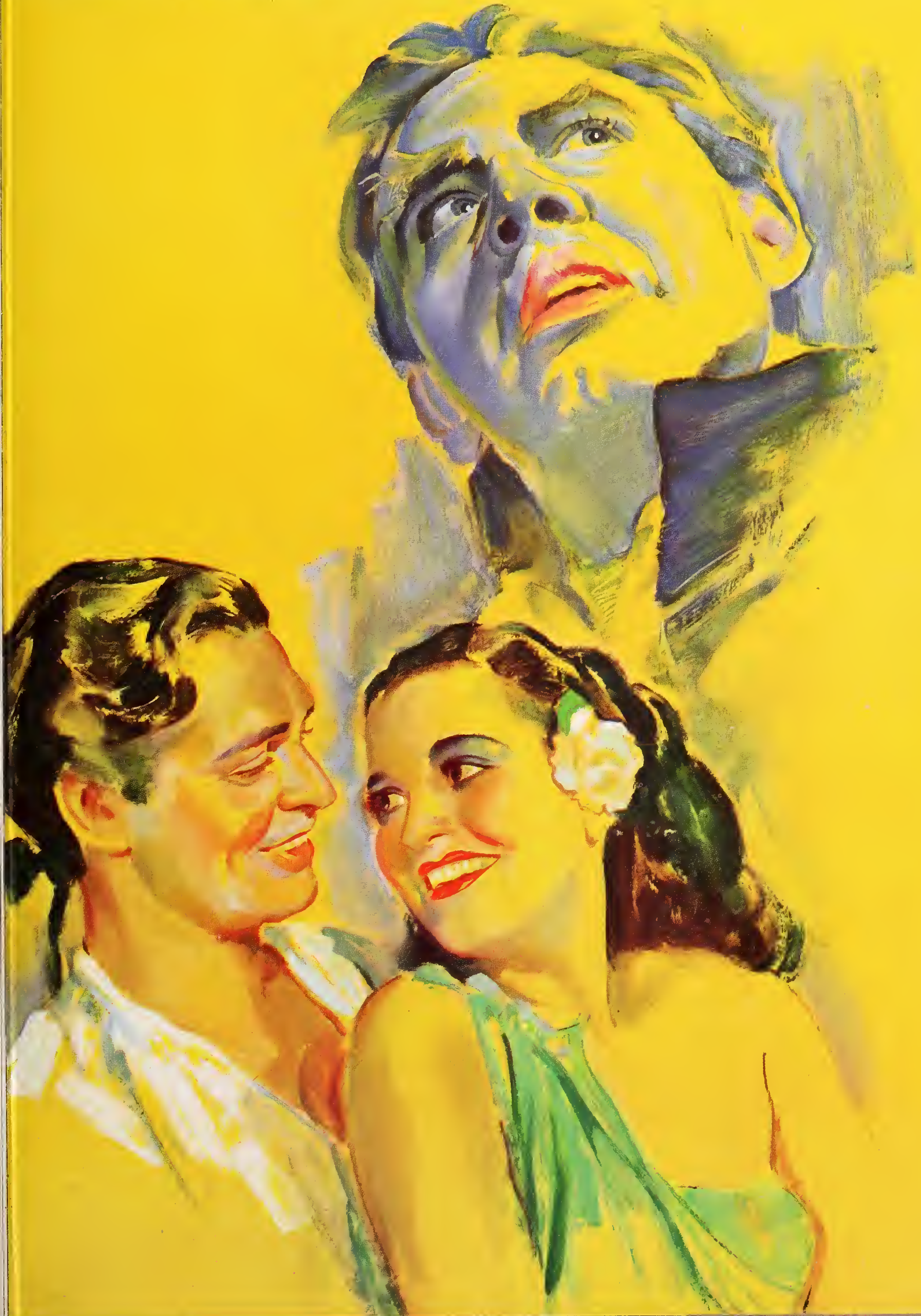
While Amkino, the distributing agency in this country, is entirely independent of the Soviets, Mr. Verlinsky said, at the same time he acts as the Russian film trust's purchasing agent here, representing Soyuskino Export of Moscow and being compensated on the basis of a percentage of the orders placed.

Mr. Verlinsky said the number of technicians to be invited to the Soviet studios is as yet indefinite. He expected to remain in Hollywood a week.

Universal Party December 7

The Universal Club of New York will hold its annual ball, this time to be known as "A Night in Old Kentucky," at the Hotel Astor December 7.

The Mightiest Motion Picture—



2 MILLION DOLLARS to produce the film SENSATION of the CENTURY!

$250,000 to ADVERTISE IT!

Billboards!
Magazines!
Newspapers!

Setting a new high mark in merchandising. Billboards everywhere. Posting in 1,500 cities. Advertising in 44 great national magazines with 38,000,000 circulation. And a big newspaper campaign!

FACTS

Two years in the making . . . Produced by Metro-Goldwyn-Mayer at a cost in excess of two millions of dollars.

The good ships "Bounty" and "Pandora" rebuilt from original plans loaned by the British Admiralty.

On Catalina Island, picturesque Portsmouth Harbor duplicated exactly as it was in 1787 when the "Bounty" sailed.

A complete M-G-M production unit sent 14,000 miles to tropic waters to film scenes in the actual locale. Six villages erected; 5,000 natives appearing in the Tahitian scenes.

Nearly 25,000,000 have read the famous best-seller by Charles Nordhoff and James Norman Hall . . . Now you see it on the screen in all its thrilling reality.

Mutiny ON THE Bounty

Charles **LAUGHTON**
Clark **GABLE**
Franchot **TONE**

Based on the famous best-seller by Charles Nordhoff and James Norman Hall.

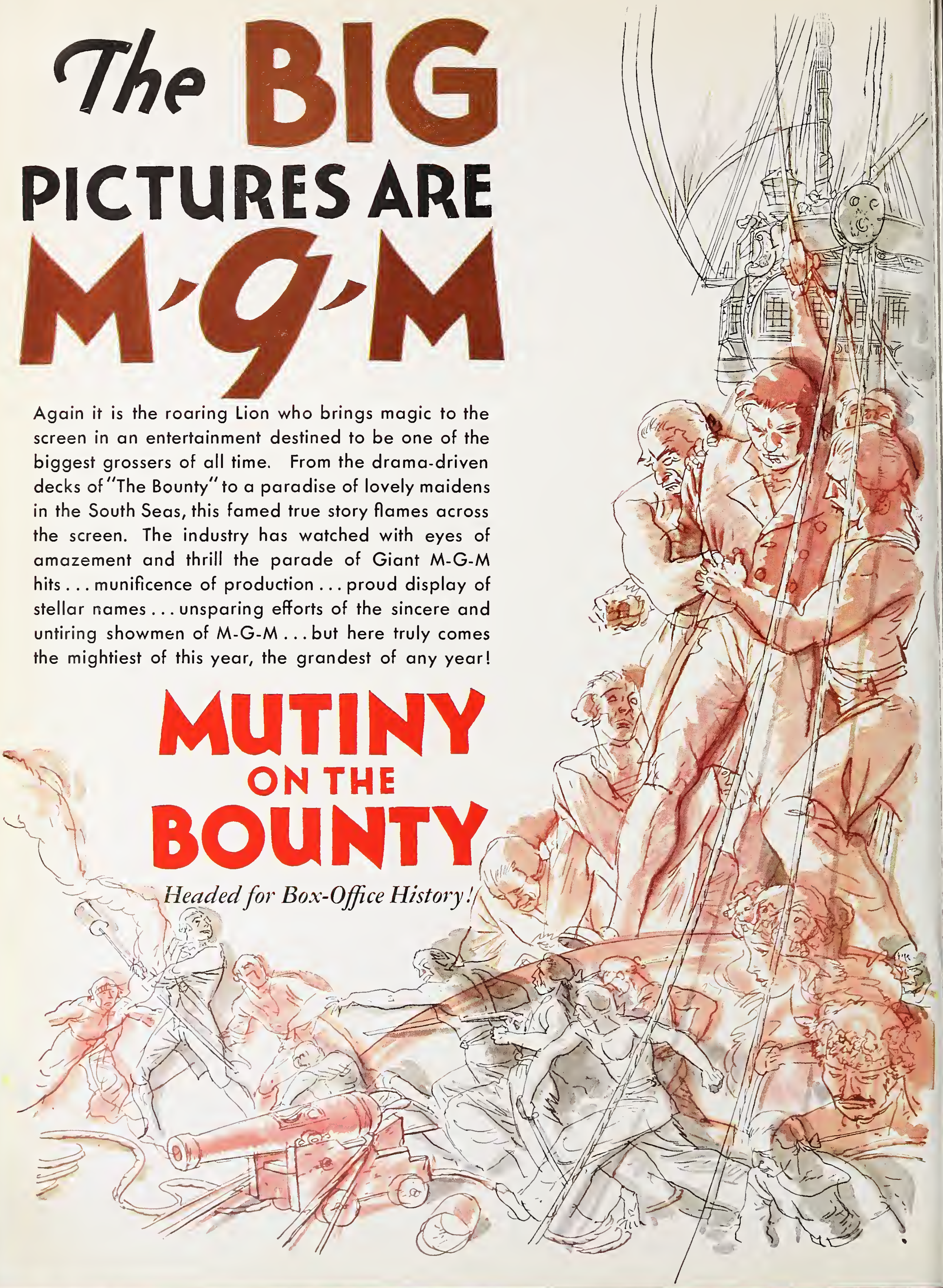
Herbert Mundin • Eddie Quillan
Dudley Digges • Donald Crisp
A FRANK LLOYD Production
Albert Lewin, *Associate Producer*

The BIG PICTURES ARE M-G-M

Again it is the roaring Lion who brings magic to the screen in an entertainment destined to be one of the biggest grossers of all time. From the drama-driven decks of "The Bounty" to a paradise of lovely maidens in the South Seas, this famed true story flames across the screen. The industry has watched with eyes of amazement and thrill the parade of Giant M-G-M hits . . . munificence of production . . . proud display of stellar names . . . unsparing efforts of the sincere and untiring showmen of M-G-M . . . but here truly comes the mightiest of this year, the grandest of any year!

MUTINY ON THE BOUNTY

Headed for Box-Office History!



NEW COMPANY GETS OPTION TO BUY UNIVERSAL PICTURES FOR $5,500,000

Standard Capital Co. and Group Headed by Charles R. Rogers Obtain Three Months' Option in Return for $750,000 Loan

Standard Capital Company, a New York investment company, and a group headed by Charles R. Rogers, producer, have acquired a three-months option to purchase Universal Pictures for $5,500,000, subject to outstanding indebtedness, in return for a loan to the corporation of $750,000.

The arrangement, completed in Hollywood last Friday, provides that if the option is exercised, a down payment of $1,500,000 in cash will be made, the remaining $4,000,000 to be payable in annual installments of $500,000 over a period of eight years. It is understood the prospective purchasers have agreed to pay off the outstanding debts, which are close to $2,000,000, the largest of which is a $1,000,000 mortgage held by Consolidated Film Laboratories on Universal studio property.

An integral part of the new financing is a new company, Standard Productions, Inc., headed by Mr. Rogers, which will make some forthcoming product for Universal.

Cowdin Enters Film Field

The official announcement in Hollywood over the weekend said merely that the two groups had made a deal to finance Universal's current production program, and added that "further developments in connection with the future policy of the company will be announced at an early date."

The option signalizes the entrance of J. Cheever Cowdin, president of Standard, in the motion picture field. The company was formed in Delaware January 15, this year, and the three voting trustees are George N. Armsby, Mr. Cowdin and Lawrence W. Fox, Jr., the last-named of Los Angeles. Capitalization was placed at $1,600,000. The company opened offices last summer at 30 Rockefeller Plaza, New York, and announced it was prepared to finance motion picture producers.

With financing obtained, Universal immediately proceeded to fix budgets on forthcoming pictures and prepared to start active production. In the group are "Sutter's Gold," "Showboat" and "Spinster's Dinner."

Rumors of impending mergers or of a sale of Universal to various companies and individuals had been bandied about for weeks.

First Preferred Unchanged

The option is to purchase the majority holdings of the common stock, but the first preferred will remain unchanged, it is understood. The stock is closely held by a few individuals and is controlled by Carl Laemmle, Sr., who reported holdings to the Securities and Exchange Commission last February as follows: 1,115 shares of first preferred; 15,702 shares of second preferred; 7,016 common shares, 58,692 voting trust certificates and 120,126 voting first certificates of common stock, as of November 30, 1934.

The new groups would seek to retain Mr. Laemmle as chairman of the board, should he choose to accept.

Mr. Rogers has two pictures to make for Paramount before his contract expires, and it is reported he is seeking a release from that commitment.

Universal Productions Chartered

Universal Productions, Inc., a wholly-controlled subsidiary of Universal Pictures Corporation, was chartered last Thursday in Delaware with 100 shares of no-par capital stock. Mr. Rogers will be the producing head of all pictures made by the new company.

It was emphasized in high quarters that competent Universal employees who have "delivered" will not in any way be affected by the new arrangement.

Mr. Armsby and Mr. Cowdin were formerly chairman and vice-president, respectively, of Bancamerica-Blair Corporation. Mr. Cowdin formerly was closely associated with E. A. Pierce and Company of 40 Wall street, New York, and is a director in a number of aeronautical corporations.

Mr. Armsby, also of 40 Wall street, is a director of 27 corporations, including those in which Mr. Cowdin is listed as a director. Mr. Armsby also is a member of the board of Radio-Keith-Orpheum Corporation and of the Capitol Theatre Corporation.

What effect Standard's entrance into Universal will have on its other motion picture interests remains to be decided. Word comes from Hollywood that Mr. Cowdin and Mr. Fox are silent partners in Western Pictures Corporation, which finances Harry Sherman Productions, releasing through Paramount, and that Western is planning a large development of independent producers with a major release.

Organization Intact

Willard McKay, Universal attorney, said that pending exercise of the option, Standard will not be represented in Universal personnel, and the New York organization is expected to remain intact under administration of R. H. Cochrane.

Denying reports that the option already had been exercised, Mr. McKay said on Wednesday that it will be a month or more before Standard completes its examination of Universal's books and that no provision as yet has been made for Mr. Rogers to start activity on the Universal lot. The terms and the option provide that before it can be exercised a substantial amount must be deposited with Mr. Laemmle and that notice must be filed directly with Mr. McKay.

Mr. McKay, who figured in the Hollywood conference, returned to New York on Wednesday, when Mr. Cowdin also returned.

James R. Grainger, Universal general sales manager, returned early this week from a four-months' trip in which he covered most of the company's exchanges, besides a week's stay at the studio.

J. Cheever Cowdin, President of Standard, and Geo. N. Armsby, Trustee, Formerly Bancamerica-Blair Executives

"Throughout the country I found conditions more encouraging than on my last trip," he said. "The better feeling and the encouraging outlook are reflected in Universal sales, which are several hundred contracts ahead of last year at the same time."

Universal's sales progress is indicated in the fact that 7,600 exhibitor contracts have been signed to date.

Chicago Circuits Extending "Screeno" to Other Houses

"Screeno" as a box office stimulant at the Balaban and Katz theatres evidently continues to hold well, resulting in the circuit extending the practice to other theatres in Chicago and to its affiliated Publix Great States Theatres, contrary to a Chicago dispatch, appearing in the HERALD on November 2nd, in which it was reported that B & K's experience with the device might cause the circuit to abandon the idea.

Too, Chicago's Essaness Circuit has altered its contracts with Screeno Amusements, franchise holders in that city, whereby the game, weekly heretofore at the Sheridan, Buckingham and Embassy, will be extended from two to four nights a week.

Celebrity Announces New Feature Series

Celebrity Productions, Inc., has announced that in addition to the present series of "Powers ComiColor Cartoons" which it releases, in the future it will also distribute a group of features on the independent market. These will be known as "Celebrity Productions" and the first two, to be released shortly are "Kiss Me Goodbye" and "For Love of You."

Waxman Shows "Tunnel" Under the Hudson

A. P. Waxman was host to a large group of "sand hogs," engineers, science editors and others, including Colonel Charles S. Gleim, engineer in charge of construction in the Midtown Tunnel in New York, Monday afternoon at a screening of "Transatlantic Tunnel" under the river.

Big Feature Corp. Appointments

Sol Greenberg has resigned as office manager of the Indianapolis office of the Big Feature Rights Corporation and has been succeeded by Joseph W. Bohn. Frank Decker has also been appointed special representative of the company working out of Indianapolis and Sam Haber salesman for Western Kentucky and Tennessee.

PARAMOUNT PARTNERS CONTINUE OPERATION

Trendle and Hoblitzelle Contracts Determined; Trustees Write Final Receiver Data

Determination of the basis for continuing arrangements with important theatre operating partners was made this week by Paramount's corporate officers in New York, in the cases of George Trendle, A. H. Blank and Karl Hoblitzelle, and involving several dozen theatres. Mr. Blank's contract was extended to December 1 and the new deal with Mr. Trendle is for 18 months, with renewal options.

And as Adolph Zukor, Charles D. Hilles, Eugene Leake and Charles Richardson set out to write, on court order, their final report as trustees and receivers, the management itself was planning to transport all home office sales executives and the 11 district field managers to Los Angeles next month to take up problems of the season to date and policies that are to be followed.

There were a few unimportant arguments in court over claims under the reorganization.

Patterson Leaves Trendle

At the request of George W. Trendle, president of United Detroit Theatres Corporation, which Mr. Trendle conducts as a Paramount operating partner, Willard C. Patterson was brought into the operation two years ago during the period of reorganization. This reorganization now being completed, the operation will be handled in the future exclusively by Mr. Trendle. Mr. Patterson, at his request, has been granted a three months' vacation and at its expiration he is to be reassigned by Paramount, with which Mr. Patterson holds a contract that still has some time to go.

Hoblitzelle, Blank Continue

At the same time agreements were reached to continue Karl Hoblitzelle and A. H. Blank as Paramount theatre operating partners, Mr. Hoblitzelle in Texas and the Southwest, and Mr. Blank in western Illinois and Iowa. Mr. Blank will visit Paramount's New York offices next week for the negotiations. Mr. Hoblitzelle is already in Manhattan.

There still are some minor contractual details to be handled in the three cases before complete arrangements will be made known. They are the last operating contracts to expire at this time, and have been in force under a 30-day extension. The Wilby-Kincey and Lucas and Jenkins partnership contracts had been renewed to July 1, 1936, while the Hamm and Charles arrangement in Minnesota was relinquished.

Court Orders Receivers' Report

In ordering the final report of their activities in connection with and subsequent to Paramount's reorganization, Federal Judge Alfred C. Coxe, in New York, limited the expenses for the preparation by the receivers of the accountings to $5,000 and indicated that he excepts from writing reports on the undisposed of claims and causes of action expressly reserved to Mr. Hilles and Mr. Leake for further action.

In the matter of disputed claims, Judge Coxe ended the move of Jacob J. Lesser to obtain a reargument on his claim for $75,000 in connection with his work on the reorganization. Judge Coxe previously had disallowed Mr. Lesser's claim in entirety and this week refused to grant the requested rehearing.

An agreement between Paramount and Joseph H. Cooper, theatre operating partner in the southwest, which reduces Mr. Cooper's claim of $79,891 which was filed against Paramount during the company's bankruptcy proceedings, to $69,000 and allows the claim for that amount has been approved by Federal Judge Coxe.

Zukor Gets Appeal On His Income Tax

Deficiency taxes amounting to $207,580, and assessed by the Commissioner of Internal Revenue in Washington, against the 1931 income of Adolph Zukor were disposed of late last week by the United States Board of Tax Appeals in a decision holding that the compensation in addition to Mr. Zukor's salary from Paramount Publix for 1929 was not turned over to him until 1932 and therefore should not be taxed in his 1931 account.

Under his contract with Paramount, the board found, Mr. Zukor was to receive $2,500 a week and seven and one-half per cent of the net earnings of the corporation. The salary item, however, was not involved in the controversy. The contract also provided that the additional compensation was to be held by the trustees "until December 31, two years subsequent to the expiration of such calendar year."

The practice, however, was not to turn the compensation over to Mr. Zukor until after the end of the second succeeding year.

Mr. Zukor's compensation, addition to his salary, consisted for 1928 of $7.73 in cash and 4,597 shares of stock with a fair market value on Dec. 31, 1928, of $52.726 per share, but on January 2, 1931, when it was turned over to him, of but $39.50 per share. The total of $181,589.23 was included in the 1931 return.

For 1929, Mr. Zukor received $28,940 in cash and 14,000 shares of stock valued in April, 1930, at $52 per share, but on Jan. 6, 1932, at but $7. The stock and cash turned over to the trustee in 1930 totaled $728,000 but amounted to only $126,940 in 1932. It was this latter amount which was held by the board not to have been received until 1932 and so not taxable in the return of the previous year.

Exhibitors Lose "Top Hat" Fight

RKO won an important decision, first of its kind in the controversy, in common pleas court of Cuyahoga County, Ohio, last week, when Judge Lee C. Skeel denied to exhibitors in four separate suits, their petitions to demand delivery of "Top Hat" under the terms of their 1934-1935 RKO contracts. Jerome Friedlander, counsel for the independents, indicated there will be no appeal.

Judge Skeel dismissed the petitions upon the determination that the subject matter was not included within the time designated by the contracts and entered final judgment in behalf of RKO on the merits of the case after full trial lasting two and a half days.

"Top Hat," in the opinion of Judge Skeel, is a 1935-36 feature picture by reason of its production number and also its national release date, it having previously been agreed that the motion picture season opens officially on September 1st. "Top Hat" was released September 6th.

Plaintiffs seeking delivery of the picture on last year's contract were the Broadvue, Cedar Lee, Doan and Ridge, all of Cleveland. Each type of '34-'35 contract was represented by the plaintiffs, so that the decision covers conditions contained in all types of RKO contracts for the 1934-35 season.

Dismissal of the Ridge theatre petition was ordered at the close of the plaintiff's case upon the theory that its owner, Herman Smith, had contracted for the entire RKO 1934-35 product without naming stars or titles.

The Cedar Lee contract involved a split first subsequent run contract, definitely excluding "Roberta." The Doan theatre involved also a first subsequent run split contract with other stipulations regarding "Roberta." The Broadvue had a second run subsequent run split contract. The Ridge had a 100 per cent product deal.

It was the contention of the exhibitors that their contracts included an Astaire-Rogers feature picture to follow "The Gay Divorcee," designated on their contracts as "Number Two Astaire-Rogers"—"Radio City Revels." This picture was not produced. However, "Top Hat" was produced. It was the claim of the plaintiffs that although there was a change of story, they were entitled to the "Number Two Astaire-Rogers" picture regardless of story or previously announced title.

Confining the case to discussion of contracts, Judge Skeel ruled that "Top Hat" is a '35-'36 feature picture and therefore is in no way affected by any of the terms of the '34-'35 contract.

RKO was represented by Thomas Kirby and G. H. P. Lacey of Squire, Sanders and Dempsey, Cleveland, and by William S. Savage of the RKO legal staff.

Cleveland exhibitors were represented by Mr. Friedlander, Ernest Schwartz and Isaac Koperlik, of Cleveland.

Sonotone Shows Net Profit

Reports of the Sonotone Corporation and of the Sonotone Credit Corporation for eight months ending August 31, indicate a net profit of $70,000 after depreciation, federal taxes and other charges. The net sales totaled $1,109,992.

EQUITY PROTESTS WPA'S THEATRE PROJECTS AS DIRECT COMPETITION

Association Endorses Tryouts in New York Area But Not in Manhattan; Producers' Director Sees Exhibitors Affected

Chicago Exhibitors Prepare to Protect Their Investments; 25 to 50 Cents To Be the Chief Admission Prices Throughout

The Government's Works Progress Administration theatre projects will be in direct competition with established theatres, Actors Equity Association declared this week. The Association, while endorsing the plan for a tryout of potentially commercial plays in the New York region, specified that none of these must be in Manhattan, where they would compete with Broadway legitimate houses.

The scale of 25 cents to $1 top set by Elmer Rice, regional director of the theatre project, with the tariff as low as 15 cents for some of the experimental plays, was seen by the legitimate managers, however, as offering more serious opposition to Broadway's motion picture theatres.

Dr. Henry Moskowitz, executive director of the League of New York Theatres, the manager-producer group, while emphasizing that private producers were vigorously opposed to anything smacking of Governmental competition, believed the plan to charge admissions would cause little trouble for the legitimate theatre.

"It will more nearly compete with the motion picture theatres," he said.

Chicago Exhibitors on Guard

In Chicago, although no projects have been definitely announced by the WPA, film theatre executives are conferring to safeguard their investments. Their understanding is that the shows, or many of them, will be free. Jack Miller, head of the Chicago Exhibitors Association, is one of those active in behalf of exhibitors against the expected competition.

Both Equity and the American Federation of Actors, the vaudeville performers' union, have approved the proposed admission scale for New York, with the understanding that special arrangements be made for the unemployed and no charge at Civilian Conservation Corps camps. For school children the prices may be 10 to 25 cents.

25 to 50 Cents General

The general policy throughout the country, it was reported, will be to sell the greatest number of seats for 25 and 50 cents.

The Administration, with $10,000,000 at its disposal for theatre relief projects, thus at one stroke becomes the largest producer in history as well as the most formidable competitor to theatres.

Directors hope to ring up the curtain on their first productions by December 1 in New York, Chicago and Los Angeles, and it is expected that 5,000 will be employed in those three areas alone, 10,000 nationally.

Film producers see one possible benefit in the tryout theatre, saving them from large investments in determining a play's screen possibilities.

Whether members of Equity will support the project as endorsed by the Equity Council will be learned November 25th at a canvass meeting.

The Council, in giving its sanction, was guided by these suggestions of Mrs. Hallie Flanagan, federal theatre director: Tryout units are to be limited to three, only one in Manhattan; not more than 10 per cent of the casts are to be paid by the managers; tryout periods are to be limited to three weeks; control of the project, as all other units, is to be vested in a representative of the federal theatre director, and admissions are to be taken in through a bonded representative of the Federal Treasury.

GERMANY HAS OWN THEATRICAL PROJECT

Germany, too, appears to have its WPA theatrical project.

Hans Hinkel, the Nazi Commissar for Cultural Affairs, announced this week that the Reich Government was spending 12,000,000 marks yearly in subsidies to theatres. He cited this as proof of National Socialist (Nazi) encouragement of cultural activities, and contrasted it with the 220,000 marks that he said Prussia had spent in theatrical subsidies before the National Socialist regime came into power.

However, Commissar Hinkel did not mention the millions spent under the old regime by municipalities, which then provided their own subsidies, adds the New York "Times."

Though the Actors Forum, known as the militant "left wing" within Equity, has demanded prevailing Equity wages for the actors, the Equity Council made no decision on this point, and it was reported that the Government's security wage was regarded as satisfactory. In New York it is $103.40 monthly for actors, stage hands and other technicians, and $145 for directors and supervisors. In Chicago, Los Angeles and elsewhere the wage will be lower, with a "security wage" of $94 maximum.

Five projects calling for employment of between 1,000 and 1,500 have received the approval of the New York regional director.

First of these is "The Living Newspaper," a theatre sponsored by the New York Chapter of the Newspaper Guild, designed to present one-hour shows of dramatized news stories, employing 350 and under supervision of Richard Watts, Jr., film critic of the New York *Herald Tribune.*

A second unit, "The Negro Theatre," employing 250, will be sponsored by the New York Urban League for dramatic and musical productions in Harlem.

There will be two experimental theatres, to develop American writers and new production techniques. There is also a research and publicity project, to employ 350. Several other projects, including a dance unit, a Yiddish theatre and a second Negro theatre are being developed.

Existing drama activities under the WPA, which include a circus, marionette and other entertaiment units and about 25 dramatic and vaudeville units, will continue to function until the necessary changes can be effected.

Six units are being formed under the direction of Eddie Dowling, stage and screen actor, who is national director of the musical comedy, variety and vaudeville branches of the WPA project. These groups will play one-night stands in cities of 250,000 or less. It is expected that 1,200 persons will be employed in Mr. Dowling's organization and the productions will start in six weeks. Admission will be below a dollar.

Mr. Dowling, incidentally, is credited with suggesting the Federal Theatre Project, since shortly after the inauguration of President Roosevelt he launched a campaign for federal stage relief.

Mr. Rice said it was the intention to make all the projects self sustaining, and as soon as any of them become permanent, the prevailing, or union, wages will be instituted.

If the Forum policies win at the November 25th meeting, Frank Gillmore, president of Equity, and Paul Dullzell, executive secretary and treasurer, have announced they will resign.

The Forum denied it had obtained legislation by the "stampede method," as Mr. Gillmore had charged.

There are many other caustic critics of the federal project among legitimate producers, managers and actors. Eve Le Gallienne, founder of the Civic Repertory theatre, called it "downright bad theatre." John Golden, producer, while accepting a place on the national advisory committee tendered by Mrs. Flanagan, questioned the methods by which the project was to achieve its goal.

Thousands are attending free performances of WPA indoor circuses in the New York area, and a move has been started by WPA officials and the American Federation of Actors to develop similar units throughout the country.

2,500 at First Opera

Opera, too, is being offered under WPA auspices, the first public performance—"Carmen"—drawing 2,500 to the Brooklyn Musuem last Saturday, and repeated Sunday in the Bronx.

In Los Angeles, Gilmor Brown, regional director, was organizing projects including traveling shows for California, Nevada, New Mexico, Colorado, Arizona and Utah. Admissions as low as 10 cents may be charged.

The dominance of "Little Theatre" representatives on the Chicago regional directorate, including Maurice Gnesin of the Goodman theatre, director, has provoked a protest by a local committee of profesionals to Harry Hopkins, relief administrator in Washington. K. Elmo Lowe of Cleveland is organizing the vaudeville project in Kentucky, Ohio and West Virginia.

The American Federation of Actors' "Save Vaudeville" campaign to restore stage shows in film theatres has been endorsed by mayors in a number of cities, among them New York, Bridgeport, Pittsburgh, Erie, Milwaukee and Boston. Erie has restored vaudeville; Pittsburgh and Minneapolis theatres have reinstated stage attractions. The Federation is sponsoring a benefit in New York November 10th. Horace McNab, former assistant publicist at Keith's Memorial in Boston and later publicity manager at the Majestic, is directing the campaign in New England.

KORDA WILL AID NEW HUNGARIAN COMPANY

Joint Production Aims at World Market; Studio Shots in London; First Film Set

by ENDRE HEVESI

Budapest Correspondent

A Hungarian company, under the guidance of Nicholas Horthy, Jr., eldest son of Hungary's Regent, has come to an agreement to found a Hungarian film company in cooperation with Alexander Korda's London Film Company. The new concern will be registered as Budapest Film, Ltd., with Nicholas Horthy, Jr., as president, and Lorant Goldschlaeger, a Hungarian banker living in London, Ernst Pathy and Count George Hessenstein on the board of directors.

The founders of Budapest Film, Ltd., wish to have a film producing company on the same high artistic level as Mr. Korda's London Film. They argue that as Mr. Korda, himself a Hungarian, made London the Hollywood of Europe, it would not be difficult to make Budapest a Hollywood of the Continent, the more so as film production is less expensive in Hungary than anywhere else in the world. A host of foreign film producers have come to Hungary in the last few years for outdoor shots of their films, both for the considerable economies thus made and because they have found Hungary's country scenery eminently suitable. Parts of "Bulba Taras", for instance, a French-English production directed by Granovsky, have been shot on the Hortobagy, Hungary's vast steppe which greatly resembles the endless Russian steppes.

Budapest Film, Ltd., will produce chiefly for export, a great change in the Hungarian industry, which hitherto has produced Hungarian pictures for local releases only and a small number of German talkers for export. The new company plans to produce English sound pictures as well as Hungarian and thus invade the markets of the world.

Studio Shots in London

"After weeks of discussion I finally agreed with Mr. Korda that he should produce jointly with the Budapest Film Company, the English and Hungarian version of 'Tragedy of Man," said Mr. Horthy, Jr. "Sixty per cent of the outdoor shots would be done in Hungary, but the studio shots have to be made in London as we have not yet a studio big enough and technically perfect enough. Mr. Korda agreed to start work in a year, and it has been proposed to spend 250,000 pounds sterling on production."

"Tragedy of Man," one of the pearls of world literature, has fired many a screen manager's imagination because of its film possibilities. But though the play frequently figures on the program of the Budapest National theatre and has been translated into German and performed at the Vienna Burgtheatre with enormous success, so far no film company on the Continent seems to have had capital enough to make an ambitious picture of the masterpiece.

It is the work of Imre Madach, written between 1850 and 1860, and only now, 75 years later, has it started to conquer the world, though critics compare it with Goethe's "Faust." Its chief characters are Adam, Eve and Lucifer. Eve eats the apple and she and Adam are driven out of Paradise. Lucifer wants to show them the futility of human life and happiness, and leads them through scenes in Egypt, Athens, Rome, in Byzantium at the time of Crusades. He takes them to the Court of Hapsburgs, to industrial London, to the Paris of the French Revolution, to the Utopians, to the bleak world of the Eskimos. He shows them the stupidity and vileness of the masses who sneer at the liberating ideas of great men. Adam disillusioned, is on the verge of committing suicide, when his faith is renewed by God's voice, uttering the moral of the play, contained in its last word: "I toldst thou man: strive and believe!"

Laughton as Lucifer

It has been announced in a Budapest publication that "Tragedy of Man" will be produced in three versions: English, French and Hungarian. According to this paper the casting already has been settled. Charles Laughton will be the English Lucifer and Harry Baur the Satan of the French version. Leslie Howard and Merle Oberon are supposed to play the Adam and Eve roles in the English version, Charles Boyer and Annabella in the French version.

The new film company also wants to build a new, modern, technically perfect studio, much on the same lines as that of Korda. The Hungarian film industry has grown beyond the possibilities given by its two studios, the estate-owned Hunnia and the recently added Filmiroda. If Budapest Film, Ltd., carries out its plan of building the new studio, this not only will help foreign producers to make pictures less expensively, but, through sound competition, will give a chance to Hungarian producers as well.

Marlene Dietrich Offered Highest Salary by Korda

What is said to be the highest salary ever paid a Hollywood actress to appear in an English film is reported by the Hearst newspapers to have been offered Marlene Dietrich by Alexander Korda for her services in a film he will make at his London studios. It is reported that agreements have already been drawn up between Korda and Harry Edington, Miss Dietrich's manager in Hollywood, whereby the star would receive $300,000 plus the foreign income tax, for her services. All that is delaying the signing of the agreement, it was said, is the lack of a proper vehicle for the star.

Westcott Death Brings a Ban on Star Polo Playing

Polo playing by players under contract, particularly while they are engaged in active production, is to be barred by major studios in Hollywood in the future, it is reported. The recent death of Gordon Westcott, who suffered a fatal skull fracture when thrown in a game last week, has brought about the decision of the studios.

Warner Brothers have five players under contract who are prominent in Hollywood polo circles and RKO Radio two, but there are approximately fifty members of the film colony who are actively engaged in the sport, including Jean Muir, who was said to be contemplating organizing a girl's team.

Accidents have been frequent on Hollywood polo fields during the past, but the death of Westcott is the first fatality. Hal Roach, Aiden Roark of Twentieth Century-Fox, Guinn Williams and Walt Disney, are among the few polo players in Hollywood who have received recognition by the National Polo Association, and who have been honored with handicaps, have all suffered injuries in the past that were of serious nature, and it is the result of these past accidents and of the recent fatal one that the studios are prohibiting their contract players from indulging in the sport.

Westcott, who was 31 years old, was playing with the Metro-Goldwyn-Mayer team, opposing one led by Disney, when his horse fell on him, crushing him. He was rushed to a hospital where it was discovered his skull was fractured and he died without regaining consciousness.

His real name was Myrthus Hickman. He was born on a ranch near St. George, Utah. He first studied for the ministry at the State University but later enrolled at the School of Journalism, Columbia University, New York.

Westcott's first theatrical venture was eleven years ago, when he wrote a play produced by a stock company at Salt Lake City. Later he played stock in Los Angeles and then in New York and London stage productions, including "the Great Necker," "The House of Fear," "Hollywood Party" and "The Devil Passes."

His most recent pictures were "Two Fisted" and "This Is the Life." His other motion picture work included roles in "Fog Over 'Frisco," "Registered Nurse," "Convention City," "Voltaire," "Dark Hazard" and "Lily Turner."

First Division Almost Set On National Distribution

The nationalization of First Division Exchange's distribution will be completed in about two weeks when Harry Thomas and Al Friedlander return to New York from the present tour which they are now making of all key cities, it has been revealed.

Prior to its recent reorganization under Pathe, First Division distribution was carried on by its own sixteen exchanges. The arrangements now being effected by Mr. Thomas and Mr. Friedlander, however, will give the company outlets in thirty key cities.

THE Hollywood REPORTER

Vol. XXX, No. 1. Price 5c. TODAY'S FILM NEWS TODAY Monday, October 28, 1935

MGM 'MUTINY' A SMASH

Joy's Insured!

Lloyds of London has taken a gamble on Joy Hodges of Radio to the tune of $125,000, which is considered half of her earning power in three years. She can't marry, smoke or drink in that time.

'Bounty' Knockout, So Warners Plans 'Sea Hawk' Remake

To follow in the wake of MGM's "Mutiny on the Bounty," Warners will remake "The Sea Hawk," which like "Bounty" was directed by Frank Lloyd.

Sam Bischoff will produce it, but no director or cast has been arranged.

Spanish Financiers Bid F... sh Films

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FRONT PAGE NEWS!

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M-G-M's GIANT HIT is the TALK of the Industry

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This Review is continued on Next Page

Thalberg's Genius Tops One Of The Greatest Films Of All Time; B. O. Records Assured

Metro-Goldwyn-Mayer now comes to the front with one of the greatest pictures of all time in Irving Thalberg's production of "Mutiny On The Bounty." A picture that will definitely elevate the industry in every country of the world, and, one that is certain to establish new money records through massed attendance and long runs. Its importance far surpasses anything that has been made in years, made possible by the great faith of Thalberg in fine productions and the unlimited backing of this faith by Metro-Goldwyn-Mayer.

Twelve years ago Frank Lloyd compelled world-wide attention with his direction of "The Sea Hawk," accounted at the time a milestone in motion picture progress, now with his masterful direction of this great epic drama of the sea, the world has a chance to see what amazing progress has been made in the art of the screen and to witness the maturing of a great talent.

The picture-going public is not so easily startled as it was in 1923, but this masterpiece can scarcely fail to be a universal "must." There is little need to appraise its box office value. Such great pictures sell themselves. And "The Mutiny" has as many strong exploitation angles as a porcupine has quills. Few theater patrons will be willing to miss it.

Heavy Cost and Time Spent Justified

With the full resources of the Metro organization and the production genius of Thalberg behind him; with upwards of $1,800,000 spent and months and months of actual shooting, Lloyd justifies it all. The picture is long, running just over two hours. Much of it is desperately grim, brutal and violent. But it has the epic sweep of the sea itself, "the hurl and the heave and the crash of the combers wind-hounded," and it holds almost breathless interest through every one of its 12,000 feet.

The celebrated book and its sequel, "Men Against The Sea," of which this is a close picturization, is virtually a historical document, the re-creation of one of the most dramatic of all true sagas of the sea. The writing of this Nordhoff-Hall book, which has been read by millions, is itself a fascinating story.

The picture is divided into six strongly-contrasted episodes, not counting a brief prologue showing preparations in England for the Bounty's history-making voyage. First is the long voyage itself around Africa to the South Seas, its progress punctuated by animated maps. The little full-rigged frigate is on its way to gather 1,000 breadfruit plants in Tahiti and transplant them in the West Indies, a two-year job. She is in command of Captain William Bligh, a great seaman but a domineering and merciless master, taking sadistic pleasure in the torture of his men for slight or fancied infractions of his brutal orders.

This terrifying character is magnificently presented by Charles Laughton. Throughout "The Mutiny" he is every inch the mas-

(Continued on Page 3)

3-Game Laemmle

Carl Laemmle Jr. attended the UCLA-Oregon game with a portable radio. Watching this game, and getting the USC-California tussle, he became peeved because his outfit simultaneously wouldn't pick up the Notre Dame scrimmage.

Operators' Strike Closes 35 Indie Milwaukee Houses

Milwaukee. — Thirty-five theaters closed yesterday when projectionists walked out after being refused a 7½ percent wage increase.

Circuit houses are operating after reaching an agreement with the union.

Robbins Leaves MGM Music Dept.

Jack Robbins, who has been in charge of the music department at Metro-Goldwyn-Mayer and is the publisher of all the MGM tunes, is out at that plant, with no successor appointed to fill the vacancy.

The split does not hamper the publication of the MGM songs by the Robbins Music Corp.

Westcott Injured In Riviera Polo Match

Gordon Westcott was in the Santa Monica hospital last night with concussion of the brain, the result of an accident during a Riviera polo game. He was knocked from his pony when in collision with the pony being ridden by Walt Disney.

Swanson Back From N.Y.

H. N. Swanson returned Saturday from a two-week business trip to New York. While there, Red Book magazine signed a new contract with him to review the best picture of the month for it.

Buzzell Leaves Col.

Eddie Buzzell and Columbia have settled the director's contract by mutual agreement. Buzzell left yesterday by plane for New York.

Schenck, Jolson In

Joseph M. Schenck and Al Jolson arrived yesterday from the east on the Chief.

SMITH-ALLEN LTD. Distributors ... er A.S.C. . . NOW PHOTOGRAPHING "Drift Fence"—Paramount Negative by DUPONT REG. U.S. PAT. OFF.

'BOUNTY' MOST IMPORTANT PIC ACHIEVEMENT IN MANY YEARS

Lloyd's Direction, Cast Work Superb

(Continued from Page 1)

ter of men, with never a flicker of softening even at his final humiliation at the court-martial in England.

Next in command was Fletcher Christian, master's mate, now admirably brought to life by Clark Gable. This mate too was a great sailor and no weakling, trained to accept the harsh sea code of the period, a born leader. But he cannot stomach the increasing cruelties of his master. He warns of the smouldering resentment of the crew, semi-starved and overworked, only to be as harshly scorched 'as the lowest.

Thus the growing tension is built up through the months of the long voyage, to brood over the little ship like a black fog, till suddenly land is sighted. They have reached Tahiti. The first chapter is closed in the nick of time.

In a Paradise

They are in a paradise. The natives, under a friendly chief, welcome them with lavish hospitality. The hardships are forgotten in the protracted shore-leave allowed for the gathering of the plants. Only the mate is kept aboard (except for one brief visit in which he and an island maiden fall in love) and thus his growing sense of injustice is further fanned.

Of the three midshipmen one Byam, admirably played by Franchot Tone, of whom more anon, goes ashore to compile a dictionary of the language and he too succumbs to a lovely native.

Then the voyage to the West Indies. Bligh's brutalities grow past human bearing. Gable leads the mutiny. The crew is about evenly divided and there is a fight, which the mutineers win. The captain and those who want to go with him are turned adrift in an open boat, with food, water and navigating instruments, thousands of miles from a port of call. Byam refuses to join Gable and his mutiny but is held by the mate. The Bounty is headed back to Tahiti.

After almost incredible hardships, marvelously pictured, the indomitable Bligh reaches port and eventually England.

Scenes in Tahiti

The mutineers and Byam reach Tahiti, marry natives and raise happy families. One day an English sail is sighted. Gable hurries most of his men and their families aboard the Bounty and they sail away. Byam, still loyal to the service, stays behind and boards the Britisher, to find Bligh in command burning with the passion to catch Gable and get revenge. There is a hair-raising chase among the reefs. The Britisher is wrecked but those on board escape.

The Bounty reaches an uncharted and uninhabited island, now famous as Pitcairn, and is deliberately driven ashore under full sail and burned to the waters edge. The party is to start a colony but it disappears from the story and was lost to the world for more than a century. That is another story, and with MGM owning "Pitcairn Island." it is wide open for a sequel with audiences ready made for it.

"MUTINY ON THE BOUNTY"
(MGM)
Producer ......Irving G. Thalberg
Associate Producer Albert Lewin
Direction ....Frank Lloyd
Story: Charles Nordhoff and James Norman Hall.
Screen Play: Talbot Jennings, Jules Furthman and Carey Wilson.
Photography ......Arthur Edeson
Musical Score Herbert Stothart
Cast: Charles Laughton, Clark Gable, Franchot Tone, Herbert Mundin, Eddie Quillan, Dudley Digges, Donald Crisp, Henry Stephenson, Francis Lister, Spring Byington, Movita, Mamo, Ian Wolfe, Ivan Simpson, DeWitt Jennings, Stanley Fields, Wallis Clark, Vernon Downing, Dick Winslow, Pat Flaherty.

Byam is taken back to England, tried and convicted of mutiny on the evidence of Bligh He is allowed to speak and delivers a scathing indictment of the barbarous code of the sea that wins him a king's pardon and brings about many humane reforms. This is the stirring climax of the story and its intensely dramatic recital by Franchot Tone will bring spinal thrills to anyone, while the British public can almost be counted on to rise from its seats and cheer. This scene splendidly climaxes a finely consistent and manly portrayal. It is Tone's best work to date and marks him up for high credit.

Fifty Speaking Parts

There are some fifty speaking parts in the admirable cast and but a few can be mentioned. Herbert Mundin, as the captain's steward, furnishes the only light touch on the voyage and also delivers laughably on the island. Dudley Digges is outstanding as the drunken but humane ship's doctor, as is Donald Crisp, playing a soul-tortured sailor. Eddie Quillan, a young and tender member of the crew, torn from his wife and baby to serve the king, elicits sympathy with a moving performance. The Tahitian parts are beautifully played by natives, recruited during the filming in the islands. There are several smaller characterizations of high excellence. Ian Wolfe as Maggs, who is tortured to his death, Ivan Simpson as Morgan, DeWitt Jennings as Fryer, Stanley Fields as the hard-boiled Muspratt and Wallis Clark as Morrison, the muscular wielder of the lash, all stand out. Henry Stephenson, as Byam's very British father, and Francis Lister, president of the court-martial, are also excellent.

The screen play by Talbot Jennings, Jules Furthman and Carey Wilson is faithful to the highest standards and evidences meticulous care and fine feeling for the spoken word. The picture is photographed with brilliant distinction by Arthur Edeson. The art contribution of Cedric Gibbons and Arnold Gillespie is notable, and James Havens, with expert knowledge

Camera, Technical Details Perfect

of ships and the sea, has given invaluable guidance in that department. Sound plays a vital part in the telling of this story, as does the background music, and unstinted credit must go to Herbert Stothart for a distinguished score. Add to all this the wise and unflagging supervision of Albert Lewin through many months and the total score is—a masterwork.

The picture, advertised and publicized for months as one of the most expensive ever made, is cheap at the $1,800,000 cost. Its great value to the British market alone would make that expenditure possible.

Exhibitors would do well to clear the booking sheets for additional days and weeks for this picture because it will take a longer run than the ordinary house has ever had, to accommodate the great number of people who will want to see it. It's fine entertainment and a great business builder, attracting, as it most assuredly will, patrons who only come out for important shows.

Six New Plays On B'way This Wee

New York.—News plays on Br
way this week are: Monday, "
End," by Sidney Kingsley, at t
lasco Theater, Norman Bel
producer; Tuesday, "On St
comedy by B. M. Kaye, at t
field Theater, by Lauren
Inc.; Wednesday, "There
in Women," a comedy b
Kesselring, at the Cort Th
Genius, Play," a com
Kandel, at the St. J
Thursday, "The Bod
comedy by Robert Ro
mouth Theater; Sa
the Billy Rose circ
Hippodrome.

G-B Pron

New York.—
handle G-B e
being promot
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Palm
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Jock M
story head for

Moriarty Join

Jerry Mayer has taken un
sonal contract Pat Moriarty.

Not that it MATTERS

by Helen Gwynn

Hollywood may have its photographers and autograph fiends, but New York has its photographers, autograph fiends AND colyumists. Colyumists are everywhere not only because the rivalry among them is so great that they must be everywhere at once, but because the late spots need their comment to keep going. The situation is such that undoubtedly a play will be written about it some day because right now things are so amusingly bad, that if you mention the fact that the weather is nice, a colyumist will immediately ask, "Who tipped you off and who's in on the plot?"

However, the night clubs add fuel to the fire. F'rinstance, two of the more popular places are the Stork Club and the Versailles. Lately the colyumists have been hanging around the Stork Club more and as a consequence it's had more publicity and the reason it attracts the boys is because they have a "Hot Seat" in the
lace. It's a chair wired to give an
shock and the "boys" have
ing people to sit on it
"hot towel" or
ing
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a
the
s at
y are
as gay
t" . . .

aph fiends.
across the
lanes, trains,
one sure way
vel in pajamas.
aph fiend mean
u're a Hollywood
We had one such
dear little cheeild
take a train. The
came up to us and
an actress?" "No,"
kindly and a bit flat-
ou're in pajamas," was
us reply. "But we're
ss," said we. "They're
ty pajamas," persisted the
g. "May I have your au-
We insisted we meant
out the child was fascinated
pajamas and finally she said,
e pretty, too, but those are
LLY pretty pajamas, please
my book." And that sort of
g goes on at every way station
m east to west and vice versa.

(Continuing, the greatest review ever printed!)

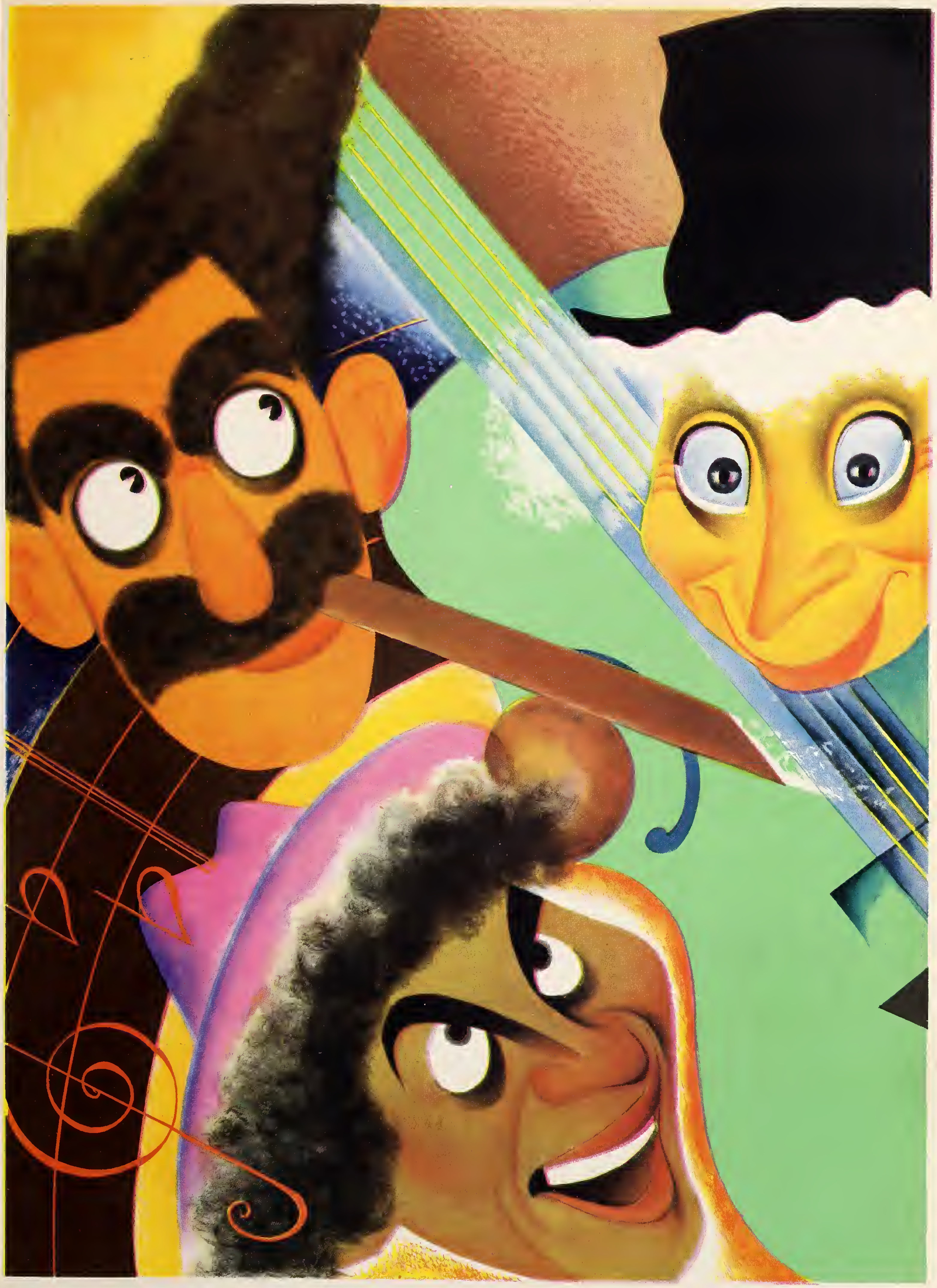
READ EVERY WORD OF IT!

•

REPRINT IT FOR LOCAL DISTRIBUTION!

•

REPRODUCE IT IN YOUR LOBBY!



ANOTHER M-G-M SOCKO FOR YOUR BOX-O!

BRAVO! GROUCHO! CHICO! HARPO!
"NIGHT AT OPERA" FROM METRO
IS POSITIVELY TERRIFICO!
WEEK-END BIZ IS SMACKO!
AT BALTIMORE! HO! HO!
IT BEAT FAMED "TUGBO-
AT ANNIE" BY $2180!
AND THAT MEANS DOUGH!
ST. LOUIS EVEN MORE SO!
BEST FOR 3 YEARS IN A ROW!
EACH DAY RECEIPTS GROW!
THEY RAVE ABOUT THIS SHOW!
FUNNIEST SINCE LONG AGO!
HEIGH HO! FOR LEO!

***P. S.** *As we go to press, St. Louis announces 2nd Week!*

HOLLYWOOD SCENE

Twentieth Century-Fox's New Play Company to Use Stage as Proving Ground; Exhibitors Say Patrons Are Beginning to Protest Against Chance Games; Eleven Features Completed, Seven Start; Laemmle Predicts Great Results from Edgar A. Guest's Down-to-Earth Films

HOLLYWOOD money has been invested heavily in New York stage shows for a number of years, but now a studio is preparing to use the stage consistently as a proving ground for picture material.

The Twentieth Century-Fox Play Producing Company plans to launch at least five new plays a year, and to give them runs, not only in New York but in San Francisco, Chicago and Los Angeles, so that their audience appeal will have a nation wide check before they reach the screen.

Henry Duffy, who heads the newly formed subsidiary of the studio, has had wide experience with audiences through his chain of legitimate theatres on the West Coast. Casting will be done in Hollywood. So far as possible, players who will appear in the screen version will be used in the stage cast. The studio plans full cooperation in this phase, feeling that after the show has opened in San Francisco, has had a New York run, a short Chicago engagement and has returned to Hollywood, the supporting members of the cast will have been equipped to give far finer performances than would be possible under ordinary shooting conditions.

Just recently the Marx Brothers used a road tour to try out gags for their current film, "A Night at the Opera," and found the method highly satisfactory in timing, selection of material and development of ideas. Their tryout trip was confined to smaller cities and to towns, so that they had a wider check than afforded by a New York run only.

The stage thus is being used by Hollywood as an ally instead of a rival, and local exhibitors feel that the new enterprise may prove one of the notable steps forward in discovering hit film material.—MILLER.

▽

Protest Chance Games As Displeasing Patrons

Exhibitors operating theatres in metropolitan areas in this territory are convinced that "Bank Nite," "Buck Nite," "Screeno," "Radio Giveaways" and the like must soon fall of their own weight. Patrons of these theatres already are beginning to express their disapproval, they said, and many have told house managers in no uncertain terms that they attend theatres only to be entertained.

What is still more to the point, these patrons are registering their displeasure by staying home on nights when the drawings take place. As an example, a neighborhood house in one of the choice spots in Los Angeles offered a studio feature preview, chance game, and a major feature on the same bill one night last week. In addition, one of the lesser stars made a personal appearance to supervise the prize drawing. When receipts were counted, it was found that business was below normal for an ordinary week night.

EDGAR A. GUEST

This same theatre also is giving away a radio bar (a small combination drinking bar and radio cabinet) in a tieup with a neighboring merchant. By the time the audience had sat through an explanation of the mechanics of the giveaway, which was given by the house manager in person, and also flashed on the screen by a trailer, those that had come envied their friends who had remained away.—MORRIS.

▽

Edgar A. Guest to Appear In Universal Family Film

Canny Carl Laemmle, who has brought more screen stars to fame and fortune than any other film man, is planning big things for Edgar A. Guest, poet-philosopher, recently placed under contract and soon to appear in a family drama bearing the tentative title of "Home." Mr. Laemmle knows that Universal for years has made much of its revenue from directing production at family trade and he knows too that since the League of Decency came into the picture the public is expecting more and more pictures extolling the virtues of simple, truthful Americanism and American home life.

Some weeks ago he sent two studio executives out to look for a man who could best represent the typical American family man on the screen. The two scouts made but one test and Edgar A. Guest was signed to a long term contract to make three pictures a year. The choice seems to have been a wise one, for Mr. Guest has had other offers since and he has obtained more publicity for himself than any other already established Universal star.

For 40 years Mr. Guest has been a writer. Since 1909 he has had at least one of his homely verses printed every day. He has written more than 12,000 bits of verse and they have had a circulation into many millions. One of his 12 books of verse has enjoyed a sale in excess of 1,250,000 copies which is quite a bit better than any best selling novel. Besides, he added radio to his list of public contracts four year ago and in the last two years moved from 48th on the list of popular programs to ninth, being only one vote behind Will Rogers on the last annual poll. Speaking dates before hundreds of clubs and churches and civic groups have added to his prestige, and with 200 newspapers printing his verses daily (and most of them his picture), Edgar A. Guest needs no introduction to the American public and he brings to motion pictures a reputation for sincerity, a fine commercial asset to his pictures.

Mr. Laemmle knew all this and that such a man should bring into the theatre hundreds of thousands of men and women who are not regular film patrons and who have been unbelievers. Now, out at Universal City, where tests have been made, Mr. Laemmle has learned that Mr. Guest is a darned good natural actor, and enthusiastic about motion pictures.—WATT.

▽

11 Features Completed; Seven Others Started

Results of the activity that kept the wheels of the production mill turning at a merry pace the last few weeks were reflected as November 1st saw eleven features completed. As this number came off the stages seven pictures were started. Accounting for the completed total, each of four studios finished two features. In the new work, but one studio has two pictures going.

MGM completed "Tarzan Escapes." Long in production, it features Johnny Weissmuller and Maureen O'Sullivan, with Benita Hume, John Buckler and William Henry. James McKay directed.

At 20th Century-Fox "The Littlest Rebel" moved to the cutting rooms. Shirley Temple is starred, supported by John Boles, Jack Holt, Karen Morley, Guinn Williams, Bill Robinson, Willie Best, Bessie Lyle and Hannah Washington. David Butler directed.

"Captain Blood" finished at Warner. Di-

(*Continued on following page*)

HOLLYWOOD SCENE

(*Continued from preceding page*)

rected by Michael Curtiz, the lengthy cast features Errol Flynn, Olivia de Havilland, Robert Barrat, Lionel Atwill, Henry Stephenson, Basil Rathbone, Ross Alexander, Guy Kibbee, J. Carroll Naish, Frank McGlynn, Jessie Ralph, Donald Meek, Hobart Cavanaugh and scores of others.

Universal completed two pictures. The more important, probably, is the elaborately produced "Magnificent Obsession." Irene Dunne and Robert Taylor are starred. The support includes Charles Butterworth, Betty Furness, Sara Haden, Ralph Morgan, Henry Armetta, Gilbert Emery, Arthur Hoyt, Craufurd Kent, Inez Courtenay, Cora Sue Collins, Beryl Mercer, Arthur Treacher and Maidel Turner. John M. Stahl directed. "The Invisible Ray" also was finished. Boris Karloff and Bela Lugosi are featured, supported principally by Frances Drake, Frank Lawton, Walter Kingsford, Beulah Bondi and Violet Kemble-Cooper. Lambert Hillyer directed.

"Sylvia Scarlett" and "We're Only Human," formerly "Husk," were completed at Radio. "Sylvia Scarlett" features Katharine Hepburn with Cary Grant and Brian Aherne. In support are Edmund Gwenn, Natalie Paley, Mrs. Pat Campbell, E. E. Clive, Olaf Hytton, Mae Beatty, Colin Campbell and Nola Luxford. George Cukor directed. The second feature will present Preston Foster, Jane Wyatt, James Gleason, Harold Huber, Mischa Auer, Moroni Olsen, John Arledge, Jane Darwell, Arthur Hohl, Hattie McDaniels, Christian Rub, Charles Wilson and Guy Usher. James Flood directed.

Paramount completed two features, both of which are action adventure pictures. In "Bar 20 Rides Again," a Harry Sherman production, will be seen William Boyd, Jimmy Ellison, Frank McGlynn, Sr., Harry Worth, George Hayes, Howard Lang, Jean Rouveral, Frank Layton, Ethel Wales, J. P. McGowan, Paul Fix, John Merton and Al St. John. Howard Bretherton directed. "Drift Fence" presents Larry Crabbe, Katherine DeMille, Tom Keene, Benny Baker, Glenn Erikson, Stanley Andrews, Walter Long, Effie Ellsler, Chester Gan, Dick Alexander, Richard Carle and Jan Duggan. Otho Levering directed.

Warner Starts Two

Two pictures started at Warners. In "Colleen," which Alfred Green is directing, are featured Ruby Keeler, Joan Blondell, Jack Oakie, Hugh Herbert and Paul Draper. Principal players in "Man Hunt" are Margaret Churchill, Ricardo Cortez, William Gargan, Chic Sale, Dick Purcell, Claire Dodd and Russell Simpson. William V. Clements is directing.

Sol Lesser Productions started "Whispering Smith Speaks." George O'Brien is featured, supported by Irene Ware, Kenneth Thomson, Victor Potel, Spencer Charters, Frank Sheridan, Edward Keane, William V. Mong and Maude Allen. David Howard is directing.

Work began on "Two O'Clock Courage" at Radio. Being directed by Ben Stoloff, it will present Walter Abel, Margot Grahame, Alan Hale, Eric Blore, Addison Randall, Phyllis Brooks, Erik Rhodes, Ray Mayer and Arthur Hoyt.

Republic started "Sagebrush Troubadour." It features Gene Autry with Barbara Pepper, supported by Smiley Burnette, Hooper Atchley, Julian Rivero, Frank Glendon and Denny Meadows. Joseph Kane is directing.

At 20th Century-Fox "Gentle Julia" has started. The cast includes Jane Withers, Tom Brown, Marsha Hunt, Myra Maish, Astrid Allwyn, Jackie Searl, Harry Holman, George Meeker, Hattie McDaniel and Francis Ford. John Blystone is directing.

Variety Club Holds Pittsburgh Banquet

A thousand reservations are reported from men of every branch of the amusement industry who will attend the Seventh Annual Variety Club Banquet at the William Penn hotel, Pittsburgh, on Sunday. Many of the guests will arrive a day earlier to attend the Pitt-Army football game.

The banquet is in honor of the retiring Chief Barker and his associate officers: Mike Cullen, chief barker; Frank Smith, 1st assistant chief barker; Art Levy, 2nd assistant chief barker; Dr. L. G. Beinhauer, doughguy; James G. Balmer, property master; C. J. Latta, Joseph Blowitz, Steve Cox, Albert Barnett and George D. Tyson, canvasmen, and Harold Lund and Dr. A. Wise, delegates to the national convention.

John H. Harris, chairman, announced reservations received from Governor Nice, of Maryland, and his executive staff, as well as from William G. Conley, former governor of West Virginia, and the present governors of Pennsylvania, West Virginia and Ohio.

The entertainment will consist of several bands and thirty or forty well known vaudeville acts, besides several speakers. The entire profits will be used in the club's charitable activities.

Among those who have notified Mr. Harris that they will be present are: L. Howell Davis, chairman of the Pennsylvania censor board; Joseph Bernhard, general manager of Warner Brothers theatres; "Rip" Collins and Joe Whitehead, of the St. Louis Cardinals baseball team; T. W. Carrol, general manager of Western Union; Herman Robbins, president of National Screen Service; Sam Dembow, of National Screen Service; George Dembow, of National Screen Service; Mayor William N. McNair of Pittsburgh; William Rodgers, of Metro-Goldwyn-Mayer; Charles Margiotti, Pennsylvania attorney general; David Lawrence, secretary of the Commonwealth of Pennsylvania; George Skouras, president of Skouras Theatres; Mayor Frank Couzens, of Detroit; Jules Levy, vice-president and foreign sales manager of RKO and Ed Lowry, vaudeville, and radio star.

Warners' Father Dies

BENJAMIN WARNER

BENJAMIN WARNER, 79, father of the Warner brothers, died Sunday night while visiting his daughter, Mrs. David Robins, at Youngstown, Ohio. Burial was at Los Angeles, beside his wife who died one year ago. The entire family first attended services, on Monday, at the Home of Peace chapel, Youngstown, where Rabbi S. M. Neches officiated.

The elder Warner, a resident of Los Angeles, had been staying at the Youngstown home of his daughter and son-in-law for several days. Prior to his sons' entrance into motion pictures, he conducted a delicatessen store and later a meat market at Youngstown, where the Warner boys had their start in motion pictures, operating a circuit of old "nickelodeons".

In addition to Harry M., president of Warner Brothers Pictures; Major Albert, vice-president, and Jack L. Warner, vice-president in charge of production, Mr. Benjamin Warner is survived by two other daughters, Mrs. Louis Halper and Mrs. Harry Charnas, of New York.

No Production Holiday for Next Six Months: Zanuck

With an assurance to his studio workers at the Twentieth Century-Fox studios in Hollywood that there would be no "traditional" production holiday during the next six months, Darryl F. Zanuck, production head, announced nineteen features will reach the cameras before January 1.

Five of these films scheduled to start immediately are: "Captain January," starring Shirley Temple; "A Message to Garcia," starring Wallace Beery; "It Had to Happen," starring George Raft; "Everybody's Old Man," the first Irvin S. Cobb production, and "King of Burlesque,". with Warner Baxter and Alice Faye.

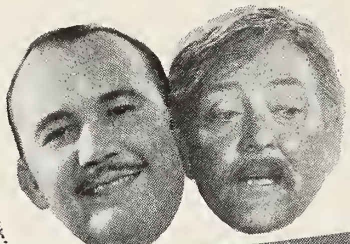
THEY'VE ALL GONE CRAZY OVER...

THANKS A MILLION

—and so we say to the gentlemen of the press
(and the girls, too, of course) . . . .

THANKS A MILLION, JERRY HOFFMAN of *Universal Service and the Los Angeles Examiner* for saying: **"Here's real fun! Never did I see an audience have such a good time and rarely have I enjoyed myself so much!"**

THANKS A MILLION, HARRY NIEMEYER *of the St. Louis Post-Dispatch for saying:* **"The best musical comedy I have ever seen on the screen. It is the best thing Powell has ever done. There are enough musical hits in it for half a dozen pictures."**



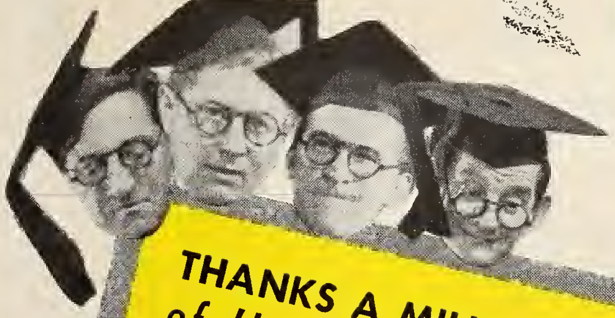
THANKS A MILLION, EILEEN PERCY *of Block Publications for saying:* **"The smartest, wittiest most original and brilliant musical comedy that has yet reached the screen. Repeatedly I found myself swept out of my role of critic to join the audience in applauding."**

THANKS

to you, too, JOE BLAIR of Showmen's Trade Review, JIM CROW of Hollywood Citizen News, JIMMY FIDLER of McNaught Syndicate and N.B.C., JESSIE HENDERSON of Baltimore Sun, CARLYLE ELLIS of Hollywood Reporter, GEORGE McCALL of Hollywood Daily Variety, TED MAGEE of Hollywood Magazine, JOHNNY MITCHELL of New Movie .... and

THANKS A MILLION, WALLACE X. RAWLES *of International News Service for saying:* **"The merriest comedy with music that you can ever hope to see. For sheer joyous entertainment 'Thanks a Million' is in a class by itself."**

THANKS A MILLION, DAN THOMAS *of N. E. A. Service for saying:* **"'Thanks a Million' gives Darryl F. Zanuck a four star start with his new 20th Century-Fox company. Every foot of the picture is crammed with entertainment."**



THANKS A MILLION, LEICESTER WAGNER *of United Press for saying:* **"'Thanks a Million' clicks. A hit of the first water. Fred Allen is one of the finds of the year."**

A MILLION

to you, **EDWIN SCHALLERT** of Los Angeles Times, **SIDNEY SKOLSKY** of New York Daily News, **JIMMY STARR** of Los Angeles Herald-Express, **ROB WAGNER** of Script, **RALPH WILK** of Film Daily, **GRACE WILCOX** of Screen and Radio Weekly, **ELIZABETH WILSON** of Screenland and Silver Screen . . . and all you others whom space limitations make it impossible to quote.

and as for you . . .

MR. EXHIBITOR . . .

when you play it, you
too will be saying . . .

THANKS A MILLION

for Darryl F. Zanuck's show in a million with the million-dollar cast

starring

DICK POWELL
ANN DVORAK
FRED ALLEN
PATSY KELLY
PAUL WHITEMAN
and Band with RAMONA
RUBINOFF
RAYMOND WALBURN
YACHT CLUB BOYS

THE KEYSTONE
OF YOUR FUTURE

A
DARRYL F. ZANUCK
20th CENTURY PRODUCTION
Presented by Joseph M. Schenck
Directed by Roy Del Ruth
Based on a story by Melville Crossman
Screen play by Nunnally Johnson.
Music and lyrics by Gus Kahn and
Arthur Johnston.

Just ONE of those big NOVEMBER hits from
20th CENTURY-FOX

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Ungilding "Diamond Lil"-y

MAE WEST is *not* the originator of the widely heard "Come up 'n' see me some time!" No siree, for we have Junior Cornelius Vanderbilt's word for it that the author was one of the many wives of a Salt Lake City Mormon of the old school that once practiced plural marriage under the teachings of their founder, Joseph Smith, a Vermonter.

He was said by his followers to have translated, through "the gift and power of God," a sacred history of the ancient inhabitants of America that was supposed to have been found, on golden plates, hid in Cumorah Hill, near Palmyra, New York, by Moroni, one of the ancient prophets. Heavenly messengers were supposed to have been sent in a dream to Young Smith for that purpose. However, one of the unlooked for results, as we shall presently see, was the "Come up 'n' see me some time" that has since been broadcast by Mae to the four corners of the world on Paramount motion picture sound tracks.

Riding hell-bent-for-election in his "Flying Trapeze" land yacht through desolate valleys and over mountain ranges of California, on one of those writin' expeditions for Rob Wagner's *Script* of Beverly Hills, Junior Vanderbilt—he's 37—finally got down around the edge of the Great Sale Lake, as blue as the Mediterranean. From there he breezed leisurely into Salt Lake City, along its broad boulevards, to his favorite Hotel Ambassador, where he learned, eagle-eyed and sharp-eared as he is, that the Ambassador was built by the United States Government a score or more years ago to house the wives of the Mormons. But, only one of the "polygamies" took advantage of the hotel residence, and she was nicknamed "The Ambassadress." She's the gal who, we're told, first chirped "Come up 'n' see me some time."

▽

Every important executive of Metro-Goldwyn-Mayer and the parent Loew company sat at table the other evening in New York's thickly-carpeted Waldorf Astoria Hotel on swanky Park Avenue, there to break bread with, and as a testimonial to their departing Dave Loew. There were many flowery words spoken in high praise of the people and, inferentially, the product of the great Lionized organization that is Metro. But the organ that was providing dinner music poured forth only the hit tunes from RKO's "Top Hat" and "Roberta."

▽

Great pain would be spared us from the agonies inflicted on our all too sensitive ears by some of those wobbly warblers who echo nightly over the networks if we only had in this country the memory of a Tan Sen and some of the neem trees that are native to India.

The anniversary of Tan Sen, who was Akbar the Great's court musician, is still observed in India. He has been credited with superhuman musical powers, and every year a big fair is held at his grave, at Gwalior, the place of his birth 400 years ago. In the shadow of the tomb musicians from all parts of India assemble on the anniversary and eat the leaves of the neem tree which stands on it, in the hope of improving their vocal powers.

A shelter belt of neem trees wouldn't be a bad idea.

The newsreel managements probably will not admit it, but they're all sitting around twiddling their thumbs wondering if and when they're going to receive a single actual up-front trench war shot of the Ethiopian conflict to compensate them for all of the $150,000 which they already have spent to equip, transport and maintain their camera expeditions over there. It seems that they can't get the Ethiopians and the Italians to stay close long enough for a good old-fashioned "over-the-top" slugfest.

But they really did not need to spend all of that actual cash. They could have given their war correspondents bars of salt or cartridges to spend in those parts of Ethiopia where salt and slugs are used for currency.

Or they should have remembered that Italy and Ethiopia signed a treaty of "perpetual friendship" on August 2, 1928, at Addis Ababa.

Regardless, the newsreel men assigned to the job are learning much about little known customs of that country. For one thing they now are aware how strictly the old Biblical law of a life for a life is applied.

Notwithstanding the motives or the circumstances, a man found guilty of killing another man must pay for the act with his own life, and to the heir or members of the family of the murdered man is intrusted the execution of the killer.

Not many air-raids ago, an upper-class Ethiopian, a personal friend of the Emperor, who accidentally shot and killed his close friend, found himself on the threshold of execution by the dead man's 10-year-old son and direct heir, who, under the law, was granted the right to kill his father's killer.

Because of his own friendship with the condemned man, Emperor Haile Salassie sent for the young son and offered the lad 1,000 thalers—a huge sum in Ethiopia—to release the condemned man from the death penalty. The boy refused the money and went through with the execution.

▽

The man who today is entitled to great distinction in this great motion picture industry is the man who can prove, by affidavit, that he has not been appointed a Kentucky colonel on the staff of Blue-Grass-Governor Ruby Laffoon.

▽

Mary Pickford's ascension to bald-pated Al Lichtman's presidential throne at United Artists may not have caused any noticeable change in the corporate conduct of the company, or in its intricate sales procedure, but the influence of "America's Sweetheart" has been great on the sartorial improvement of some of the newborn lotharios in and about the home office, where "Our Mary," as they call her, sways gently in the swivel chair that is the flying trapeze of that distributing corporation.

▽

Lawrence Lehman, manager of RKO's Mainstreet theatre, and son of Martin Lehman, one of the founders of the Keith circuit, is recuperating, slowly, from an attack of laughitis which came on suddenly when a good-natured barb that was thrown by him turned right around and hit him square in the solar-plexus, or some place.

It all happened when Lawrence strolled for a bite to the counter of a nearby lunchroom. Noting the very Italian countenance on the face of the proprietor, and that a very large darky was industriously mopping the floor, Lehman observed conversationally to the owner, "Heh, Tony, I see you have an Ethiopian spy here!"

"Oh, no, boss!" the owner contradicted. "We got strumberrys pie, and punkeens pie and happles pie, but no Ethiopians pie."

A Chapter of Chapliniana

WE were not unaware until the other day that the shoes which Charlie Chaplin ate in "The Gold Rush" were made out of sheets of licorice sewed by hand into perfect shoes complete with candy laces and patches.

They say that Charlie's newest, "Modern Times," has many hilariously funny sequences, typical being the incident during which a truck loaded with explosives passes near a factory and its warning red flag falls in the street. Chaplin picks it up, runs after the truck to return it to the driver, and when he chases it round a corner encounters a parade of reds, police in pursuit. He is swallowed up in the mob, police break through and, since he is the only one carrying a red flag, he is arrested.

They say that a fortune, many times over, has gone forth from Charlie's pockets to the production staff he constantly maintains regardless of the long years between productions. But let him even suspect that a neat sum has been spent for unnecessary props and he comes running.

When "The Gold Rush" was in production he demanded of Joe Van Meter, his purchasing agent, if it were true that he had ordered a carload of cornflakes for the snow scenes.

"No," lied Joe, "just three bags full."

Just how six weeks of snow scenes could come out of three small bags Charlie never thought to ask.

▽

Just to prove that a fan-dancer thinks of other things besides fans, an investigation disclosed that Faith (Sally Rand runner-up) Bacon is interested in toothpaste and cigarets.

Since fan dancers respond to advertising of the things other women buy, Advertising Age considers it obvious that the Colonel's lady and Judy O'Brady are sisters under the ostrich feathers.

▽

Fox boss Sidney R. Kent declared recently that he and other motion picture executives may be paid more than bank presidents, "but bank presidents can't make motion pictures."

"Maybe bank presidents can't make motion pictures," agrees Ted Cook, "but they can make motion picture companies . . . roll over and play dead."

▽

Neatest trick of the week, as announced on baby-pink stationery (s'help me, Hannah) by Merlin Aylesworth's National Broadcasting Company:

> "A flute recital will be presented over an NBC network on Thursday by Osgood Rogers, statistician and manager of the benefit and medical department of the American Telephone and Telegraph Company."

There's something peculiar about it, maybe it's the visualization of a cold statistician of an iodine-and-pill department of the very, very technical telephone corporation fluting a flute. He'll probably play that stirring "When It's Investigating Time in Washington, Commissioner, Will You Be Probing A. T. and T."

PROTEST FAVORITISM IN NEWSPAPER SPACE

Chicago Theatremen Hint at Dropping Ads Unless Given Same Attention as Taverns

by BILL CROUCH
Chicago Correspondent

Chicago theatre men are hinting at a sharp conflict with local newspapers unless more publicity space is given them. The theatremen say that they do not get the amount of space they should, in comparison with other advertisers in the amusement sections of the daily press.

The thorn in the side of the theatremen is the many "breaks" given to beer taverns and small-time night clubs. These concerns, which have floor shows of cheap entertainers, are placing pictures and stories in Sunday amusement sections in far greater quantity than are the theatres which buy a great amount of space and have advertisements in the papers every day.

During the past few months dozens of beer taverns and small night clubs have sprung up and each has a small floor show of sorts. These advertise mostly in the Sunday editions and refuse to give out any advertising unless they get a publicity "break". As the taverns are usually somewhat of a temporary proposition, the papers figure to get the advertising while they can. The theatres, which are permanent, depend largely on the newspaper ads for their success and they protest that the newspapers are taking advantage of this situation.

Floor show reviews are carried daily in the columns of the newspapers, the same as theatre reviews. The difference is, however, that while the reviewers go into raves about the floor shows in the tavern and night clubs they feel free to criticize the pictures offered at the theatres in no uncertain terms. One local night club reviewer on a morning newspaper here has never been known to give anything but a favorable review, adorned with superlatives, about the night clubs he visits, while its generally agreed that three out of ten places offer what is poorer entertainment than low priced vaudeville playing at the grind film houses.

Threaten to Drop Advertising

Theatre men say that unless a change is made in the newspaper policy soon they will pull their advertising and find some other means of telling the public what they have to offer. They do not pretend to tell the newspapers what publicity they should get for their advertising, but they do insist that they should have as much consideration, at least, as is given to the taverns and night clubs which do not spend as much for advertising and who demand and get more publicity. They also want fair play when it comes to handling of reviews of the entertainment offered.

Among the many reasons given by theatre men as to why the present situation is unfavorable are the following: the reading public of night club fans is a small minority of the newspaper readers; stories about night club entertainers as ground out by the press agents and night club editors are often very dull reading; entertainment in the theatres has to be of an acceptable standard while that offered in a night club knows no bounds.

Theatre men are not waging this fight for a reduction of space rates. If the fight gets too embittered, the theatres will probably bring to light the amount of publicity given free to professional sports events and show the unfairness of this policy to theatre operators.

Theatre men are of the opinion that the high rates they have to pay are unfair when one considers that what they have to offer is open to any sort of criticism the newspaper wishes to give it, while other advertisers all get superlative publicity regardless of whether or not what they offer the public is as advertised. The newspapers, they say, do not come out with a byline article telling what is wrong about other advertised articles, as they do in reviewing pictures.

Some local night clubs, the ones with good dance bands and name stage attractions, buy considerable space and offer fine entertainment. The theatre men are not against the attention these places get, feeling that they are deserving of what they get, as much as the theatres. It is about the fly-by-night business that the theatre men are complaining.

Definite action is expected to be taken within the next 30 days unless amusement page editors and those who handle the policy of this part of the newspapers change their attitude.

Navy to Aid Filming Of Two Features

Navy Department officials in Washington have advised the Motion Picture Producers and Distributors Association of their approval of navy cooperation in the production of two pictures, "Follow the Fleet" and "United States Smith."

In expressing approval the department said it considered "Shipmates Forever" one of the "finest navy pictures ever produced."

P. J. Wood Heads Drive

P. J. Wood, secretary of the Ohio Independent Theatre Owners' Association, has been named chairman of the Community Chest Drive soon to be launched in Columbus. His committee will consist of C. Harry Schreiber, RKO city manager; Max Stearn, operator of the Southern, and Al Haft, sports promoter.

Supply Dealers' Meeting

The second regular 1935 meeting of the directors of the Independent Theatre Supply Dealers Association, Inc., will be held at the association's office in New York November 21 to 23.

Studio Manpower Is British Problem, Says W. A. Bach

The English, in their endeavors to compete with Hollywood in the making of high-grade motion pictures, have run into a difficult problem of studio manpower, in the opinion of William A. Bach, president of Audio Productions, Inc., industrial-producing subsidiary of Electrical Research Products, Inc., who recently returned from England. There is money in abundance in England, he said this week, and the materials necessary for production on a large scale can be obtained, but there are few expert craftsmen manning the studios, "consequently salaries for these craftsmen —studiomen, cameramen, sound engineers, and so on—are going up at a terrific rate and have drawn technicians from other countries, including the United States."

Shown in British Theatres

In the United States, Mr. Bach said, the socalled advertising or industrial picture is shown principally in clubs, salesrooms, schools and the like, but in England it is accepted fare in the cinema and runs 500 feet or less on the regular theatre program. The theatres, however, charge fairly high rates for showing industrial pictures and because they are shown only once on a program it is hard to convince advertisers to spend money on them, he said. On this side, Mr. Bach said, a great deal more money is spent on industrial pictures and they are of a higher calibre, though there is a tendency over there to raise the standard of industrial pictures.

Business conditions in England in general are very good, and definitely so on the industrial side, Mr. Bach said. "There is a boom period on; manufacturers are way behind time in filling orders. A big electrical development is underway with the trend towards a unified system. Amazing change in climatic conditions, warm summers, the rapid increase in the number of motor cars, industrial changes and the availability of money are rapidly putting England on its feet."

Intrigued with Color

The English, Mr. Bach said, are decidedly intrigued with color in the industrial field. In England they react more to color in pictures than do Americans, he added, explaining that because brilliant color is comparatively lacking in England and the climate is very dull, the people are more prone to regard color favorably. Walt Disney, he said, is still extremely popular in England.

Mr. Bach said that Audio Productions' "Musical Moods" will gross higher in England than they will in this country.

His company is now engaged in a series of industrial pictures for Public Service of New Jersey, one for General Motors nearing completion, two for Westinghouse nearing completion, two for Ford Motors, and two for Metropolitan Life Insurance Company.

Frank K. Speidell and C. H. Bradfield, Jr., have been appointed vice-presidents of Audio Productions, Inc. Mr. Speidell was formerly director of the industrial division and will continue this supervision. Mr. Bradfield was formerly treasurer.

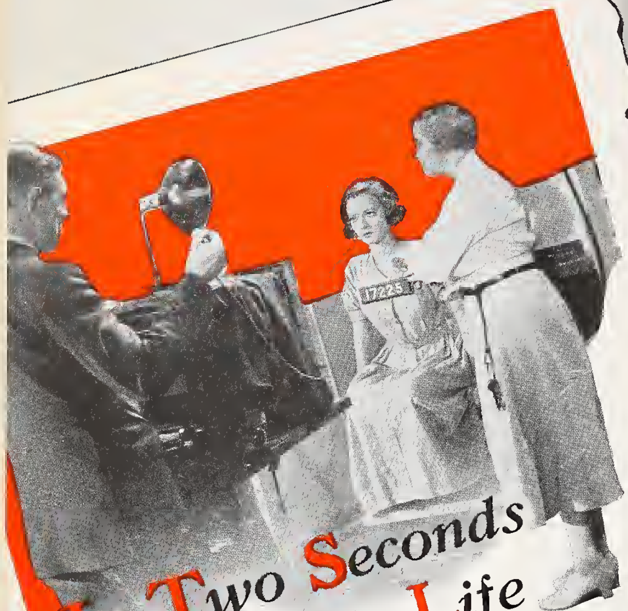
Frank J. Murray, the last few years associated with Fox Film Corporation in the publicity and advertising department, the Fox-Hearst Industrial Division, the Far East Productions and Affiliated Studios, has joined Audio in the sales and creative department.

"I *am* MARY BURNS, FUGITIVE"

Read these unforgettable revelations of a girl guilty of nothing but love.

"I Didn't Know He Was a Killer!"

"When I met Don Wilson, I fell in love with him. He was tall, good-looking, an ex-college hero, an all-American football star, with plenty of money. I promised to marry him. Now the police tell me Don is a Public Enemy, and I'm in the hands of the law for helping him. All I did was love a man and help him when he was in trouble. Does that make me a criminal?"



“In Two Seconds My Whole Life Changed!”

“One moment I was Mary Burns, who never harmed a soul. The next instant all was changed. They took away my name and gave me a number. Said I was guilty of aiding, abetting and harboring a criminal. But all the law and all the judges in the land can't make me a crook. If I am guilty, then all I'm guilty of is love. Did they have the right to give me fifteen years in the Penitentiary for that!”

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“I'm a Fugitive from

They Wanted Me to Be a Stool Pigeon!”

“Prison officials offered me a parole if I told them where Don was hiding. They wouldn't believe me when I told them the truth . . . that I didn't know...that I didn't know who his friends are... and that I hated Don ever since the night I saw him kill a man. Can't they see a girl like me couldn't love a murderer!”

Justice!"

Just a number...and with fifteen horrible years of prison life ahead of me. Who could blame me when I begged–and finally persuaded–Goldie, my cell mate, to take me with her when she planned to escape. We took all sorts of chances for a getaway . . . but made it! Now I'm a fugitive from justice–Mary Burns against the world!"

"Loved by a Murderer!"

"Hunted by the police...driven from pillar to post. Wanted by Don Wilson, murderer . . . the man I couldn't love. That was me Mary Burns, who only wanted a chance to live my life...to be let alone. I'll never forget the terrible day when Don, himself, followed me to a church in Salt Lake City and got away from the Federal men after forcing me to go with him. When the chase got too hot, Don left me by the roadside, with orders to join him later. I was heartsick . . . desperate . . . at my wits' ends!"

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"I Fall in Love ...and Am Scared to Admit It!"

"I found a job in the kitchen of a hospital . . . and then I met Alec Macdonald. He was in the hospital for an operation on his eyes. I fell in love with him . . . and he with me. When he was ready to leave the hospital he offered me a job to help him in his laboratory work. I refused. I was afraid he'd learn the truth–that I was Mary Burns–hunted by the police of 48 states because I once loved a criminal."

Paramount Pictures

What Happens to Mary Burns?

You'll find the answer in this thundering drama of one lone girl against the world

SYLVIA SIDNEY
in
"Mary Burns, Fugitive"

with Melvyn Douglas, Alan Baxter. A Paramount Picture. Directed by William K. Howard. A Walter Wanger Production.

●

Not a G-man picture . . . nor a prison picture . . . nor a gangster picture . . . but a theme that's new . . . different! It's the drama of an average American girl whose first innocent romance gets her into a jam with the law and into a mess with love . . .

Remember the business Sylvia Sidney brought in with "Ladies of the Big House", "An American Tragedy" and "Jennie Gerhardt"? Her role in "Mary Burns, Fugitive" will knock 'em in the aisles from Times Square to 'Frisco!

"I'm in the Hands of the Police... Again!"

"In the hands of the law again, this time to help
them to catch Don Wilson. They forced me to
go to Alec Macdonald's lodge in the moun-
ains, tipping off Don that I'd gone there to get
way from him. Don Wilson, crazy egotist that
e was, came after me. There we were . . . Don,
o wanted me . . . the police who wanted Don . . .
Alec Macdonald, who now knew all about
All I want is love . . . and I'm going to get it!"

STUDIO SCHEDULES REVISED TO INCLUDE 54 HIT REMAKES

Producers Double the Number of Sound Pictures Planned from Box Office Performers of Silent Days

Realizing the potential wealth in the box office reputations of silent screen classics of the old era, the eight large producing corporations have further revised their feature schedules to provide for the making this season of no less than 54 productions which in days of long ago were outstanding performers at box offices.

The trend has been pointing strongly toward remakes since the companies at the beginning of this season first indicated they then had made plans to re-produce in 1935-36 at least 29 hits of silent years. The increase in new remakes is 25 or more, nearly as many as the original number announced. The position of the eight companies in this connection now stands as follows.

Metro-Goldwyn-Mayer—fourteen remakes.
20th Century - Fox—nine.
Paramount—seven.
RKO—seven.
United Artists—five.
Universal—five.
Warners—five.
GB—one.
Republic—one.

The production values as compared with the old days, must take into consideration the difference in casts, added technical improvements, including sound, developments in production technique, as well as story elements which might need revision in the light of requirements or to command present day audience attention. But, the interest that prompts the return of well-remembered films is akin to the audience friendliness which greets stage revivals—the appeal of well told stories of romance and adventure, types of dramatic material which are perennially popular. And, basically, there is the fact that some of the old films were huge grossers, achieving figures never approached by hundreds of features released since.

Gauge for Exhibitor

Too, the exhibitor has a gauge for determining to some extent the potential value of the new version to his box office, in the reception of the original silent form.

That there is considerable wealth in the widespread international publicity which attended the showing of dozens of the pictures when they played as silents appears to be a foregone conclusion in the distributors' home offices in New York. In almost all cases the public and the buying exhibitor are reminded of the production quality and dramatic appeal of the predecessor.

Remakes this year will reach a record for all-time. The practice is by no means a new one, but in previous seasons remakes rarely exceeded a half-dozen or thereabouts.

Whether the producers today are influenced in swelling their remakes because of a dearth of good material is not conceded.

Remakes now scheduled for 1935-36 follow:

GB Pictures

Passing of the Third Floor Back. Cast: Conrad Veidt, Renee Ray, Anne Lee. Originally produced by First National in 1918. Story by Jerome K. Jerome. Already completed, to be released in November or December, 1935.

MGM

Anna Karenina. With Greta Garbo, Fredric March, Freddie Bartholomew. Done as a silent in 1927 by MGM under the title "Love," with Garbo and John Gilbert. Released September 6th.

Cossacks. Jack Gilbert starred in the silent film in 1928; the new version will be a musical, and will be released after January 1st.

Excess Baggage. Made by MGM, 1928, with William Haines, Josephine Dunn. Will be released after January 1st.

Maytime. Grace Moore, Nelson Eddy and Clifton Webb are the tentative leads. Preferred made it as a silent in 1922. Will be released after January 1st.

Oliver Twist. A starring vehicle for Freddie Bartholomew. Done in a talking version by Monogram in 1933; also as silent films by Paramount, 1916, and First National, 1922. Released after January 1st.

Prisoner of Zenda. Made by MGM in 1922 with Ramon Novarro and Alice Terry. Will be released after January 1st.

Robin Hood. Planned as an operetta for Nelson Eddy (title role) and Jeanette MacDonald (Maid Marion). Douglas Fairbanks made it as a silent in 1922. Will be released after January 1st, as "Robin Hood of Eldorado."

Rose Marie. In production with Jeanette MacDonald, Nelson Eddy. MGM made it as a silent in 1928 with Joan Crawford. Will be released after January 1st.

Silas Marner. First produced in Mutual in 1916 and, in 1921, by Associated Exhibitors. Will be released after January 1st.

Student Prince. Made by MGM in 1927 with Norma Shearer and Novarro. Will be released after January 1st.

Tale of Two Cities. With Ronald Colman. Elizabeth Allan, Donald Woods, Blanche Yurka. Was made by Fox in 1917. Will be released after January 1st.

Three Godfathers. Bluebird Pictures brought it to the screen in 1916. Will be released after January 1st.

Three Live Ghosts Paramount picturized the play in 1922 with Anna Q. Nilsson and Norman Kerry as leads, United Artists now re-making it. Will be released after January 1st.

Twenty Thousand Leagues Under the Sea. Originally produced by Universal in 1916. Will be released after January 1st.

Paramount

Burlesque. Sylvia Sidney will have the lead in the 1935 version of George Manker Watters' play. Hal Skelly and Nancy Carroll were seen in the early talkie. Will be released after January 1st.

All-Time Record of Re-production Expected This Season; Worldwide Publicity of Original Silents Is Factor

Light That Failed. To be produced with Gary Cooper. Was done by Paramount in 1923 with Jacqueline Logan, Percy Marmont. Story by Rudyard Kipling. Will be released after January 1st.

Mlle Modiste. Greta Natzler will be starred in an operetta version. Warners twice filmed it as "Kiss Me Again," first in 1925 and again in 1931. Will be released after January 1st.

Peter Ibbetson. Co-starring Gary Cooper and Ann Harding. Made as silent with Wallace Reid and Elsie Ferguson in the Cooper-Harding roles. Released November 8th.

Rose of the Rancho. Musical with John Boles, Gladys Swarthout. Paramount made this David Belasco-Richard Walton Tully play in 1930 in Technicolor, with Gary Cooper. Released November 29th.

Trail of the Lonesome Pine. Produced by Famous Players in 1923 with Mary Miles Minter, Antonio Moreno, Ernest Torrence. To be remade with Henry Fonda and Sylvia Season. Will be released after January 1st.

Without Regret. Remake of a 1928 talking picture, "Interference," in which William Powell had the lead. Released August 16th, with Elissa Landi and Kent Taylor.

Republic

Harvester. F-B-O first brought the Gene Stratton Porter tale to the screen in 1927. Will be released after January 1st.

RKO Radio

Bunker Bean. John Arledge featured. Has been filmed twice, as "His Majesty, Bunker Bean," by Paramount with Jack Pickford in 1918, and by Warner with Matt Moore in 1925. Story by Harry Leon Wilson, author of "Ruggles of Red Gap." Will be released in February.

Ivanhoe. Filmed originally as a two-reel feature in the cinema's earliest years. Universal proposed to make it, but waived in favor of Radio which will use a script by Robert N. Lee. Will be released after January 1st.

Last Days of Pompeii, made in Italy years ago as a silent. New version stars Preston Foster and Dorothy Wilson. Produced by Merian Cooper. Released October 18th.

Quality Street. Starring Katharine Hepburn. Was produced by MGM in 1927 with Marion Davies. Released late in 1936.

Return of Peter Grimm. With Lionel Barrymore in the title role. Fox filmed this David Belasco hit in 1926, with Janet Gaynor, Alec B. Francis. Released September 13th.

Seven Keys to Baldpate. Featuring Gene Raymond. Has been filmed three times before, by Artcraft in 1917 with George M. Cohan, Paramount in 1925 with Douglas MacLean, and RKO in 1929 with Richard Dix, all talking. Released December 6th.

Three Musketeers. Alexander Dumas' novel, with Walter Abel, Paul Lukas, Moroni Olsen, Onslow Stevens. Produced by United Artists in 1921, with Douglas Fair-

(Continued on following page)

PRODUCERS TO DOUBLE REMAKES

(Continued from preceding page)

banks. Also made by Thomas H. Ince, with Orrin Johnson. Released November 1st.

20th Century - Fox

Captain January. Another Shirley Temple talkie. Principal Pictures filmed in 1924. Will be released after January 1st.

Country Beyond. Buck, St. Bernard dog, will be starred. The James Oliver Curwood story was first filmed by Fox in 1926. To be released after January 1st.

Dante's Inferno. With Claire Trevor, Spencer Tracy. Made by Fox in 1924 with special cast. Released August 28th.

Earthbound. Samuel Goldwyn filmed it in 1920. Will be released after January 1st.

Poor Little Rich Girl. Shirley Temple will follow in the footsteps of Mary Pickford, who starred in the Eleanor Gates play for Artcraft in 1917. Will be released after January 1st.

Ramona. To feature John Boles, Loretta Young. Was produced by Inspiration Pictures and Edwin Carewe in 1928, with Dolores del Rio, Warner Baxter; also made by W. H. Clune, 1916. Will be released probably in February.

Song and Dance Man. Paul Kelly and Claire Trevor will have the leads. Paramount picturized the George M. Cohan play in 1926. Will be released after January 1st.

Under Two Flags. Simone, French actress, probably will star. Fox made the picture as a silent in 1916, and Universal in 1923. Will be released after January 1st.

Way Down East. With Rochelle Hudson, Henry Fonda. Produced by David Wark Griffith in 1918 in 13 reels, with Richard Barthelmess, Lillian Gish. Released October 25th.

United Artists

Beau Brummel. Reliance will remake it. Warners produced it in 1924. Will be released after January 1st.

Dark Angel. Samuel Goldwyn production with Merle Oberon, Fredric March, Herbert Marshall. Made by Goldwyn and released by First National in 1925, with Ronald Colman, Vilma Banky. Released September 6th.

Last of the Mohicans. On the Reliance roster. A. P. Plays filmed it in 1920. Will be released after January 1st.

Little Lord Fauntleroy. Freddie Bartholomew will star for Selznick Pictures. Mary Pickford used the Frances Hodgson Burnett classic as a vehicle for United Artists in 1921. Will be released after January 1st.

Mark of Zorro. Announced for remake by Douglas Fairbanks, although he will not star. Will be released after January 1st.

Universal

Hunchback of Notre Dame. Cast not announced. Produced by Universal in 1924, with the late Lon Chaney as Quasimodo, and reissued in 1928. Will be released after January 1st.

Phantom of the Opera. Was produced by Universal with Lon Chaney in 1925. Will be released after January 1st.

Show Boat. Starring Irene Dunne, with Paul Robeson. Was made silent by Universal at the beginning of sound, and immediately partially remade with sound. Original cast included Joseph Schildkraut, Laura LaPlante, Otis Harlan, Helen Morgan, Jules Bledsoe. Will be released after January 1st.

Skinner's Dress Suit. Irving Starr will produce for Universal. Essanay first filmed it in 1917, Universal remaking it in 1921. Will be released after January 1st.

Uncle Tom's Cabin, now in preparation. Was made by Paramount in 1918 and by Harry Pollard in 1927 for Universal. Will be released after January 1st.

Warner

Captain Applejack. It was first brought to the screen by Warners in 1930. Will be released after January 1st.

Captain Blood. With Errol Flynn, Olivia de Haviland, as a First National release. Vitagraph made it in 1924 with J. Walter Kerrigan, Jean Paige. Released December 28th.

God's Country and the Woman. George Brent and Bette Davis will co-star. Vitagraph made the James Oliver Curwood story in 1916. Will be released after January 1st.

Main Street. Josephine Hutchinson is to be the 1935 heroine. The Sinclair Lewis story was filmed by Warners in 1923. Will be released after January 1st.

Zeidman Productions

St. Elmo. It was originally filmed by Fox in 1923.

FRED ASTAIRE WINS SCREEN GUILD AWARD

Fred Astaire, for his performance in "Top Hat," Merle Oberon for her portrayal of Kitty Vane in "The Dark Angel" and Robert Donat for his work in "The Thirty-Nine Steps" all divide the honors in the September Poll of the Screen Actors' Guild for the Best Performances of the Month, it was announced in the Screen Guild Magazine recently.

Competition for the Screen Writers' Guild Award for the Best Screen Play of September was exceedingly close, with first place going to Stephen Morehouse Avery and Don Hartman for their original, "The Gay Deception." First Honorable Mention went to Lillian Hellman and Mordaunt Sharp for "The Dark Angel" and Second Honorable Mention to Jack McGowan and Sid Silvers for their screen play of "Broadway Melody of 1936."

More Censorship Evident in Paris

Further evidences of political censorship in Paris appeared with word passed along to operators of motion picture houses not to show clips of British warships in the Mediterranean or of Anthony Eden, British Minister for League of Nations Affairs.

The move is credited to a desire to avoid any demonstration against Great Britain.

Corporation Acquires Theatre

The Atlas Theatre Corporation, Denver, has taken over the lease of the Golden Gem theatre, Golden, Colo., from Mrs. Barbara Preuss and R. A. Preuss, who operated the house since 1928.

Reorganization of GTE Furthered

Decision was reserved by Chief Justice Daniel J. Layton in Chancery Court at Wilmington, Del., on a motion asking the court to approve an agreement between the Chase National Bank and United States Senator Daniel O. Hastings, of Delaware, receiver for General Theatres Equipment, Inc., after an all-day hearing last Thursday.

Hearing on a plan for reorganization of GTE in the Court of Chancery has been set for November 13th.

Senator Hastings said that the estate in receivership would be improved $306,000 if the settlement is consummated. Chase National Bank is the largest creditor of GTE.

The proposed agreement would release Chase, its partners and directors, from any claims in consideration for which the bank would reduce its claim against GTE about $3,500,000. In this matter the Amerex Holding Corporation, formerly the Chase Securities Corporation, a Chase Bank subsidiary, would deliver to the receiver, Senator Hastings, GTE debentures in the principal amount of $1,500,000. Chase National Bank financed the organization of GTE.

Percival E. Jackson, New York, representing one of the GTE stockholders, controlling a small number of the company's bonds, objected to the agreement, alleging that purchasing syndicates formed for the corporation now in receivership, diverted profits to themselves which should have gone to the corporation and its stockholders. He placed these profits at more than $10,000,000. Mr. Jackson volunteered to act as counsel for the receiver to recover the profits.

Meyer Kraushaar, a New York attorney, appeared for the Sabath Congressional Committee, and asked Chief Justice Layton to adjourn the hearing for six weeks in order that he might report the findings of his committee to the court. The scope of his committee he considered "broad enough to cover this situation." Mr. Kraushaar said his committee has investigated the case, but because of the multiplicity of cases involved it was unable to present a report to the court at this time. The committee will start hearings in New York this week.

Chief Justice Layton added that the court would proceed with the hearing.

Ralph S. Harris, New York, numbered among the counsel for Senator Hastings, insisted there is no cause for court action between the receiver and the Chase National Bank and therefore the proposed settlement would be of great benefit to the estate of the receivership.

Robert H. Richards, Wilmington attorney, representing the committee on reorganization for GTE, spoke in favor of the agreement. The committee has approximately $12,000,000 in bonds already on deposit in favor of the reorganization plan.

ST. LOUIS SUIT NEARS END, BUT SIX MORE INVOLVE DISTRIBUTORS

Million Dollar Action in New England; Momand and E. M. Loew Lose Plea to Place Cases Before New York Jury

Government and Defendant Companies Rest in Conspiracy Trial After Brief Rebuttal Testimony by Prosecution

Independent theatre owners further entangled the large distributors in the courts this week on charges alleging violation of the United States anti-trust laws by reputedly conspiring in restraint of trade, acting on several fronts as the Government's case in St. Louis against Warner Bros., Paramount and RKO was about to reach the jury after six weeks.

Morse and Rothenberg Circuit, independent, in New England asked $1,000,000 anti-trust damages of Columbia, Metro-Goldwyn-Mayer, Paramount, RKO, 20th Century-Fox, United Artists, Universal and Warner Brothers-First National, and the Shea Circuit and Paramount's Maine and New Hampshire Theatres.

E. M. Loew Circuit, Boston, and A. B. Momand, Oklahoma exhibitor, sought to have their $10,000,000 anti-trust suits brought by the two against Paramount tried before a federal judge and jury in New York, but failed in the move.

The taking of testimony started in Le Dirk Amusement's anti-trust suit, in New Jersey, against Paramount, 20th Century-Fox, RKO Radio and Warner Brothers-First National.

Depositions were taken in St. Louis in the suit brought by the Abraham Lincoln Amusement Company against Paramount.

Major-distributor and circuit defendants in the Vern Brown $424,500 suit in Omaha are expected to answer on Friday.

Defendants Warner Brothers and Paramount and RKO all denied conspiracy in the Government's criminal - indictment St. Louis anti-trust case, and then rested. The Government also rested and the jury was ready to hear the summation and the judge's charge.

In the new court fight launched in New England against the large corporations there was evidence that there might be some sympathy of interest between the plaintiffs Morse and Rothenberg and E. M. Loew and A. B. Momand, inasmuch as George S. Ryan, Boston attorney, was prosecuting the actions for all of them.

Morris and Rothenberg, asking some $100,000 from each of the eight distributor defendants and the two circuits, apparently intend airing their complaints specifically against activities involving the competitive Maine and New Hampshire Theatres, controlling some 40 theatres in New England, and the Shea Circuit. Triple damages and counsel fees are sought under the Sherman Act.

Monopoly and Restraint Charged

Monopoly and restraint of trade are alleged by Morse and Rothenberg in behalf of their Aetna Amusement Enterprises, Inc., and the Commonwealth Amusement Enterprises, Inc., two M. and R. subsidiaries operating, respectively, the Arcadia theatre at Portsmouth, N. H., and the Park Theatre, in Nashua, N. H.

Morse and Rothenberg charge that Maine and New Hampshire Theatres, through their Colonial, Olympia and Portsmouth theatres at Portsmouth, not only demand unreasonable protection, but that the plaintiffs find themselves unable to obtain films that the defendant circuits will not play at their three theatres.

This condition, the complaint says, necessitated the shifting of M. and R.'s Arcadia theatre to a vaudeville policy. Similar charges are made for M. and R.'s Park at Nashua.

Furthermore, it is charged that Shea Chain, Inc., sought to buy the plaintiff's Park theatre for a figure much below its reputed worth, and threatened to see that the Park's city license was revoked if such an arrangement was not consummated, continued the complaint.

On Wednesday, however, Federal Judge Alfred C. Coxe in New York, as court officer with jurisdiction over Paramount's bankruptcy proceedings, instructed Mr. Loew and Mr. Momand to liquidate their claims by obtaining court rulings on the validity of their anti-trust actions for triple damages and on which the claims are based.

Both claims, therefore, will have to be liquidated in the federal courts at Boston and Oklahoma City, respectively, and if the exhibitors are successful in obtaining court judgments for sums in excess of what they seek as actual damages, they have been instructed by Judge Coxe to return to him for a ruling as to the amount of claims to be allowed them.

Plaintiffs Morse and Rothenberg are understood to have previously sought relief, but Judge Lowell in United States District Court, at Boston, declined to grant the plaintiffs an injunction against the defendants. The case was not pressed at that time, for several reasons, one being that the plaintiffs felt that no immediate relief seemed possible by that means, it is understood.

If Morse and Rothenberg are at all successful in their New England conspiracy actions, a rapid succession of similar actions in that territory may be looked for, according to exhibitor interests in that section. It was learned that at least three other exhibitor groups already are framing such actions. The general scrapping of clearance and zoning board decisions is held at Boston to be the chief reason for such exhibitor discontent in New England.

Typical of the situation in the territory is the action of the Independent Exhibitors of Massachusetts, an Allied States affiliate, calling a special meeting for Tuesday, November 12th, at headquarters on Shamut Street, Boston, to discuss an alleged extant and increasing product monopoly.

Ryan Acting in Loew and Momand Cases

The decision of E. M. Loew, New England circuit owner, and Oklahoma's A. B. Momand in instructing their attorney, George S. Ryan, to have their anti-trust suits for $10,000,000 against Paramount tried before a federal judge and jury in New York, in the near future, is attributable to their desire not to have adjudication made by a special master.

Federal Judge Alfred C. Coxe, of the United States district court at New York, has reserved the right to decide whether the suits may be prosecuted for triple damages, as instituted, or only for single damages, as this phase of the action is based on disputed claims filed by the plaintiffs against Paramount in that corporation's bankruptcy and reorganization proceedings over which Judge Coxe has had and continues to have jurisdiction.

Special Master John E. Joyce, who heard the Loew-Momand anti-trust claims, ruled that only single damages without attorney's fee could be sought of a bankrupt estate.

Objections to Mr. Joyce's report were then filed by Attorney Ryan, for Loew and Momand, and by attorneys for Paramount Receivers Hilles, Leake, Richardson and Zukor, with the result that Judge Coxe reserved the right to determine whether the judgments could be proved in any amount in excess of the actual damages, if any, found to have been sustained by the claimants.

It was said that in endeavoring to have the cases heard by a federal judge and jury in New York, rather than by a special federal court master, Counsel Ryan felt that triple damages and attorney's fee may be included in any settlement obtained. His briefs setting forth his position were forwarded to Federal Judge Coxe in New York last Saturday.

Testimony Taken in Two Cases

The Newark anti-trust action instituted by Le Dirk Amusement Company, against Paramount, 20th Century-Fox, RKO Radio and Warner subsidiaries, reached the point where a special master was appointed to supervise the taking of testimony and depositions in the move made by the defendants, in Newark federal court, to have the complaints quashed on the grounds that the defendants' subsidiaries are not under the jurisdiction of the Newark court.

Before Special Master Jacob Newman, presiding at a hearing at the home office of Warners in New York, Louis Nizer, defense counsel, interrogated Don Jacocks, Warner New Jersey zone theatre head. On hand, besides those mentioned, were Israel B. Greene, counsel for Ledirk; Merritt Lane, of defense counsel, and Harold Bareford and Stuart Aarons, attorneys for Warner Brothers. The taking of testimony will be resumed on November 15th.

Depositions were taken in St. Louis in the injunction and damage suit brought by Abraham Lincoln Amusement Company against Paramount Pictures Distributing Company, Inc., for alleged refusal to provide motion pictures to the Lincoln company during the period it sought to operate the Odeon theatre in St. Louis. The house, at the time playing to Negro patronage, has since burned down.

The plaintiff sought this week to obtain depositions from George J. Schaeffer, vice president and general sales manager for Paramount, and Louis Phillips, Paramount counsel, serving them with subpoenas several days ago. However, both claimed immunity to such service as they had entered the jurisdiction of the St. Louis federal court in connection with the government's anti-trust suit against Paramount, Warners and RKO, now on trial.

Omaha Case Up This Week

Following ten days additional time granted defense attorneys in the Vern Brown suit at Omaha for $424,500 damages against the large distributors and some 28 defendants, the defense answer is expected to be heard in Omaha federal court on Friday.

Mr. Brown was formerly manager of the Rialto theatre at Missouri Valley, Iowa, and

(Continued on following page)

WARNER & PARAMOUNT CLOSE CASES

(*Continued from preceding page*)

filed suit last June, charging conspiracy, restraint of trade and conditions which forced him into bankruptcy.

Among the defendants, besides the film distributors, are the Omaha Film Board of Trade, the local MPTO unit and Evert R. Cummings, Omaha district manager for the A. H. Blank Circuit.

The St. Louis Case

The United States Government's federal grand jury trial in St. Louis of Warner Brothers, Paramount and RKO on federal indictment conspiracy charges virtually came to an end suddenly at 11 o'clock on Wednesday morning and the preliminaries of summations and the judge's charge to the jury were about to be disposed of swiftly, paving the way for the passing of judgment by the 12 jurymen.

And in the jury's hands rests the verdict of whether the three distributing corporations and certain of their subsidiaries and officers conspired to prevent a flow of product from reaching the independent Ambassador, New Grand Central and Missouri theatres of the Harry Arthur-Fanchon and Marco interests.

The government first rested its case, tried before Federal Judge George H. Moore, and immediately counsel for the various individual and corporate defendants also announced they rested.

Counsel for the defense then presented once again the demurrers to the government's case and the motions for directed verdicts of not guilty and dismissal of the indictment which Judge Moore overruled two weeks ago at the termination of the government's case in chief.

The government's rebuttal testimony on Wednesday was very brief. Thomas N. Dysart, chairman of the Bondholders Protective Committee; former St. Louis Mayor Frederick H. Kriesmann, a member of that committee, and Joseph Grand, local counsel of the committee, testified that the name of Harry Koplar was not mentioned at various conferences of the committees with Herman Starr and other representatives of Warner Brothers.

John S. Leahy, attorney for Allen L. Snyder, and Edmond Koeln, former city collector and now federal trustee for the St. Louis Fox Theatre, testified that Mr. Arthur was present at the New York Plaza Hotel conference with Ned E. Depinet, president of RKO, on April 7, 1934. Mr. Depinet had testified that he did not see Mr. Arthur at the meeting.

The trial this week reached its most dramatic stage, and its most important, with defense counsel and Department of Justice attorneys interrogating Harry M. Warner, who denied all charges; Herman Starr and Gradwell Sears, both of Warners, who denied threats charged by Government witnesses; and George Schaefer and Neil Agnew, of Paramount, among others.

Briefly, as the case now stands, all of the defense witnesses have denied specific charges or inferences of government witnesses. And, a complete denial was entered of the indictment charges. The combined testimony, in thumbnail, was that Warner Bros. leased the St. Louis Orpheum and Shubert Rialto theatres as their local show windows because they could not get together with the bondholders' committee for the Ambassador, New Grand Central and Missouri theatres on a fair and equitable plan of reorganization; that the theatres were acquired lawfully and that there had not been any collusion among Paramount, RKO and Warners in effectuating any product arrangements, which the complaining independent operators charge deprived them of product for the Ambassador, New Grand Central and Missouri.

"PROFITS ALL GOING TO HOLLYWOOD"

One of the matters emphasized by Ed Kuykendall, MPTOA president, during the field tour which he is now making in the interests of a localized arbitration structure for adjusting trade complaints, is the increasing difficulty experienced by exhibitors in making a profit from their operations, for the reason that all of the returns are going one way—to Hollywood and the producer. The drift of revenue in that direction is taking it away from theatres, in Mr. Kuykendall's opinon, who said they cannot survive if the "lopsided" situation continues. He is stressing the point that circuits are being affected as seriously as independent owners.

While not opposed to percentage pictures as such, the MPTOA president appeared to be firm in his belief that the amount of those percentages at the present time is generally exorbitant and unfair.

President Warner, called to the stand Wednesday afternoon, told dramatically of his personal rise from a newsboy and bootblack to a dominant figure in the motion picture industry; of how with his brothers he had envisioned the possibilities of talking pictures and transformed the business. And he climaxed his short but very inclusive testimony with a positive denial that Warner Brothers, Inc., or any of its officials or agents had entered into an agreement or understanding with RKO Distributing Corporation and Paramount Pictures Distributing Company or the other defendants to corner the motion picture supply for St. Louis or to prevent any other exhibitor from obtaining a supply of pictures.

He recalled that his brothers, Sam and Jack, back in 1912 had produced motion pictures at the Battery A Armory on South Grand boulevard, in St. Louis, making among other pictures "The Perils of the Plains" and "Raiders on the Mexican Border." This reference brought back to many of those present the boast of the late Eddie Dustin that "St. Louis was making motion pictures when Hollywood was a vacant lot."

Mr. Warner told how Sam and Jack later went to California to produce short subjects (comedies) and serials and of the incorporation of Warner Bros. Pictures, Inc., in 1923. His own motion picture career started in a nickelodeon in New Castle, Pa., back in 1912 and prior to that he had sold pickles and sauerkraut.

The jury hung on Mr. Warner's every word as he tersely told the romantic advent of sound picture development and the important part of Warner Brothers therein; how they gambled with the possibilities of sound when larger companies held off for fear of ruining their investments in connection with silent pictures.

He said that Warner Brothers Pictures, Inc., first entered the exhibition field in St. Louis when, late in 1926, they leased the Capitol theatre at Sixth and Chestnut streets to show "Don Juan," a synchronized sound picture and a number of shorts, including the Philharmonic orchestra of 110-pieces. He said that after that engagement Warner Brothers was able to induce Skouras Brothers to put sound equipment in its theatres and then "The Jazz Singer" was given a run at the New Grand Central. Subsequently, in the fall of 1928, Warners bought control of Skouras Brothers Enterprises, which owned the Ambassador, Missouri and New Grand Central and the St. Louis Amusement Company circuit of neighborhood and second-run houses.

He testified that after the properties got into financial difficulties he said that every move made by Warner Brothers through its attorneys, Abel Cary Thomas and Sam B. Jeffries, was intended to save Warner Brothers' large investment there, which he estimated at $4,000,000, and to make the bonds on the theatres valuable to the bondholders and said positively that every move made by Warner Brothers in connection with its various reorganization proposals was made in good faith and that the company was ready, willing and able to perform in the hope that some day it might be able to restore the situation to such an extent it could salvage in part its investments.

On cross-examination he denied that Warner Brothers' investments in first and second mortgage bonds was intended to either harass the bondholders' protective committee's plans or to depress the market for such bonds; the contrary was true, he said, these purchases having a tendency to stiffen values. Warners never sold any of these bonds, he added.

He frankly admitted that he had given orders to Herman Starr and Gradwell Sears and other Warner officials that under no circumstances would Warner Brothers have any business dealings with Harry Koplar or any company in which Mr. Koplar was associated. He said this was due to the litigation against Warner Brothers, which Mr. Koplar is accused of being responsible for. He told of efforts to have him consider a settlement of those suits, but he refused to do so, saying he had stated he would spend every penny he had to disprove the charges made in them.

Chief Aim to Aid Small House

In discussion of the company's decision to develop sound pictures, after Sam Warner had told him he thought he could make the innovation commercially possible, he testified that they were fearful talking pictures would not be accepted by the public because several previous steps in that direction had failed. He added that their chief purpose in developing talking pictures was to enable the smaller theatres to compete with the deluxe houses with their big orchestras and stage shows. However, the introduction of talking between the characters in "The Jazz Singer" changed the entire aspect and then "The Lights of New York," the first all talking picture, was made and became an instantaneous success.

Russell Hardy, special assistant attorney general, objected to any testimony by Mr. Warner

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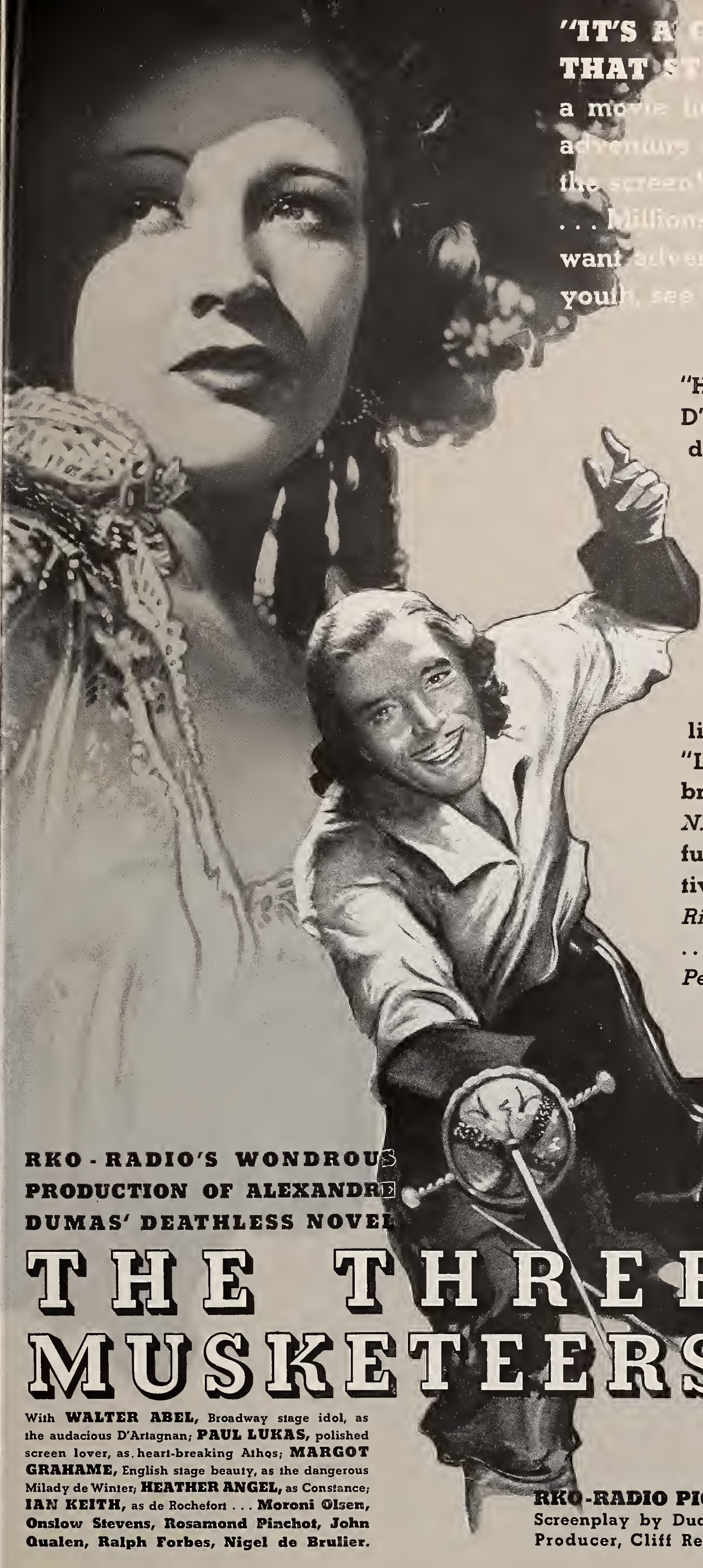


"IT'S A GRAND PICTURE . . . GET THAT STRAIGHT! . . . For the price of a movie ticket you can see the greatest adventure story in the world enacted on the screen! . . Splendid cast and settings . . . Millions are eager to see it . . If you want adventure again in the full flush of youth, see "The Three Musketeers'!"

—[illegible], N. Y. World-Telegram

"Handsome and skillful . . Walter Abel's D'Artagnan in the best romantic tradition"—*Andre Sennwald, N. Y. Times* **. . "Margot Grahame a stunning screen siren."**—*Regina Crewe, N. Y. American* **. . "Action, romance, color . . Heather Angel breathlessly beautiful"**—*Thornton Delehanty, N. Y. Post* **. . "Stirring swordsmanship, thundering horsemanship, lusty swashbuckling"**—*Bland Johaneson, N. Y. Mirror* **. . "Lavishly filmed . . climax filled with breathless suspense"**—*Kate Cameron, N. Y. Daily News* **. . "Picturesque colorful and handsomely mounted . . attractively played and gayly managed"**—*Richard Watts, Jr., N. Y. Herald-Tribune* **. . Gallops to an exciting finish"**—*Rose Pelswick, N. Y. Evening Journal.*

RKO - RADIO'S WONDROUS PRODUCTION OF ALEXANDRE DUMAS' DEATHLESS NOVEL

THE THREE MUSKETEERS

With **WALTER ABEL,** Broadway stage idol, as the audacious D'Artagnan; **PAUL LUKAS,** polished screen lover, as heart-breaking Athos; **MARGOT GRAHAME,** English stage beauty, as the dangerous Milady de Winter; **HEATHER ANGEL,** as Constance; **IAN KEITH,** as de Rochefort . . . **Moroni Olsen, Onslow Stevens, Rosamond Pinchot, John Qualen, Ralph Forbes, Nigel de Brulier.**

RKO-RADIO PICTURE. Directed by ROWLAND V. LEE
Screenplay by Dudley Nichols and Rowland V. Lee, Associate Producer, Cliff Reid. Fencing arrangements by Fred Cavens

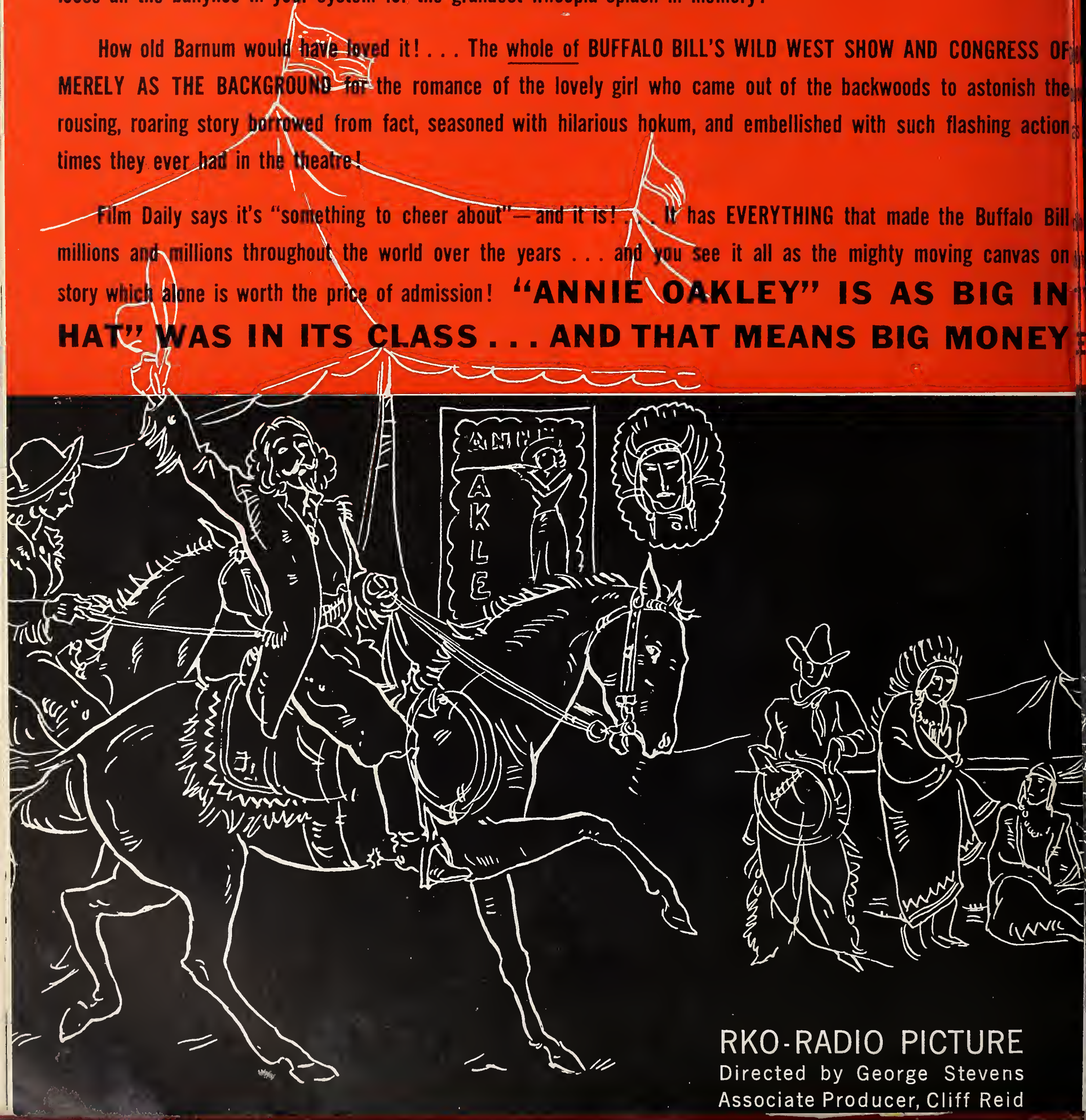
The "Bang! Bang! Bang!" of Annie is the loudest salute to showmanship that has heard in years!...

Here's a picture that can't be typed—because ther like it before! . . . Here's a bandwagon load of excitement, thrills, color, romance, and laughs! . . . A double-barrele . . . A great big show within a great big show—all to be sold to your patrons at the price of one admission!

Grab up the old paste pot and an armful of bills and go to town on this one! . . . Burst out the red-fire flares . . loose all the ballyhoo in your system for the grandest whoopla splash in memory!

How old Barnum would have loved it! . . . The whole of BUFFALO BILL'S WILD WEST SHOW AND CONGRESS OF MERELY AS THE BACKGROUND for the romance of the lovely girl who came out of the backwoods to astonish the rousing, roaring story borrowed from fact, seasoned with hilarious hokum, and embellished with such flashing action times they ever had in the theatre!

Film Daily says it's "something to cheer about"—and it is! . . . It has EVERYTHING that made the Buffalo Bill millions and millions throughout the world over the years . . . and you see it all as the mighty moving canvas on story which alone is worth the price of admission! **"ANNIE OAKLEY" IS AS BIG IN HAT" WAS IN ITS CLASS . . . AND THAT MEANS BIG MONEY**



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HARRY WARNER IMPRESSES JURYMEN

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mentioned his company had $55,000 invested in the St. Louis deal.

He said that there was nothing that would start Abel Cary Thomas on a storm faster than the mention of Harry Koplar, and that when he learned from Mr. Arthur that Mr. Koplar was in the deal, Mr. Thomas hopped off the couch and talked at some length, expressing his views of Mr. Koplar and troubles he is alleged to have caused the Warners. He added that Mr. Arthur kept insisting there was a war and that it looked like he was the lamb to be slaughtered. 'Well, you were 21 years old and knew what the situation was in St. Louis, or should have.' I suggest that you go to the bondholders' committee, the people you do business with, as there is nothing we can do for you,' Mr. Starr told him. Mr. Sears said that Mr. Starr might have said that it looked to him like a bondholders' committee were trying to perpetuate themselves by Mr. Arthur and Mr. Partington, but he denied other statements credited to Mr. Starr.

Mr. Sears said that he was present at the meeting in Spyros Skouras' room in the Blackstone hotel in Chicago, Ill., on either February 27 or 28, 1933, at which Mr. Skouras and Mr. Starr had an argument concerning Skouras' part in the bondholders' protective committee plan for the reorganization of the Ambassador, Missouri and New Grand Central theatres. He said that Mr. Starr did not approve of what had been done, saying that it looked to him like everybody had been taken care of but Skouras Brothers' Enterprises, a Warner subsidiary.

Cites Heated Argument

He testified that he and Mr. Skouras had had a heated argument at the Blackstone hotel and said that in that conversation he had said that it was evident to him that some one was trying to get Warner Brothers out of St. Louis at one clean sweep, but that they weren't going to succeed. He added that he also had asserted that Warner Brothers would get other theatres and meet any sort of competition that was thrown their way and that if a price war was started and the opposition went down to a 10-cent admission Warners would go right down with them.

Warner, Paramount Close Cases

Warner Brothers and Paramount completed presentation of their cases Friday, each calling three witnesses, as the fifth week of the anti-trust trial was brought to a close. The session was the liveliest yet held and marked by a spirited argument between Judge Moore and Russell Hardy, prosecuting attorney. Mr. Hardy subjected Mr. Schaefer to a protracted memory test.

Judge Moore's argument with Mr. Hardy arose when Mr. Hardy insisted on discussing certain records after the court had ruled them out. Charles Cella, a Warner witness, had produced documents given him by Warners since the company took over operation of the Orpheum and Shubert-Rialto. Counsel Wood asked that the testimony and records of Mr. Cella's theatre be stricken out and Judge Moore held this should be done. The question of the Orpheum data then came up and the court ruled they could be admitted only as to admission prices and not as to daily and weekly grosses.

The lengthy memory test to which Mr. Schaefer was subject concerned the Paramount executive's recollection as to who were present and what was said and done at a Code Authority meeting in New York on March 12, 1934.

Mr. Hardy told the court he was "testing the veracity and memory of the witness in regard to the sale of Paramount product to Warners for St. Louis." Mr. Schaefer had been thoroughly interrogated on his three week vacation in the Roney Plaza Hotel, Miami Beach, Fla., and about conversations he had had with Spyros Skouras and Herman Starr in connection with Paramount's commitments in St. Louis. The witness was pretty sure of what happened in all three instances, but could not recall the Code Authority business of that day.

FIRST FILIPINO FILMS ANNOUNCED

The first Filipino producing company will soon be launched by Parlatone Hispano-Filipino, Inc., of Manila. The company plans to make twelve features next year in Spanish and will aim at all the Latin countries as an outlet for the product. Distribution will be handled by the producers and through a New York company which is not, as yet, selected.

Mr. Starr, who had preceded Mr. Sears to the witness stand, proved anything but the big bad bogey man various Government witnesses had seemed to picture him. He revealed that he came to the motion picture world via a want ad in a New York newspaper in April, 1920, was employed by Warner as a bookkeeper, and he has been with Warner Brothers ever since.

He denied that at the March 1, 1934, meeting he had told Mr. Dysart that Warner Brothers would use every means in its power to keep Fanchon & Marco from getting pictures, but that he had said Warner Brothers would get a theatre to show their pictures. He also denied that he had referred to Fanchon & Marco as "fly-by-nights," saying he had spoken favorably of their experience as vaudeville people, but doubted their ability to handle so large a deal as that with the committee. Likewise he denied that he asserted Warner Brothers would prevent any other lessee from operating the theatres successfully.

Mr. Schaefer, who said he is 47, was on the stand for two and a half hours. He gave an account of his schooling and said that he first started to work at 17, when he joined an oil refining company as stenographer. He said he joined Paramount in the fall of 1920 as salesman. Categorical denials to all charges in the indictment of January 11, 1935, were made by the Paramount officer as well as all statements attributed to him in Mr. Arthur's testimony. Mr. Schaefer said he had had no telephone conversation with Arthur between March 6 and March 10, 1934, nor before April 1.

The conference referred to was the one in which Mr. Arthur testified he told Mr. Schaefer, "You told me you weren't going to sell Warners in St. Louis." The Paramount vice-president also denied having remarked, "They put the pressure on us because they threatened to upset our Detroit reorganization plans and this circuit is being carried on the books for $14,000,000."

Mr. Schaefer said new leasing arrangements with the landlords of the Detroit houses had been completed in 1933 and this group of theatres has been on the books at no higher than $5,000,000. He later testified he had been in Detroit on March 13, 1934, accompanied by Frank Freeman and Sam Dembow, for a conference with George Trendle on the theatre situation in that city.

He said Mr. Arthur had been anxious to get Paramount pictures for the Ambassador, Missouri and New Grand Central, but he had had to turn the offer down. Mr. Schaefer further testified he had told Mr. Arthur that if he wanted the company's pictures so badly he should have come to him before signing the lease, to see whether Paramount product was available. He admitted trying to help Mr. Arthur out with Warners. Unable to contact Harry M. Warner, who was out of the city at the time, Mr. Schaefer said he talked to Mr. Starr, who told him nothing could be done.

"Good Business Deal"

Mr. Schaefer testified the Warner deal was "good business." He also gave the same reason for the contract with F. & M. for "Belle of the Nineties" at the Missouri. When Mr. Hardy asked him whether it was the fact that the Warner circuit had bought Paramount product and the Paramount circuit had taken Warner films had anything to do with the St. Louis sale, he said it had. He also brought out that Warners had been the first to make a bid. The prosecutor pointed out Warners had not had the three houses at the time. Mr. Schaefer answered, "Neither did F. & M."

Neither Paramount nor Mr. Schaefer ever had bought any bonds in the local theatres, the witness said and the product deal with Warners had not been made for the purpose of "cornering the market"; the St. Louis situation had never been discussed by him with Adolph Zukor, Sam Dembow, Ralph Kohn, A. W. Smith or Albert Warner.

Mr. Agnew was the next and last witness. He was on the stand for about a half hour. As had Mr. Schaefer, he denied the indictment charges and other allegations. He said he never had told Mr. Arthur that Warners probably would turn the Paramount deal down because of the stiff prices asked; that he was Santa Claus, or that he ever had disparaged F. & M. or threatened anyone.

He explained the reason for turning down Mr. Arthur on second runs was because it was felt that if the product played at the Missouri, the St. Louis Amusement Co. and other subsequent houses would be affected. Some of the circuit's houses had been sold on percentage and the revenue would have been reduced if such a scale had been made, he said. He conceded he had told Mr. Arthur that Warners had until August 15 to sign and that he could not sell away until that date. Silver and Bond negotiated the contract for Warners, he said.

The Paramount sales manager said he had never told Mr. Arthur that Paramount had received $71,000 for its product in 1933. Instead, he testified, the company got $140,000. Mr. Hardy, on cross-examination, asked Mr. Agnew about three questions.

After Mr. Cella, Warners put on the stand Miles Alben, home office attorney, who had attended several meetings on reorganization plans for the three theatres. He was examined by Wood on charges allegedly made by Mr. Starr at ses-

(*Continued on page 54*)

SENSAT

METROP

Starring **LAWRENCE TIBBETT** *with* VIRGINIA BRUCE
ALICE BRADY • CESAR ROMERO • Thurston Hall • Luis Alberni
a DARRYL F. ZANUCK 20th Century Production • Presented by
Joseph M. Schenck • Directed by Richard Boleslawski • Screen play by Bess Meredyth and George Marion, Jr. Based on a story by Bess Meredyth.

IONAL!

in pre-release showings
the country over!

OLITAN

20th CENTURY FOX
THE KEYSTONE
OF YOUR FUTURE

Other hits that make NOVEMBER *famous:*

"THANKS A MILLION" starring **DICK POWELL** with a million-dollar cast. **WILL ROGERS** in **"IN OLD KENTUCKY." RONALD COLMAN** in **"THE MAN WHO BROKE THE BANK AT MONTE CARLO"**

JOINT DEFENSE RESTS

(Continued from page 51)

sions with J. M. Ulmer, Cleveland lawyer; Mr. Dysart and Joseph Grand. He emphatically denied all allegations. Mr. Hardy asked him one question. That was how long he had been with Warners. He answered, "Since 1929."

Arthur Simpson of the legal firm of Jeffries, Simpson & Plummer, likewise said he had never heard Mr. Starr make any threats or charges at meetings in the Grand office on April 5, 1934, and Dysart's office on June 6.

George L. Weigand, treasurer of the St. Louis Amusement Company, was the last Warner witness. He testified to a list of pictures which had played eight first-runs since August 15, 1932, to January 10, 1935. There was a total of 422, he said, shown at the Ambassador, Missouri, Fox, State, Grand Central, St. Louis, Shubert-Rialto and Orpheum. The witness said the information had been obtained from ads in Sunday papers.

Joint Defense Rests

With the completion of RKO'S case and the introduction of exhibits by Warners and Paramount, the joint defense rested on Tuesday.

Ned E. Depinet and Cresson E. Smith were the only RKO witnesses to testify. RKO attorneys were satisfied.

Harry Koplar's appearance in court, under subpena, for the first time since the anti-trust trial began six weeks ago, caused some excitement.

Both Mr. Depinet and Mr. Smith denied they had refused to sell Arthur in St. Louis because of Mr. Koplar or anyone else. The RKO president said that when Mr. Arthur came to him to negotiate, the product already had been committed to Warners. He then related the difficulties experienced with Famous Amusement Co., which operated the St. Louis. Mr. Depinet also told of the alleged troubles with Mr. Arthur when the latter joined Koplar. Particular disagreement arose over collection of weekly short subject payments and inaccurate percentage reports.

The RKO head said that when he committed the pictures to Warners he "sold to the best customer," Mr. Arthur having previously given him reason to believe he was dissatisfied. "I also sold Warners because I thought them the best account under the circumstances," Mr. Depinet testified. He added that RKO sells to Milton B. Arthur, Harry's brother, in Massachusetts, California, Utah and other places and that there is "no proscription against the Arthurs."

"I don't believe I every sold Arthur, but I would have no objection in so doing. If the pictures are open in his territory, I would be glad to deal with him," he explained.

Smith Denies Statements

Mr. Smith also held that statements attributed to him by Mr. Arthur were erroneous. He said Arther never came to his office in July, but it was the latter part of August and that the conversation pivoted about second runs in St. Louis. The RKO southern and western division manager said that when the first Government witness conferred with him Mr. Arthur mentioned his intention to reopen the Missouri and Grand Central as second-runs. He wanted to know if he could get pictures. Mr. Smith said he told Mr. Arthur of negotiations with the St. Louis Amusement Co., and would inform him of the status of the deal.

"I did not promise to sell him," Mr. Smith testified, "and when Arthur called me a week later I told him RKO was selling to Nelson Sunliff, trustee for the local suburban circuit." Denial was also made that he had told Mr. Arthur that Warners objected to a second-run deal with F. & M. He said, "We conduct our own business and don't ask Warners what to do."

TAX REDUCTION IS PROPOSED IN SPAIN

Minister of Finance Chapaprieta of Spain has presented to the Cortes a decree, effective January 1, calling for a reduction from 7½ per cent to 4 per cent of the gross turnover tax on films, and to 1½ per cent on films made in Spain.

The decree is considered a victory for the Camara Defensa Cinematografica. The measure, if passed by Parliament, is expected to save distributors thousands of dollars in taxes.

In rebuttal, Russell Hardy brought in the testimony of Mr. Smith before the grand jury.

Questioned Koplar Bid

Emphasizing that no direct request had been made to him, the witness said he had not believed Koplar's $80,000 offer for second-runs was *bona fide* because, "I don't know how they could have paid this sum when they couldn't pay $60,000 for first-runs. I didn't think it was a genuine offer.

Mr. Depinet recited in detail the experiences RKO had with Mr. Koplar in several dealings, the asserted trouble on "Little Women," and how the reductions and cancellations of features and shorts cost RKO more than $20,000.

The RKO president explained that although the films were originally bought for the St. Louis when Mr. Koplar had it, and the only reason Mr. Koplar got it for that house was because Julius Glazer and Aaron Waldheim signed as guarantors, that they had been switched with his permission to the Fox Missouri, Ambassador and Grand Central.

Mr. Arthur, the witness said, had complained of losing $33,000 on RKO product, and "if we gave him our pictures for nothing he would just break even."

He said up to Dec. 8, 1932, RKO had operated the St. Louis. When the circuit lost the house it took the Missouri, which it held until April 30, 1933. On April 1, 1933, a deal was made for RKO first-runs with Clarence M. Turley and Spyros Skouras, acting for Tom K. Smith, receiver for the Ambassador, Missouri and New Grand Central. The agreement provided for a four-month playing arrangement with two yearly options, he said.

Mr. Depinet insisted he never made a contract with Mr. Arthur. He declared he committed the company's output to Warners on March 29, 1934, after Clayton Bond and Joseph Bernhard had conferred with him.

The only time he talked to Mr. Arthur about St. Louis, Mr. Depinet said, was on the phone after the Warner commitment. The F. & M. head apparently wanted to confirm a report he had heard on the street, the witness said, but he never suggested buying the pictures.

"Even if he did I couldn't have sold him. I couldn't sell twice in the same situation," the RKO chief explained. Mr. Depinet gave his picture of what transpired at the Plaza hotel session in New York on April 7, last year.

He said John S. Leahy advised him the contract signed with Warners was illegal "and apparently wanted me to break it and sell to his clients." In answer to a question put by George S. Leisure, Mr. Depinet denied Mr. Leahy ever mentioned "Arthur is a long-standing friend," adding he has known the F. & M. head about 10 years and the acquaintanceship "has not been intimate."

Between 10,000 and 14,000 contracts are sold annually by RKO, Mr. Depinet testified, and so far this season about 9,000 have been signed, 600 of which were closed in March.

"We have no rules about selling. We keep our sales force working around the calendar. Our business is like the newsboy who sells his paper every day, including Sunday," Depinet said. After preliminary talks, the RKO president dropped out of the Warner deal, he declared.

Mystified, and admitting it frankly in open court, Mr. Hardy told Mr. Depinet that he could not understand why RKO, if it did have trouble with Famous Amusement Co. and Koplar, should refuse to sell F. & M. Leisure again objected and was upheld.

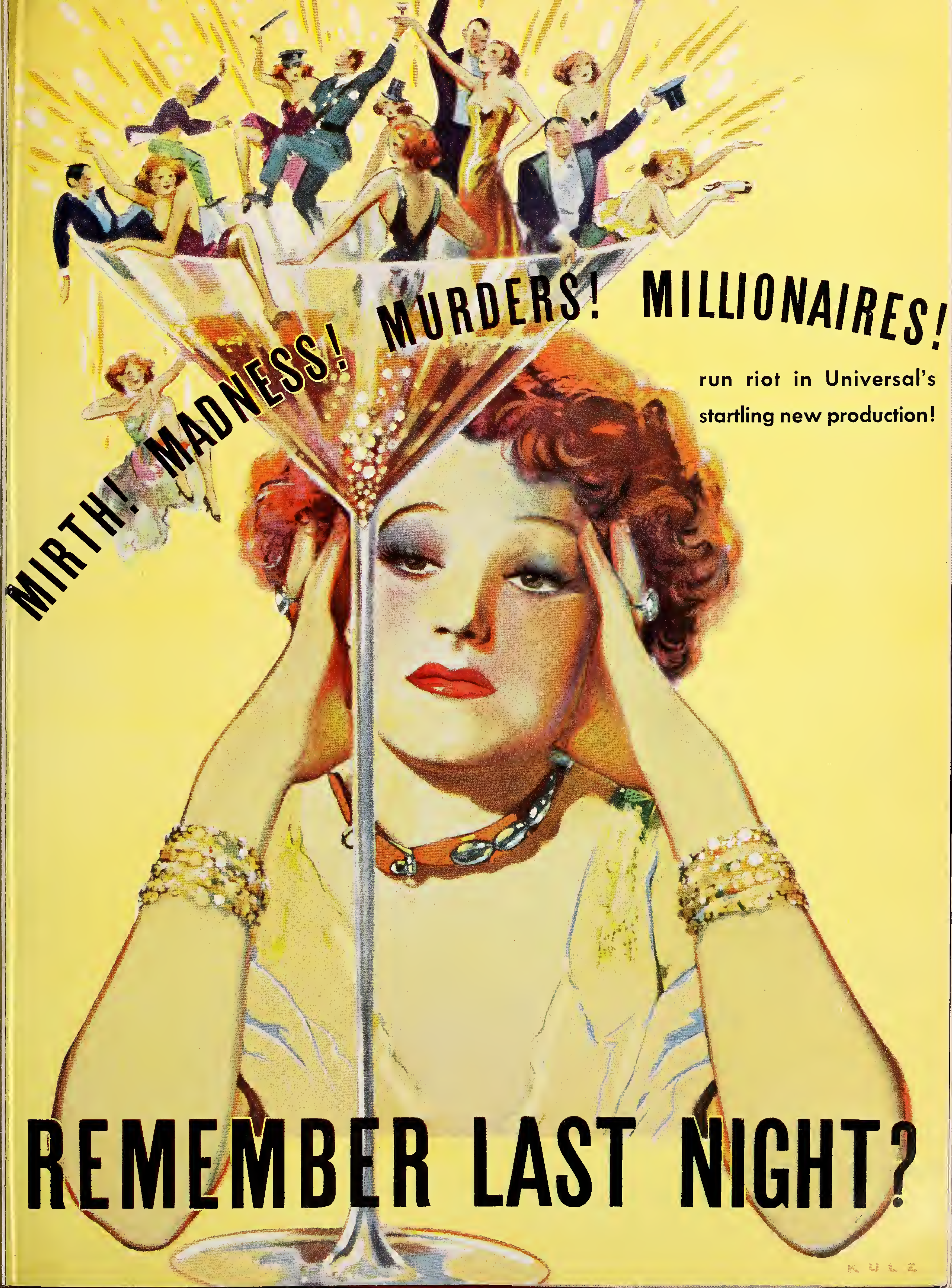
Rogers Memorial Fund Drive Starts

With Vice-President John Nance Garner acting as chairman, with more than 15,000 banks throughout the country ready to serve as depositories and with the official sanction of the Governors of forty-seven states, the nation-wide campaign to raise funds for a perpetual memorial to Will Rogers got under way Monday, the fifty-sixth anniversary of the birth of the late humorist.

The campaign is beginning with the single object of providing an opportunity for the countless friends and admirers of Rogers to participate in the creation of a permanent memorial. Those in charge of raising the fund have set no monetary goal and no quota is to be reached and as yet no decision has been made as to the form the memorial will take other than it will not be "a cold shaft of marble, or a dead lump of bronze."

To focus national attention on the opening of the campaign, a one-hour radio program in tribute to the late comedian was presented last Saturday night over the combined complete networks of the National Broadcasting Company and the Columbia Broadcasting System. The program, which originated in New York, was also broadcast abroad and George M. Cohan acted as master of ceremonies with the speakers including former President Herbert Hoover, Lady Astor from England, Captain Eddie Rickenbacker and Harold Talbott. Music was furnished by the orchestras of Rudy Vallee and Frank Black.

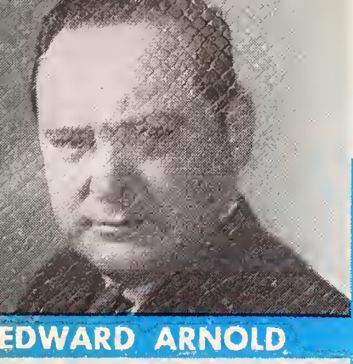
President Roosevelt's message, in the form of a letter written to Mr. Garner, was read from Washington by Jesse Jones, Chairman of the Reconstruction Finance Corporation, who is serving as treasurer of the Will Rogers Memorial Commission. A letter was also read from the Prince of Wales.



MIRTH! MADNESS! MURDERS! MILLIONAIRES!

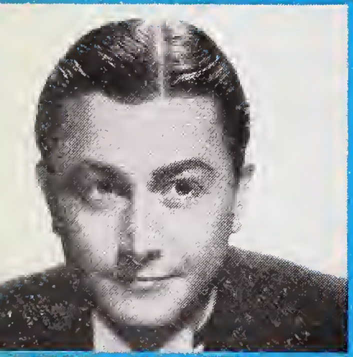
run riot in Universal's
startling new production!

REMEMBER LAST NIGHT?


EDWARD ARNOLD

ONSTANCE CUMMINGS

SALLY EILERS


ROBERT YOUNG

OBERT ARMSTRONG

LOUISE HENRY

Carl Laemmle presents JAMES WHALE'S greatest achievement, A Universal triumph shock-full of surprises and grandiose in gayety . . . Starring

Edward ARNOLD • Constance CUMMINGS • Sally EILERS

and Robert YOUNG

"REMEMBER LAST NIGHT?"

With Robert ARMSTRONG • Louise HENRY

Gregory RATOFF • Reginald DENNY • Ed BROPHY

Monroe OWSLEY • Arthur TREACHER • Jack La RUE

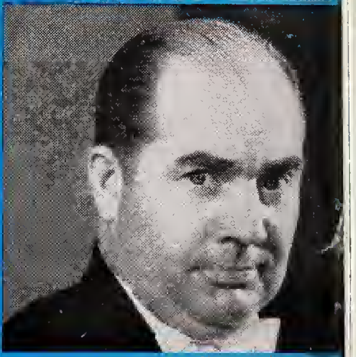
From the nerve-tingling novel by Adam Hobhouse

A CARL LAEMMLE, JR., PRODUCTION

PRINTED IN U.S.A.

GREGORY RATOF

REGINALD DENNY


ED BROPHY

MONROE OWSLEY

ARTHUR TREACHER

JACK La RUE

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Mutiny on the Bounty

(MGM)

Melodrama

Thousands of theatre goers, made familiar with the story through reading the novel, and hosts of exhibitors equally familiar with the production through advance announcements are looking forward to this picture. "Mutiny on the Bounty" is melodrama, the ripping, tearing power of which leaves one breathless. There's no sugar or syrup to it. There are only a few semi-romantic recognitions of love interest and one that is entirely passionate. Always, until the final sequence, it is a melodrama of man's cruelty to man and man's rebellion to cruelty.

Expensively produced, not one single detail necessary to emphasize the motivating story in all its vividness being ignored, the show is a remarkable demonstration of complete picture making technique. It puts right up to the individual showmen the responsibility of selling a valuable piece of screen merchandise, which is almost sure to encounter some adverse reaction on the part of the public, in the same courageous, straight-from-the-shoulder manner in which it was made.

The Bounty, a British warship, sails from London to the South Seas, its crew composed of men who are either products of the slums or jailbirds, or torn from their homes and families. Captain Bligh, a perfect symbol of vicious naval discipline, is in command; Fletcher Christian is executive officer and Byam, steeped in the tradition of Britain's sea power, a midshipman. At once Bligh, recognizing that only through fear and cruelty can his riffraff crew be made competent seamen, starts his continued rounds of floggings, starvings, spread-eaglings and killings that rouse his desperate crew to terrorized fury. Amid magnificent picturizations of the sea episodes in storm, fair weather and calm, the hell ship reaches Tahiti. Christian, openly and secretively, has tried to soften Bligh's harshness. In Tahiti the crew revels in association with native women and there is a semblance of legitimate romance between Byam and Movita. Christian through the kindly offices of the Chief, is permitted to land. His association with Mamo, a glorious dream to her, is that of passion of a man long confined.

The Bounty again sails. Bligh's cruelty becomes more vicious. Part of the crew, led by Christian, mutinies. Bligh and his loyal but still fearful supporters, who dread the vengeance of the Navy more than they do a continuation of his harshness, are set adrift to make their epic crossing of thousands of miles of open ocean in a small boat. Byam is made the captive of Christian and his mutineers. Back to Tahiti goes the Bounty, where the men again mingle with the natives, and a child is born to Christian and Mamo. Comes Bligh in another ship to capture the mutineers. Warned, Christian and his crew sail away. Byam, Ellison, Muspratt and several others, taken by Bligh, are placed in irons as Bligh scours the seas in search of the Bounty. Wrecking his ship, his iron will making him impervious to the pleadings of fellow officers to give up the chase, he is returned to England where Byam and his mates are tried and convicted of mutiny. Meanwhile, Christian, finding the inaccessible haven of Pitcairn's Island, burns the Bounty so that there can never be hope of escape or discovery of the survivors of the mutiny and their native women wives and friends.

Flashing back to England, the story tells how Byam, being asked if he has anything to say before sentence, unfolds the tale of Bligh's cruelty. Itself a condemnation of the man and his methods, it is a more bitter condemnation of the methods whereby England recruited its Navy. As a result, the days of fierce cruelty are forever ended and Byam, pardoned by the crown, is welcomed back to his ship, the crew thrilling to a new spirit of patriotism as the fleet takes off to the Mediterranean to "sweep the seas for England."

Few pictures have had such stark stuff for their ingredients as is the substance of "Mutiny on the Bounty." It's men on a boat at sea; desperate, dangerous passions seethe, hope dies and men give up their spirit under the lash of fury. It's strong and meaty. But Laughton is a villain for everybody to hate; Gable is a real man who is sure to win everybody's admiration, and Tone is the hero out of whose words a new British navy was born. As there is but meager love interest in the light of a selling factor, there is also comparatively little comedy, which is contributed by Herbert Mundin. The entire crew will win universal sympathy.

The picture will take its audiences on a vivid journey, through a series of imagination-shattering melodramatic incidents over wide expanses of ocean to strange lands and strange people. With artistic camera work making the entire production a photographic masterpiece, the illusions it creates are as vivid and impressive as its realisms.

In every way the picture is worthy of and demands the best of showmanship brains and ability. So much that is new has been placed at one's disposal that its selling resolves itself into a knowledge and understanding of local reactions. Sure to be widely talked about, with discussions coming from angles ordinarily not interested as well as those vitally interested in motion pictures, the more interest can be stimulated, no matter from what source and in what manner, the greater the results should be.—McCARTHY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Irving Thalberg. Directed by Frank Lloyd. Associate producer, Albert Lewin. Screen play by Talbot Jennings, Jules Furthman. Carey Wilson. From the book by Charles Nordhoff and James Norman Hall. Musical score by Herbert Stothart. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Arnold Gillespie. Marine director, James Havens. Photographed by Arthur Edeson. Film editor, Margaret Booth. P.C.A. Certificate No. 1531. Running time, when seen in Hollywood, 130 minutes. Release date, November 8, 1935. General audience classification.

CAST

Bligh	Charles Laughton
Christian	Clark Gable
Byam	Franchot Tone
Smith	Herbert Mundin
Ellison	Eddie Quillan
Bacchus	Dudley Digges
Burkitt	Donald Crisp
Sir Joseph Banks	Henry Stephenson
Captain Nelson	Francis Lister
Mrs. Byam	Spring Byington
Tehani	Movita
Maimiti	Mamo
Maggs	Ian Wolfe
Morgan	Ivan Simpson
Fryer	DeWitt Jennings
Muspratt	Stanley Fields
Morrison	Wallis Clark
Hayward	Vernon Downing
Tinkler	Dick Winslow

In Person

(Radio)

Comedy Romance

This is comedy romance with a definite farce tinge shaped to a novel, unconventional pattern. It is spun, in character of story content and production technique, of factors that have sound showmanship and exploitation quality. Its principal appeal is unique and amusing fun. Occasions for laughter crop up continually and effectively in situations, action and dialogue, with the surprise climax something that should have audiences in a welter of glee.

In the picture, Carol Corliss is a top line picture star, whose chain of personal appearances has resulted in a nervous breakdown. She is forced by Dr. Sylvester to don a gawkish disguise and urged by him to mingle with the common horde in order to regain her composure. As the story moves through a series of exciting but slowly tempoed situations—shortcomings that will be eliminated—the disguised Carol and Emory Muir are brought together.

Moving into an isolated, beautiful mountain lake setting, the picture takes on its true fast moving comedy character. Carol has fallen in love with Emory. Though she endeavors to maintain her disguise, Emory one morning has the thrilling pleasure of witnessing the metamorphosis of the ugly duckling into a ravishingly beautiful creature while she is taking a swim. Tossing aside all pretext, Carol endeavors to convince the unbelieving but actually wise Emory, of her true identity. In effect the situation is reversed. No matter what proof Carol presents, Emory scorns her as he sets about to tame the temperamental lass. Even when her erstwhile leading man, Jay Holmes, who is frantically in love with her, appears. Emory, now in love himself, takes it upon himself to scare that worthy away from the hectic but idyllic paradise of romance by making him believe that Carol is a mad woman.

Reading that one of her pictures is being shown in a neighboring small town theatre, she takes Emory there in the hope that seeing her on the screen will prove finally convincing as to who she is. Making a personal appearance, she is mobbed by autograph seekers. Still Emory sneers. Heartbroken, little mountain girl Minna is the one who comes to Carol's rescue. The simple mountain folk, having high moral standards, are shocked that two unmarried folk should be occupying a cabin. As Sheriff Twing, with the assistance of Parson Lunk, arranges a shotgun wedding, the studio mob who have discovered Carol's whereabouts arrive in force, with Jay Holmes. Though Carol and Jay sign the marriage papers, she and Emory are married.

The scene shifts to Hollywood. As Carol starts work on a new picture, the publicity departments make hot copy of her rumored marriage. Still Emory considers it all a gag, only to come to her, interrupt production and finally take her as his wife.

The picture, while being different in every way from those featuring Miss Rogers and Fred Astaire, does provide Ginger with ample opportunity to exercise her singing and dancing forte. This being of accepted audience and showmanship value, the unique comedy character of the story assures plenty of opportunity for novel

(*Continued on page 60*)

THEY NEVER CHEERED

"'THREE KIDS AND A QUEEN' A PIP... Audiences of all kinds will roar with delight and box offices will echo the roars in happy mood. It is a pip of an audience picture ...a box office natural"! — *Hollywood Reporter*

"AN EXCELLENT AUDIENCE PICTURE that will warm the hearts of all patrons, due to the lively comedy and the heart throbs"! — *Showmen's Trade Review*

3 KIDS AND

STARRING

MAY ROBSON *with*

PREVIEW IT for all the important people in your city to prove to yourself that it deserves your biggest smash campaign!

CARL LAEMMLE Presents A UNIVERSAL PICTURE...

LIKE THIS BEFORE!

"DISTINCT TRIUMPH...IN B. O. SMASH CLASS... Inspired writing, direction and playing and careful production combine to make 'Three Kids and a Queen' an outstanding comedy of the homely, heart-warming kind. It is grand entertainment throughout, should build for impressive box office"! — *Daily Variety*

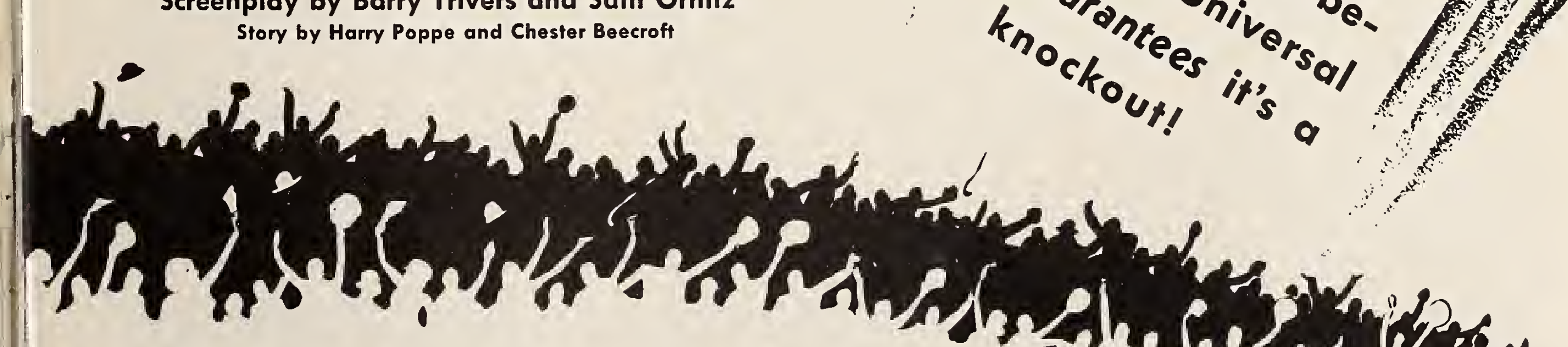
' "THREE KIDS AND A QUEEN' indicates a full house of patrons forgetting their poker faces after the first reel"! — *Motion Picture Daily*

A QUEEN

GUARANTEE IT to your patrons and bring them stampeding, because Universal guarantees it's a knockout!

CHARLOTTE HENRY • FRANKIE DARRO
HENRY ARMETTA • BILLY BURRUD
HERMAN BING • WILLIAM BENEDICT

Screenplay by Barry Trivers and Sam Ornitz
Story by Harry Poppe and Chester Beecroft



Directed by EDWARD LUDWIG . . . Produced by BEN VERSCHLEISER and effective exploitation.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. A Pandro S. Berman production. Directed by William A. Seiter. Screen play by Allan Scott. From the novel by Samuel Hopkins Adams. Photographed by Edward Cronjager. Musical director, Roy Webb. Music and lyrics by Oscar Levant and Dorothy Fields. Art director, Van Nest Polglase. Associate Carroll Clark. Gowns by Bernard Newman. Dances created by Hermes Pan. Recorded by Clem A. Portman. Music recorded by P. J. Faulkner, Jr. Edited by Arthur Schmidt. Assistant director, Jimmy Anderson. P. C. A. Certificate No. 1637. Running time, when seen in Hollywood, 85 minutes (to be cut). Release date, November 22, 1935. General audience classification.

CAST

Carol Corliss	Gingers Rogers
Emory Muir	George Brent
Jay Holmes	Alan Mowbray
Judge Taddeus Parks	Grant Mitchell
Dr. Aaron Sylvester	Samuel S. Hinds
Minna	Joan Breslau
Sheriff Twing	Louis Mason
"Parson" Lunk	Spencer Charters
Doorman	Edgar Kennedy

The Melody Lingers On

(United Artists-Reliance)

Musical Romance

Actually this is two stories. The first, moving in the atmosphere of grand opera and operatic music, carries a romantic love theme which culminates in the tragedy of war, as the husband is killed. In this phase, George Houston's operatic singing is the dominating feature. Then, atmospheric interludes illustrating the horrors of war as experienced by the civilian population, Josephine Hutchinson is compelled to place her baby in the custody of a Dominican convent. All this serving substantially as a prelude, the production then enters its second phase and becomes a separate story of mother love and sacrifice to be near and to mold her son's future.

Becoming a novice in the convent, Miss Hutchinson, whose work is always sincere and convincing, furtively discovers the key to her child's identity. Treated kindly, given opportunity to work in the nursery, she endeavors to steal the child, but is prevented by the arrival of a nun. Then many years pass during which Miss Hutchinson becomes an acclaimed concert pianist. During the time, through agencies, she has endeavored to find trace of her son. Simultaneously with a bid to return to Italy, comes news that the boy has been found.

In Italy, at a reception given by John Halliday and his wife Mona Barrie, who are considered the boy's parents, she meets David Scott, her son. A strange bond of attachment springs up between the two although Miss Hutchinson never reveals the relationship; happiness comes to her with the opportunity to undertake her ambition to mold the boy's career. But, to be constantly near him, it becomes necessary for her to undertake a seemingly clandestine romance with Halliday. The incident, when brought to Mona Barrie's attention, results in dramatic conflict in which, while the statement never is made, Miss Barrie understands who the boy's mother is.

As she accedes to Miss Hutchinson's pleadings to let the boy follow an operatic career for which he has demonstrated remarkable talent, Miss Hutchinson's triumph comes when she hears the boy sing the same aria on the same stage where she first met his father and love was born.

For commercial purposes, the feature is distinctively a woman's picture inasmuch as it deals in sympathy stirring elements which have a quick appeal to womanhood. It does, however, support those values with a wholesome romantic prelude which, though culminating in a probably last-night-of-life liaison, does not detract from the picture's moral value. The second and more important phase of the show being serious in character, there is naturally no room for any lightening comedy contrast. This necessary element is established by the quality of music as represented by Houston's baritone singing and Miss Hutchinson's piano playing.

Void of exploitation possibilities, save those which may be suggested by the title significance in relation to the mother love and sacrifice theme, reliance should be placed upon convincingly prepared but not too stilted advertising and publicity copy to engender popular interest.—McCarthy, Hollywood.

A Reliance picture distributed by United Artists. Produced by Edward Small. Presented by Harry M. Goetz. Directed by David Burton. Screen play and dialogue by Ralph Block and Philip Dunne. From novel by Lowell Brentano. Photographed by Robert Planck. Supervising Editor, Grant Whytock. Musical director, Alfred Newman. "Carmen" numbers staged by Reginald Le Borg. Gowns by Helen Taylor. Technical director, Silvano Balboni. Art director, John Ducasse Schulze. Film editor, Duncan Mansfield. Recorded by Howard Wilson. Assistant director, Eric Stacey. P. C. A. Certificate No. 1688. Running time, when seen in Hollywood, 93 minutes (to be cut). Release date, November 9, 1935. General audience classification.

CAST:

Ann Prescott	Josephine Hutchinson
Salvini	George Houston
Marco Turina	John Halliday
Sylvia Turina	Mona Barrie
Manzoni	Helen Westley
Mother Superior	Laura Hope Crews
Jonesy	William Harrigan
Guido	David Scott
Groce	Walter Kingsford
Da Vigna	Ferdinand Gottschalk
Carmen	Grace Poggi
Louisa	Inez Palange
Guiseppe	Frank Puglia
Innkeeper	Genarro Curci
Lieutenant Zetti	Francesco Maran
Sister Maria	Eily Malyon
Sister Agnes	Marian Ballou
Celeste	Adele St. Maur
Fruit Vender	Eddie Conrad
Vender's wife	Nina Campana
Austrian Officer	William Von Brincken

Peter Ibbetson

(Paramount)

Dramatic Romance

Here is a picture that, in power of story content, class of action, worth of production values and power to play upon the most sensitive emotions, contains potential thrills for those portions of audiences who understand and appreciate the value of fine things. In the same sense it is a picture that will require application of the keenest showmanship acumen in order to arouse enthusiasm among the masses. The story is an ethereal and almost spiritualistic conception of a great love, which nevertheless is sincerely human. Courageously departing from formula, eschewing anything that condescends to theatrical artificiality in order to bring it within the realm of socalled popular screen material, it depends solely upon its story worth and accomplished acting performances by the two leading players and the featured support, in bidding for public favor.

In common verbiage "Peter Ibbettson" is a graphic and imagination-stimulating portrayal of the adage, "Stone walls do not a prison make." In that conception it is a story of a great love that would not be denied even though in painting the picture, production and directing technique must be brave to get out of the beaten path and evolve something that is completely new.

As it begins, with two youngsters, Virginia Weidler and Dickie Moore, contributing really remarkable performances, the two child lovers pledge their eternal troth. Years pass. Peter Ibbetson, now a successful architect, and Mary, wife of the Duke of Towers, again meet to realize that they are the Minsey and Gogo of long ago's idyllic love. The Duke does not understand. Murder bent, he is killed by Peter. Sentenced to prison for life, Peter, despised, derided and almost done to death by fellow convicts, falls asleep and dreams.

Then, with the story taking on its ethereal aspect, Peter's dream becomes real. Mary appears while he is deliriously wandering in the gardens of their childhood, and to prove to him that it is not a vision she gives him a ring. Actually, Mary has delivered the ring to Peter's prison doctors and with its aid he is able to conjure up all the beautiful dreams of the future together they planned as children. A lifetime passing, the ring loses its mystic power. Unable to bring the image of Mary to him, Peter dies. Simultaneously, Mary, whose lifetime thoughts have been Peter's dreams, passes to a world where they will always be together in happiness.

Intelligent showmanship is absolutely necessary to concentrate popular attention on this unusual feature. That the thinking folk will get it is hardly to be questioned. But as in most cases their numbers are limited, the show's commercial success is a matter of accepting the values that are presented and explaining them to the public in a manner that, while dignified and sincere, is not so highbrow as to scare the masses away.—McCarthy, Hollywood.

Produced and distributed by Paramount. Producer, Louis D. Lighton. Director, Henry Hatbaway. Assistant director, Ray Lissner. From novel by George du Maurier and play by John Nathaniel Raphael. Adapted by Constance Collier. Screen play by Vincent Lawrence and Waldemar Young. Additional scenes by Edwin Justus Mayer and John Meehan. Sound, Harry D. Mills. Film editor, Stuart Heisler. Art directors, Hans Dreier and Robert Usher. Special effects, Gordon Jennings. Photographed by Charles Lang. Musical score, Ernst Tocb. P. C. A. Certificate, No. 1172. Running time, when seen in Hollywood, 88 minutes. Release date, November 8, 1935. General audience classification.

CAST:

Peter Ibbetson	Gary Cooper
Mary, Duchess of Towers	Ann Harding
The Duke of Towers	John Halliday
Agnes	Ida Lupino
Colonel Forsythe	Douglass Dumbrille
Mimsey	Virginia Weidler
Gogo	Dickie Moore
Mrs. Dorian	Doris Lloyd
Wilkins	Gilbert Emery
Mr. Slade	Ferdinand Gottschalk
Major Duquesnois	Christian Rub
Madame Pasquier	Elsa Buchanan
Madame Ginghi	Namara
Katherine	Elsie Prescott
Warden	Gerald Rogers
Captain of Guards	Cyril McLaglen
Guard	Jack Adair
Prisoner	Harry Cording
Prisoner	Leonid Kinsky
Prisoner	Herbert Evans
Prisoner	Robert Adair

Annie Oakley

(Radio)

Dramatic Romance

A showmanship show, containing plenty that is new and different to please audiences and quite enough to engage active exploitation interest, there's little doubt that this will be an entertainment and commercial success. Smartly directed, well acted, given the benefit of better than usual production value support, fast moving in dialogue and action, it consists of elements presented in a novel manner that have often demonstrated their worth. Fundamentally the show is a dramatic romance. It is unusual in that it moves in a unique setting. Semi-historical in many of its phases, this quality, while interesting and poignant, is secondary to the love story, which has a great deal of human character and is told in a natural and human manner, certain to be understood and appreciated by class and mass alike. Yet the substantiating quality of the showmanship setting is the angle in which exhibitors will find the main outlet for exploitation activity.

As the show opens, the time coinciding with Annie Oakley's career, Toby Taylor, crack marksman, is touring the sticks with a vaudeville show. Bored with Taylor's boasting, MacIvor bets that he can produce a better shot. When Annie arrives in answer to his desperate call, he is just as amazed as Taylor. But, although Annie proves all that MacIvor hoped, she permits her infatuation for Taylor, whose poster pictures she has long admired, to let him win the shoot. The match, seen by Hogarth, scout for Buffalo Bill's circus, results in their both being signed for the show.

With romantic complications for Hogarth and Taylor entering, Colonel Cody sees a great attraction in Annie, and as Chief Sitting Bull and Rain in the Face are brought in, the show moves off on its tour. Cocky Taylor gets jealous of Annie's professional reputation, a fact that is greedily seized upon by the circus press agent and leads to the staging of a running contest for the world's championship. The match is won by Annie and gets her top billing. An accident to Taylor ends his shooting career, but he sticks to the show just to be near Annie. Hogarth, however, succeeds in having him let out. The show moves to Europe, with broken-hearted Annie meeting new triumphs as she is acclaimed by the then Prince of Wales and the ex-Kaiser. Her triumphs, however, cannot make her forget her love for Taylor. When the circus comes back to America, she instigates a search for him and with the help of Sitting Bull finds him running a shooting gallery, to which she retires after marriage.

This brief sketch does not by any means include any of the color that backgrounds the action. But if those settings can be imagined and the value of the features, romance, drama, comedy, thrill, excitement, pageantry and atmosphere understood and the smash application of them, in connection with the values which the cast names represent, there is opportunity for an interest stimulating advance campaign.—McCARTHY, Hollywood.

Producced and distributed by RKO Radio. Associate producer, Cliff Reid. Directed by George Stevens. Screen play by Joel Sayre and John Twist. From a story by Joseph A. Fields and Ewart Adamson. Production associate, Robert Sisk. Photographed by J. Roy Hunt. Musical director, Alberto Colombo. Art director, Van Nest Polglase. Associate, Perry Ferguson. Recorded by John L. Cass. Music recorded by P. J. Faulkner, Jr. Edited by Jack Hively. Assistant director, Jimmy Hartnett. P. C. A. Certificate No. 1538. Running time, when seen in Hollywood, 85 minutes. Release date. November 15, 1935. General audience classification.

CAST:

Annie Oakley	Barbara Stanwyck
Toby Taylor	Preston Foster
Jeff Hogarth	Melvyn Douglas
Buffalo Bill	Moroni Olsen
Vera Delmar	Pert Kelton
MacIvor	Andy Clyde
Sitting Bull	Chief Thunder Bird
Mrs. Oakley	Margaret Armstrong
Wesley Oakley	Delmar Watson
Susan Oakley	Adeline Craig

Stars Over Broadway

(Warner)

Musical

Showmanship essentials, most of which are of established value but the most important new, are included in this picture. Basically it is a musical in which this feature is presented through operatic, classical, ragtime, sacred and popular specialty features. The motivation is a dramatic story of sensational career building in which are intelligently combined the elements of comedy, complicated romance, surprising twists, suspense, disappointment as it regards swell-headed lack of appreciation with eventual triumph for those directly concerned. While the featured player is one whose name is recnized, the actual central character, James Melton, is comparatively new to feature fans. Another active principal, Jane Froman, also is new. Both are vocalists of exceptional ability, a fact that has definite value in relation to music lovers which, in recognition of the manner in which they are presented, also means much for the rank and file of patrons.

In the story, its primary locale in Jack Dempsey's (he being shown) Cafe in New York establishes the topical timeliness. Al McGillevray, a pest promoter, always looking for the contact that will ride him to fame and fortune, is on the verge of rubbing himself out as a failure. In his hotel, he hears a voice singing a hillbilly number. Sensing the thing he always has ambitioned, he signs Jan to a contract. Going to work at any task he can find, he finances Jan's musical education. At an amateur radio broadcast, after the pair have walked out on a successful grand opera tryout, Nora Wyman, also ambitious for a career, is introduced and there is a hint of romance between her and Jan. Through the connivance of song plugger Offkey Cramer, Jan gets an opportunity to sing in Luigi's cafe, where he amazes the skeptics.

The rush to fame and fortune for both, via Jan's radio singing, is sensational. But the fact that he is a featured performer takes Jan's mind off Nora, and he goes the way of all big headed flesh, eventually to wind up a bust as he falls for the lure of wine, women and the bright lights. The tragedy to McGillevray is sincere pathos, but it is contrasted by the sentimental affection that grows up between him and Nora. As Jan hits the rocks, McGillevray's real character comes to the surface as he gives his last penny to Minotti to take Jan to Italy to try to restore his voice.

In the meantime, Nora is pleading with McGillevray to give her a chance. Hearing her sing an "Ave Maria" at a church service, he, realizing the dangers lying ahead of any one climbing to success on Broadway, has her convinced that she lacks ability. Rushing to the climax, Jan, who has discovered what his erstwhile manager has done for him, zooms back to fame as an operatic star, to be followed by the restoration of the old McGillevray-Jan partnership and Mac convincing Nora that her career will be most happy as his wife.

The elements of which the production is composed in story, musical and production values being those which have general popular appeal, with the various types of music featured a sure interest to widely varied audience tastes, the manner of applying them to arouse attention is generally understood. Yet while most of the cast is well known, there should be a concentration on James Melton and in a lesser way on Jane Froman. Melton seems to have the stuff in looks, personality and vocal ability to go far on the screen as a commercial asset.—McCARTHY, Hollywood.

Produced and distributed by Warner Bros. Associate producer, Sam Bischoff. Directed by William Keighley. Screen play by Jerry Wald & Julius Epstein. Story by Mildred Cram. Photographed by George Barnes. Film editor, Bert L'Orle. Music and lyrics by Harry Warren and Al Dubin. Art director, Carl Weyl. Gowns by Orry-Kelly. Musical numbers by Leo F. Forbstein. Numbers created and directed by Busby Berkeley and Bobby Connolly. Additional dialogue by Patsy Flick. P. C. A. Certificate No. 1153. Running time, when seen in Hollywood, 90 minutes (to be cut). Release date, November 23, 1935. General audience classification.

CAST

Al McGillevray	Pat O'Brien
Jan King	James Melton
Joan Garrett	Jane Froman
Nora Wyman	Jean Muir
Offkey Cramer	Frank McHugh
Romeo	Phil Regan
Minotti	William Ricciardi
Molly	Marie Wilson
Announcer	Frank Fay
Crane	E. E. Clive
Freddy	Eddie Conrad
Luigi	Paul Porcasi
Jim Flugel	Maurice Black
The Greek	Patsy Flick
Archie McNeish	Emmet Vogan
Charlie	George Chandler

Music Hath Charms

(Associated British Pictures)

Musical Comedy

The effect of broadcast music on the lives of typical members of the community is the theme of this British production, in which the leading figures are Henry Hall, dance band leader of the British Broadcasting Corporation, and his musicians. The idea, good in itself, is unevenly developed, some of the scenes being very funny and some so crude that one cannot imagine the film appealing to American audiences without considerable cutting or, better still, retakes.

One of the episodes features a young couple, who have been parted by their quarrelsome parents and bullied into a breach of promise dispute. In court, a radio set which the boy has given the girl is an "exhibit." It is accidentally put into action and the dance music sets the judge and all others swaying and brings the case to an end. In another episode the dance strains change a war chant of savages, hemming in two explorers, into a dance of friendship; in another they prevent a cruising flirtation from becoming something worse.

The court scene is excellently done, and genuinely amusing also are a series of shots showing a traffic cop and others conducting their daily activities to the rhythm of the music. Another clever scene shows how the band, late for an engagement at the studio, carry on by converting a piano solo into a duet, quartet, quintet and so on until the whole bunch is playing. Against this is some incredibly vapid dialogue and a more or less meaningless episode of a boy and girl rescued from death on a mountaineering trip.—ALLAN, London.

Produced and distributed by Associated British Picture Corporation. Screen play by L. de Garde Peach. Supervising director, Thomas Bentley. Directors, Walter Summers, Arthur Woods and Alexander Esway. Music composed by Henry Hall and Mabel Wayne. Photography, Horace Wheddon, Jack Cox, Bryan Langley and Otto Kanturek. Running time, 65 minutes. General audience classification.

CAST

Henry Hall	Henry Hall
Mrs. Norbray	Carol Goodner
Marjorie	Lorna Hubbard
Jack Lawton	Billy Milton
Judge	Aubrey Mallalieu
Miss Wilkinson	Edith Sharpe
Shepherd	Quinton McPherson
Prosecuting Counsel	John Turnbull
Turner	W. H. Berry
Alan Stirling	Arthur Margetson
Joan	Atoinette Cellier
Defending Counsel	Ivan Samson
George Sheridan	Wallace Douglas
Goodwin	Gus McNaughton
Mrs. Turner	Maidie Hope
Mrs. Lawton	Norma Varden

and the B. B. C. Dance Orchestra, by arrangements with the B. B. C.

A Thousand Dollars A Minute

(Republic)

Comedy

Hilarious situations, capably handled by a competent cast, keynote this production, and those exhibitors that place more than the usual amount of effort on emphasizing the unique and satisfying comedy should profit accordingly. The campaign that will draw early audiences should be the type concentrated on, for word-of-mouth advertising should do the rest.

The picture abounds with exploitation material. The story itself—the plot centers upon the idea of whether or not it is possible to spend one thousand dollars a minute for twelve consecutive hours—appears to be an excellent hook on which to hang one's campaign.

The cast is composed of well known names such as Roger Pryor, Leila Hyams, Edgar Kennedy, Edward Brophy and Sterling Holloway, and the mere mention of several of these signifies comedy.

In addition, there is the fact that the film is adapted from a story by Everett Freeman that appeared in *The Saturday Evening Post.*

The direction of Aubrey Scotto never allows the action to slacken its pace one bit once the story starts moving, and every ounce of humor is drained from every scene. The photography of Ernest Miller and Jack Marta and the production values of the picture are first rate.

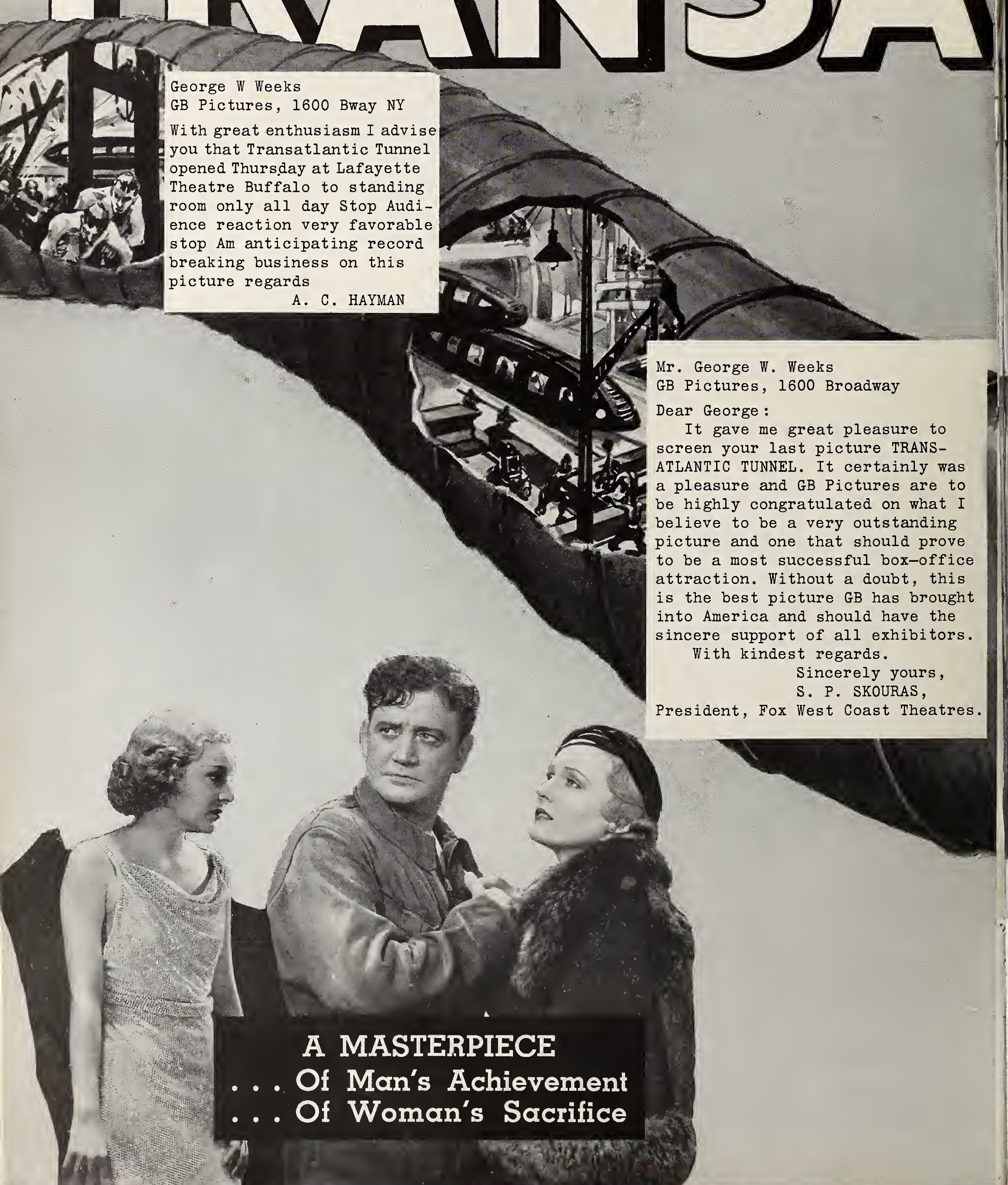
Roger Pryor, a newspaper man who can't hang on to his own money no matter how hard he tries, suddenly finds he has all he can spend, and at times more than he can possibly spend no matter how hard he tries.

Fired from his paper when he sends a substitute to cover a bank robbery that breaks out as he is about to take Leila Hyams to dinner, Pryor goes to Big Jim's gambling casino to try and win enough money to pay a taxi bill he owes Sterling Holloway. Losing what little he has, Pryor is on his way out when the owner of the place and Russell Hicks enlist his aid in settling a bet they have made over whether it is possible to spend a thousand dollars a minute for twelve hours, and Pryor sets out, accompanied by Edward Brophy, to see if he can do it.

From this point on the story abounds in wild humor and wilder complications as Pryor embarks on his spending orgy in jewelry stores, fur shops, liquor stores and other places where he buys a yacht, a tractor, a car, a dog, an elephant, an airplane, a racehorse and other articles.

The police, suspicious of the reporter's sudden affluence, suspect him in connection with the bank robbery he was supposed to cover, and begin chasing him all over town. Pryor and Brophy, while fleeing from a policeman, in the person of Edgar Kennedy, wreck their car and wind up in the hospital with all but $25.000 of the money spent. The racehorse wins a

TRANSA



George W Weeks
GB Pictures, 1600 Bway NY

With great enthusiasm I advise you that Transatlantic Tunnel opened Thursday at Lafayette Theatre Buffalo to standing room only all day Stop Audience reaction very favorable stop Am anticipating record breaking business on this picture regards

A. C. HAYMAN

Mr. George W. Weeks
GB Pictures, 1600 Broadway

Dear George:

It gave me great pleasure to screen your last picture TRANSATLANTIC TUNNEL. It certainly was a pleasure and GB Pictures are to be highly congratulated on what I believe to be a very outstanding picture and one that should prove to be a most successful box-office attraction. Without a doubt, this is the best picture GB has brought into America and should have the sincere support of all exhibitors.

With kindest regards.

Sincerely yours,
S. P. SKOURAS,
President, Fox West Coast Theatres.

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. . . Of Woman's Sacrifice

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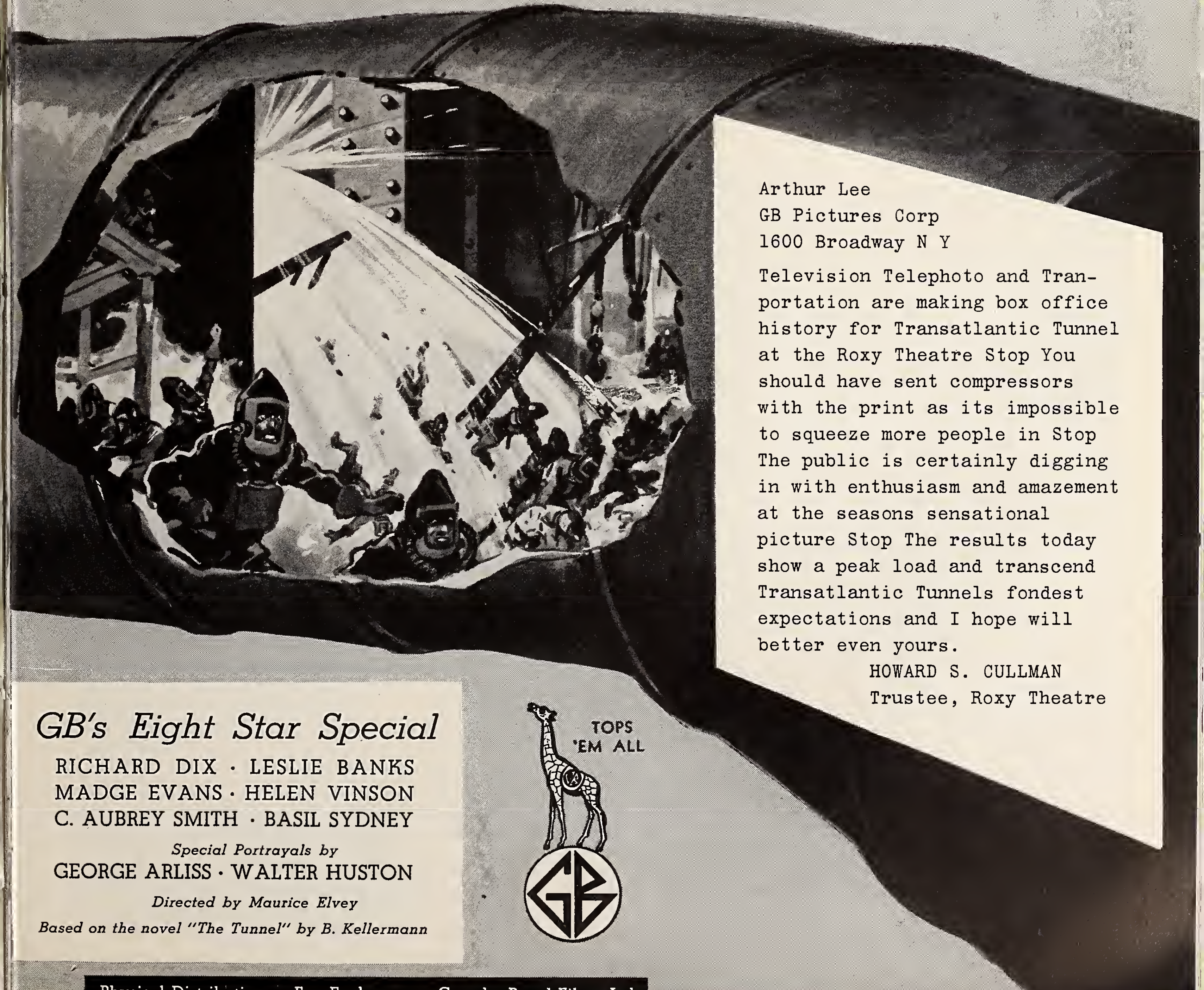
NEW YORK TO LONDON



Arthur Lee
GB Pictures Corp
1600 Broadway N Y

Television Telephoto and Tranportation are making box office history for Transatlantic Tunnel at the Roxy Theatre Stop You should have sent compressors with the print as its impossible to squeeze more people in Stop The public is certainly digging in with enthusiasm and amazement at the seasons sensational picture Stop The results today show a peak load and transcend Transatlantic Tunnels fondest expectations and I hope will better even yours.

HOWARD S. CULLMAN
Trustee, Roxy Theatre

GB's Eight Star Special

RICHARD DIX · LESLIE BANKS
MADGE EVANS · HELEN VINSON
C. AUBREY SMITH · BASIL SYDNEY

Special Portrayals by
GEORGE ARLISS · WALTER HUSTON

Directed by Maurice Elvey
Based on the novel "The Tunnel" by B. Kellermann

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race which carried a purse of $25,000, to enable Pryor to make a last wild purchase of $50,000 worth of radium to win the bet and $10,000 for himself as a reward for his exploit. Needless to say, all is straightened out with everyone and Pryor and Miss Hyams wind up in each other's arms.—BAEHLER, New York.

Produced and distributed by Republic Pictures. Produced by Nat Levine. Directed by Aubrey Scotto. Based on a story by Everett Freeman. Photographed by Ernest Miller and Jack Marta. Edited by Joseph Lewis. Recorded by Terry Kellum. P. C. A. Certificate, No. 1609. Running time, 67 minutes. General audience classification. Release date, Nov. 7, 1935.

CAST:

Wally Jones	Roger Pryor
Dorotby	Leila Hyams
McCartby	Edgar Kennedy
Benny	Edward Brophy
Pete	Sterling Holloway
Salesman	William Austin
Editor	Purnell Pratt
Big Jim	Morgan Wallace
Sonny	Russell Hicks
Ryan	Lee Phelps
Flanagan	Jimmy Burtis
Vanderbrocken	Herman Bing
Jewel clerk	Arthur Hoyt
Reville	Franklyn Pangborn
Robinson	Claude King
Landlady	Cecille Elliot

The Bishop Misbehaves

(MGM)

Comedy

The Broadway stage play of last season is here brought to the screen with Edmund Gwenn in Walter Connolly's role of the bishop whose library is stacked high with detective fiction and who eagerly grasps the opportunity to do some sleuthing on his own. The picture is replete with comedy situations, capably handled. The picture is real patron fare and just the sort of comedy that has proved its worth in the past. All the ingredients for a successful farce are there, combining appealing, sympathetic and romantic comedy into a fast moving story.

In certain situations it would be well to indicate that the picture is not a religious one, as might be supposed from the title. It is straight comedy with the title's application to the story revolving around the bishop, who happily makes the most of a situation which involves him in a criminal plot, taking upon himself the task of solving the mystery in the manner of a Philo Vance or a Sherlock Holmes. The bishop proves himself quite a hand at the business of detecting but it is not all gravy, for in several sequences he comes out second best, much to his discomfort.

Edmund Gwenn, admirably suited to the role of the bishop, makes the character appealing and likely to capture the fancy of audiences. Maureen O'Sullivan, who plays the heroine, proves herself a versatile actress, as proficient in comedy as she has been in drawing room roles of previous pictures, notably "Anna Karenina." The cast also has Norman Foster as the hero and Lucile Watson, Reginald Owen, Dudley Digges and Lillian Bond.

In the story Maureen O'Sullivan, her father in need of money for medical attention, sets out to rob Reginald Owen. Owen cheated her father of interests in certain patents. Maureen gets the help of Melville Cooper, Owen's chauffeur, and of Dudley Digges, proprietor of a "pub" known as the Red Lion. Maureen becomes acquainted with Norman Foster, an American on a walking tour of England's countryside, and learning that he hails from Chicago, she enlists his aid in the conspiracy. Another conspirator is included in the person of Charles McNaughton.

The robbery takes place in the Red Lion when Owen's chauffeur makes certain the car carrying Owen and his wife (Lillian Bond) to a dance has a blowout. Foster does the actual robbing and hides the swag in a beer mug, after tying up Owen, his wife and Digges. Digges is bound, as part of the plan. The bishop enters the "pub," senses something amiss, and discovers much to convince him that the Red Lion has been the scene of unusual happenings. Finding Owen, his wife and the proprietor, the bishop frees them. Later the perpetrators of the robbery, with the exception of Miss O'Sullivan and Foster, who to establish an alibi are attending a dance, look for the loot in the mug but find, instead, the bishop's calling card.

Arriving at the bishop's home Digges and McNaughton break in, confront the bishop and demand the money. They are followed shortly by Miss O'Sullivan and Foster. The bishop, getting the drop on Digges and McNaughton, locks them in the cellar. Maureen and Foster tell the bishop what prompted them to commit the robbery and he agrees to help them. Owen arrives and demands his stolen property. The bishop will hand over the property only on condition that Owen makes good the money he owes Maureen's father. Meanwhile Digges escapes, finds the money and departs.

There follows a series of fast-moving scenes which eventually end with the money recovered. Owen, having a change of heart, agrees to repay Maureen's father for the stolen patents. The bishop, his thirst for sleuthing appeased, destroys that part of his library containing detective lore.—MOONEY, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by E. A. Du Pont. From the play by Frederick Jackson. Screen play, Leon Gordon. Musical score, Edward Ward. Art director, Cedric Gibbons. Associates, Harry McAfee, Edwin B. Willis. Wardrobe, Dolly Tree. Photographer, James Van Trees. Film editor, James E. Newcom. P. C. A. Certificate No. 1420. Running time, 86 minutes. Release date, September 13, 1935. General audience classification.

CAST

Bishop	Edmund Gwenn
Hester	Maureen O'Sullivan
Lady Emily	Lucile Watson
Guy Waller	Reginald Owen
"Red"	Dudley Digges
Donald	Norman Foster
Mrs. Waller	Lillian Bond
Collins	Melville Cooper
Rosalind	Robert Greig
"Frenchy"	Charles McNaughton
Brooke	Etienne Girardot
Mr. Grantbam	Ivan Simpson
Constable	Lumsden Hare

Rendezvous

(MGM)

Mystery-Comedy

Exhibitors here are presented with new and powerful exploitation material on which to exert their showmanship ability to its fullest extent.

The film, for its fundamental motivating theme, utilizes a subject whose surface of screen entertainment values scarcely has been scratched—the activities of the cryptographic bureau, that branch of the United States Secret Service whose duty it was during the World War to code and decode friendly and enemy messages. The background of the film is unquestionably authentic, since it is adapted from the novel, "American Black Chamber," written by Major Herbert O. Yardley, who was head of the department during the World War, and who, incidentally, lends exhibitors additional exploitation angles by his recent writings in *Liberty* and *The Saturday Evening Post* and by his broadcasts over the major radio networks, all on the subject with which the picture deals.

Before this background is placed William Powell, with all his pleasing urbanity, poise, and cinematic detective powers, aided and abetted most capably by Rosalind Russell and other excellent cast names, such as Binnie Barnes, Cesar Roemro, Sterling Holloway, Lionel Atwill and Charles Grapewin.

The story concerns the efforts of Powell, an ex-newspaperman and expert on codes and cyphers, to decode enemy messages intercepted by the Intelligence Department, and the combined efforts of all to prevent the destruction of the American troop ships en route to France by German submarines.

Through this pattern runs the thread of the light romance between Powell and Miss Russell, a romance more than apt to remind audiences of Powell's previous effort, "The Thin Man," and consequently one upon which showmen can depend.

Director William K. Howard has taken all these ingredients and combined them with marked dexterity, never allowing the action to lag at any point. William Daniels' photography is commendable and in general the production values of the picture are excellent.

At the entrance of the United States into the World War, Powell resigns his position on a Washington newspaper and enlists for service overseas. He accidentally meets Miss Russell and reveals to her that he is really an expert on code and cyphers, the very man for whom the Intelligence Department has been searching, but one who wants action in the trenches instead of behind a desk.

As a result he winds up behind the desk at the War Department, working on enemy code messages, and trying to prevent himself from falling in love with Miss Russell.

The story from this point on tells of the efforts of a German spy ring in America to learn information of troop movements, and its deciphering of the American code. Powell tries to combat them by devising a new code while working to discover the leak in the inner government circles.

All along the way the romantic attachment between the hero and heroine is developing while the two enemy intelligence forces fight each other, against a background of laboratory experiments on invisible ink and the like.

With the unintentional aid of Miss Russell, Powell ultimately succeeds and finds that instead of getting away to the trenches as he had hoped he must remain in Washington, but in the charming lady's company.

Exhibitors have more than ample material here with which to work, concentrating particularly on spies, codes, the war element, romance and name values of the stars.—BAEHLER, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Lawrence Weingarten. Director, William K. Howard. Adapted by Bella and Samuel Spewack from the novel, "The American Black Chamber," by Major Herbert O. Yardley. Screen play by P. J. Wolfson and George Oppenheimer. Musical score by Dr. William Axt. Art director, Cedric Gibbons. Photography by William Daniels. Film editor, Hugh Wynn. P. C. A. Certificate No. 529. Running time, 106 minutes. General audience classification. Release date, October 25, 1935.

CAST:

Bill Gordon	William Powell
Joel	Rosalind Russell
Olivia	Binnie Barnes
William Brennan	Lionel Atwill
Nickolajeff	Cesar Romero
Carter	Samuel S. Hinds
Ambassador	Henry Stephenson
Dr. Jackson	Frank Reicher
Martin	Charles Grapewin
Roberts	Leonard Mudie
G-Man	Howard Hickman
Secretary of War	Charles Trowbridge
Taxi Driver	Sterling Holloway

Moonlight and Melody

(Educational)

Entertaining

A musical comedy short featuring Lucille Page, Buster West and Tom Patricola, this is entertaining fare. Lucille Page is appearing in a musical comedy and is in love with Buster West. The owner of the theatre makes a bet that he will be able to date Miss Page for dinner after the show. West objects to anyone but himself taking Miss Page out to dinner. He brings a notary public to her dressing room to marry them but both West and the notary are tossed out. The marriage is finally performed and the theatre owner loses his bet. —Running time, 21 minutes.

Speedy Justice

(Universal)

Entertaining

Vaudeville specialties, several of them good entertainment, have been given something of continuity in this Mentone production, with Lew Hearn as the combination speed cop and justice of the peace and Eddy Foy, Jr., as master of ceremonies of the traveling show troupe. Interest, however, lies particularly in The Danny Dare Dancers, with half a dozen girls being tossed through the air in acrobatic dances, and the comedy blackface dance of Glen and Jenkins. The Southland Rhythm Girls, Arthur Boran and Bobby Lane also appear.—Running time, 20 minutes.

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SPANKY McFARLAND *is the best M.C. you ever saw!*

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Motion Picture Daily says: Hal Roach has produced a swell singing, dancing musical in two reels, using the talents of his famous gang to the utmost for entertainment and laughs. An unusual entertainment, it should get unusual box-office response.

Hollywood Reporter says: Hal Roach introduces an innovation by putting his Our Gang youngsters in a musical short—"Our Gang Follies of 1936." Previewed yesterday, the picture is 18 minutes of laughs.

Daily Variety says: Sure fire! First musical short featuring Our Gang players is an ambitious undertaking, providing 18 minutes of solid entertainment. Spanky MacFarland not only is producer, but sings his own bally, introducing a number of specialty acts. Will click on any program!

Louis Sobol in Evening Journal says: A bow to Hal Roach for unearthing another set of amazingly precocious child stars for his new series of Our Gang pics—the current one at the Capitol is a howl from start to finish.

Variety (Weekly) says: Good enough for marquee playup! Packs a lot of laughs...with a burlesque of the Floradora sextet that brings the show to a screaming finish.

N.Y. Daily Mirror says: A musical revue, impudently satirizing the adult screen musicals and zealously using Hal Roach's usual troupe of talented infant wonders. It's a cute little feature, with laughs, amazing juvenile talent and jaunty melodies.

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It's just ONE of the NEW IDEA "OUR GANG" COMEDIES! *(Leo of M-G-M and his exhibitor pals thank you, Mr. Hal Roach.)*

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 288.—The following question has been submitted by T. Van Vaulkenburg, long a regular "student" of the School, working in a small town in southeastern Missouri: "Please ask the engineers to answer the two following questions: First, if because of expense, having a sound engineer visit the theatre is impracticable, and there is fault in the sound, and the manager claims it to be the projectionist's fault, while the projectionist claims it to be a fault of the auditorium, in what practical way, if any, could such a question be settled?

"Second, why would not an old-style phonograph horn fixed to the projection room outside front wall, its small end extending through the wall and covered with a removable soundproof cap, enable or at least help the projectionist to judge of sound quality and, after careful observation, to judge of correct volume level as well?"

Answer to Question No. 284

Bluebook School Question No. 284 *was:* (*A*) *In equipments using stage loudspeakers having* 100-*volt fields, should the field supply unit fail, what emergency measure can be employed to supply loudspeaker voltage?* (*B*) *Why is it important that motor-generators supplying "A" and "B" voltage for sound amplifiers be given more frequent attention and inspection than is accorded other generating equipments?* (*C*) *What care should be given the commutator and brushes of this type of generator?*

The engineers collaborating in this series of questions answer as follows:

(A) "Usually the arc generator terminal voltage is between 80 and 90 volts. Temporary connections could be made to this generator to supply field voltage and thus keep the show running until the defective unit could be repaired."

(B) "If the commutator or brushes are uneven or dirty, extraneous noise will be introduced into the sound system."

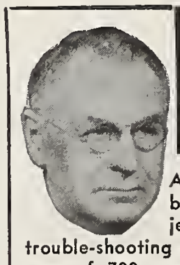
(C) "The commutator must be kept clean and the brush bearing surfaces properly fitted to it. Oil or grease must not be permitted to get on either commutator or brushes, save only paraffin, which should be rubbed lightly on the bars thereof. If necessary the commutator may be smoothed down with No. 00 sandpaper. Emery paper or cloth must never be used."

The following projectionists made acceptable answers: S. Evans and C. Rau; D. Danielson; C. Oldham; H. Edwards; L. M. and C. B. Traxler; J. Wentworth; O. L. Daris and F. Simms; G. E. Doe; T. Van Vaulkenburg; G. Lathrope; M. and J. Devoy; J. Hendershot; G. N. Guidotti and F. L. Savlor; F. H., S. and P. Dalbey; P. Itt; R. Geddings and L. Grant; P. and L. Felt; T. T. Golley; S. H. Danby; K. Y. Spencer; F. H. Klar, L. Klar and T. H. Morton; G. J. Donlas and B. Samuels; B. H. Thaller and S. Spooner; H. O. Bradley; D. Howard and J. Hurst; Nic Granby; M. and S. T. Gibson; L. R. Spooner and G. Johnson; G. L. Boomer; D. L. Lode, B. H. Sanders and J. Gensen; T. L. Bradbury; D. H. and L. B. Palmer; K. N. Kirkpatrick; K. L. Knight and L. Henderson; H. R. Baldwin; T. Turk; J. McGuire; B. G. Korda; H. N. Ford and R. Powderly; H. T. Maxwell; S. T. Miskell; C. H. Forbes; P. F. Michaelson; N. Prane and B. R. Mills; F. L. Benton, L. A. Dodson and H. T. Todd; D. Arlen and M. Spencer; H. R. Lyons; M. D. Fitzsimmons; W. Wevy and L. T. Youst.

The reply of O. L. Daris and F. Simms to Section A has been selected from several excellent answers. They say, "This may be done in any one of several ways, perhaps the most convenient one being a 110-volt d.c. power line if one be available, using sufficient resistance to reduce voltage; or if current for projection is rectified by motor-generators the output should not be less than 80 volts, which would serve for an emergency, though weak. It also would be possible to build up battery voltage to 100, though due to the number of batteries required it would probably be impracticable.

As a matter of fact any d.c. power source that would build up close to 100 volts would serve, the most available being probably the motor-generator set supplying the projector light sources."

We will listen to Nic Granby on Section B. He says: "The current from these generators must of necessity be very smooth and free from faults that, while not seriously objectionable for other purposes, perhaps, would introduce highly objectionable noises into the sound circuits. Naturally in order to secure smooth current and therefore sound without noise (from that source at least) it is necessary to pay close attention to the generator commutator, keeping it clean and in as nearly as possible perfect condition. In doing this we have found the Bluebook instructions to be just fine."



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BLUE BOOK OF
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T. Turk answers Section B as follows: "This type of loudspeaker field must have direct current, therefore a d. c. power line, a motor-generator set rectifying current for the projector light sources, or a series battery connection is the answer. But it would take too many batteries, so that is out, while d. c. power lines usually are not available. Therefore the motor-generator is the real answer. It will be a low voltage for such use, but can be made to serve in an emergency."

To Section C, G. E. Doe answers, "The same care that is given any other commutator by a real projectionist, for such a man is satisfied with nothing but the best. It must be kept clean, both as to the outer surface and undercut. It must be kept free from sparking. Its brushes must fit its curve and have the right amount of pressure. Each brush must have the same amount of pressure. The brushes must, when worn out, be replaced by others exactly like them in all respects. Lubrication must not be applied except with a pad made as directed by the Bluebook, or by a bar of paraffin held very lightly against the commutators for a very short while as it is running. Personally, I am of the opinion that the pad, if not too heavily lubricated, is best.

"I could of course name other things, but presume most men have the Bluebook. They then have the information available and should follow it. In plain justice, may I say I have followed bluebook instructions for many years. It has been my bible and has never even once led me wrong."

G. J. Donlas and B. Samuels Answer Section C thus: "The commutator of this type of generator must deliver current free from fault, hence it must be kept in first-class condition. But, Mr. Richardson, is not this equally true of all parts of all projection equipment? True the kick-back from some things will not be so quick or annoying, but is that any excuse for letting them get into anything but perfect condition? [My answer is an emphatic no.—F. H. R.]

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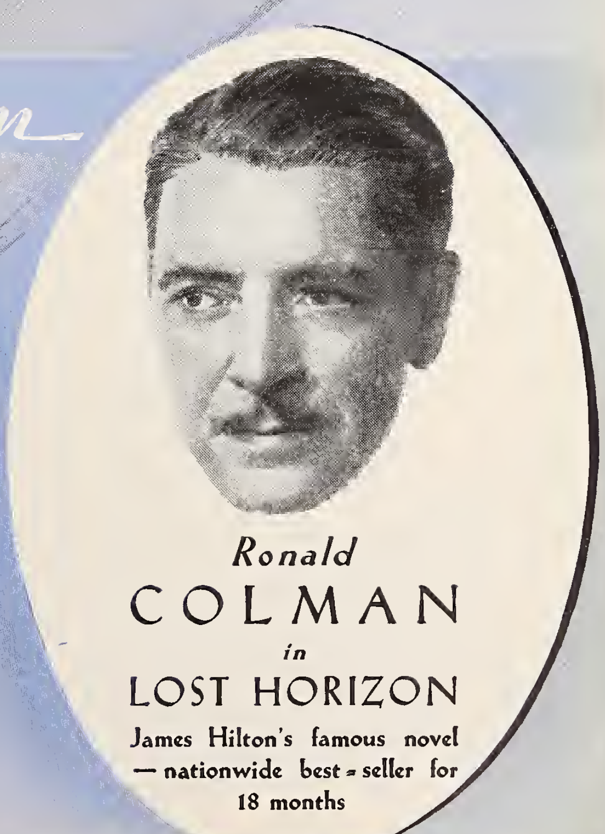

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THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended November 2, 1935, from 112 theatres in 18 cities of the country reached $1,038,099, a decrease of $7,951 from the total of the preceding week ended October 26, 1935, when 108 theatres in 18 major cities aggregated $1,046,050.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Boston							
Boston	3,246	35c-65c	"The Rainmakers" (Radio) (plus Benny Rubin and stage show)	12,500	"Fighting Youth" (Univ.) (on stage: "Continental Revue")	17,500	High 9-7 "Hot Tip" (6 days) (plus stage show "Folies Bergere") 35,000 Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000
Fenway	1,382	30c-50c	"Shipmates Forever" (F. N.) and "Harmony Lane" (Mascot)	6,000	"Personal Maid's Secret" (W.B.) and "This Is the Life" (Fox)	4,000	High 1-6-34 "Lady Killer" and "Girl Without a Room" 12,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"Way Down East" (Fox) (5 days)	6,500	"The Last Days of Pompeii" (Radio)	13,000	High 9-7 "Top Hat" 33,000 Low 8-17 "Jalna" (6 days) 5,500
Loew's Orpheum	2,970	25c-55c	"I Live My Life" (MGM) and "Pursuit" (MGM)	15,500	"O'Shaughnessy's Boy" (MGM) and "It's in the Air" (MGM)	14,000	....
Loew' State	3,537	25c-55c	"I Live My Life" (MGM) and "Pursuit" (MGM)	14,000	"O'Shaughnessy's Boy" (MGM) and "It's in the Air" (MGM)	13,000	High 4-7-34 "Riptide" 22,000 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"The Last Outpost" (Para.) (on stage: Guy Lombardo and orch.)	33,000	"Hands Across the Table" (Para.) (plus El Brendel and stage show) (35c-55c)	26,000	High 4-6 "Private Worlds" 41,000 Low 7-20 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"Shipmates Forever" (F.N.) and "Harmony Lane" (Mascot)	8,500	"Personal Maid's Secret" (W. B.) and "This Is the Life" (Fox)	5,000	High 1-6-34 "Lady Killer" and "Girl Without a Room" 12,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,500	30c-50c	"The Big Broadcast of 1936"	13,100	"I Live My Life" (MGM)	14,800	High 1-6-34 "Design for Living" 26,000 Low 12-19-34 "Music in the Air" 5,000
Century	3,000	25c	"Red Salute" (U. A.) and "Cappy Ricks Returns" (Republic)	6,400	"The Gay Deception" (Fox) and "Charlie Chan in Shanghai" (Fox)	7,000	High 5-11 "Mark of the Vampire" and "Gigolette" 8,200 Low 8-3 "Mad Love" and "A Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"Dr. Socrates" (W. B.)	7,400	"The Crusades" (Para.)	10,500	High 9-28 "Top Hat" 19,000 Low 12-22-34 "Gentlemen Are Born" and "Marie Galante" 3,800
Hippodrome	2.100	30c-50c	"Way Down East" (Fox)	5,600	"The Last Outpost" (Para.)	5,800	High 5-19-34 "The House of Rothschild" 18,000 Low 8-3 "Shanghai" 4,000
Lafayette	3,300	25c	"Fighting Youth" (Univ.) and "Manhattan Moon" (Univ.)	7,000	"She Married Her Boss" (Col.) (2nd week)	10,200	High 10-19 "She Married Her Boss" 17,000 Low 7-27 "Notorious Gentlemen" and "Strange Wives" 4,100
Chicago							
Apollo	1,400	25c-50c	"Special Agent" (W.B.) (2nd week)	4,000	"Special Agent" (W.B.) (1st week)	4,500	High 9-8'34 "The Cat's Paw" 16,000 Low 9-14 "Smilin' Through" (re-issue) 3,000
Chicago	4,000	35c-68c	"I Live My Life" (MGM) (2nd week) (plus Bob Burns and revue)	26,000	"I Live My Life" (MGM) (1st week) (plus 2nd week of Gertrude Niesen and stage show)	36,700	High 8-11-34 "She Loves Me Not" 66,000 Low 5-26-34 "Thirty Day Princess 19,000
Garrick	900	25c-50c	"The Last Outpost" (Para.)	5,700	"Here's to Romance" (Fox) and "Wings Over Ethiopia" (Para.)	4,400	High 7-27 "No More Ladies" 9,000 Low 5-4 "One New York Night" 3,000
Oriental	3,940	25c-40c	"Woman Wanted" (MGM) (on stage: Major Bowes' Amateurs)	25,500	"Mad Love" (MGM) (plus stage show)	14,300	High 11-2 "Woman Wanted" (on stage: Major Bowes' Amateurs) 25,500 Low 6-16-34 "Registered Nurse" 12,000
Palace	2,509	25c-50c	"The Last Days of Pompeii" (Radio) (plus Benny Davis revue)	15,000	"Thirty-Nine Steps" (GB Pictures) (Folies Bergere Revue on stage)	26,000	High 9-14 "Top Hat" 32,500 Low 12-1-34 "Kentucky Kernels" 8,000
Roosevelt	1,591	30c-60c	"Broadway Melody of 1936" (MGM) (5 days-3rd week)	10,000	"Broadway Melody of 1936" (MGM) (2nd week)	14,000	High 1-5 "Forsaking All Others" 27,000 Low 8-18-34 "Paris Interlude" 6,000
State-Lake	2,776	20c-35c	"Sanders of the River" (U.A.) (plus vaudeville revue)	13,500	"Alice Adams" (Radio) (plus vaudeville revue)	13,400	High 9-8-34 "The Most Precious Thing in Life" 19,000 Low 7-20 "Alias Mary Dow" 8,000
United Artists	1,700	30c-60c	"Barbary Coast" (U. A.)	19,200	"Anna Karenina" (MGM) (2nd week)	15,000	High 5-5-34 "House of Rothschild" 30,000 Low 4-13 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,300	30c-42c	"Redheads on Parade" (Fox)	4,500	"The Return of Peter Grimm" (Radio)	4,500	High 10-12 "She Married Her Boss" 7,500 Low 12-15-34 "Silver Streak" 1,400
Hippodrome	3,800	30c-42c	"Diamond Jim" (Univ.)	9,000	"The Last Days of Pompeii" (Radio)	5,600	High 9-21 "Top Hat" 27,500 Low 3-17-34 "Journal of a Crime" 2,900
RKO Palace	3,100	30c-60c	"The Case of the Lucky Legs" (F.N.) (plus Stepin Fetchit & stage show)	23,000	"The Gay Deception" (Fox) (on stage: Ted Weems and orch.)	12,500	High 4-6 "Transient Lady" 39,000 Low 5-19-34 "Where Sinners Meet" 4,000
State	3,400	30c-42c	"Barbary Coast" (U.A.)	12,000	"The Big Broadcast of 1936" (Para.)	10,500	High 1-12 "Forsaking All Others" 28,000 Low 12-29-34 "Private Life of Don Juan" 3,500
Stillman	1,900	30c-42c	"Two Fisted" (Para.) and "Wings Over Ethiopia" (Para.) (25c-35c)	3,600	"Accent on Youth" (Para.)	4,000	High 9-15-34 "Chained" 10,000 Low 1-12 "Our Daily Bread" 2,000
Denver							
Aladdin	1,500	25c-60c	"Charlie Chan in Shanghai" (Fox) (3 days) "I Live for Love" (W. B.) (4 days)	500 1.000	"Red Salute" (U. A.)	2,000	High 5-5-34 "House of Rothschild" 9,000 Low 6-22 "Nell Gwyn" and "My Heart Is Calling" (6 days) 600
Broadway	1,500	25c-40c	"Superspeed" (Col.) and "After the Dance" (Col.) (2 days) "I Live My Life" (MGM) (3 days) "She Married Her Boss" (Col.) (2 days)	350 650 400	"Barbary Coast" (U. A.)	1,500	....
Denham	1,500	25c-50c	"The Crusades" (Para.) (2nd week)	4,000	"The Crusades" (Para.) (1st week)	6,500	High 9-29-34 "Belle of the Nineties" 16,500 Low 4-7-34 "She Made Her Bed" 800
Denver	2,500	25c-50c	"I Live My Life" (MGM) (3 days) "Shipmates Forever" (F. N.) (4 days)	2,500 4,500	"O'Shaughnessy's Boy" (MGM) (4 days) "I Live My Life" (MGM) (3 days)	1,500 3,000	High 1-13-34 "Roman Scandals" 17,500 Low 7-20 "Escapade" 4,000
Orpheum	2,600	25c-40c	"It's in the Air" (MGM)	6,000	"The Last Days of Pompeii" (Radio)	2,000	High 2-17-34 "Hi Nellie" 19,500 Low 12-29-34 "Hat, Coat and Glove" 1,000
Paramount	2,000	25c-40c	"King Solomon of Broadway" (Univ.)	1.500	"Special Agent" (W. B.)	2,500	High 5-11 "Bride of Frankenstein" 7,000 Low 6-9-34 "Uncertain Lady" 400

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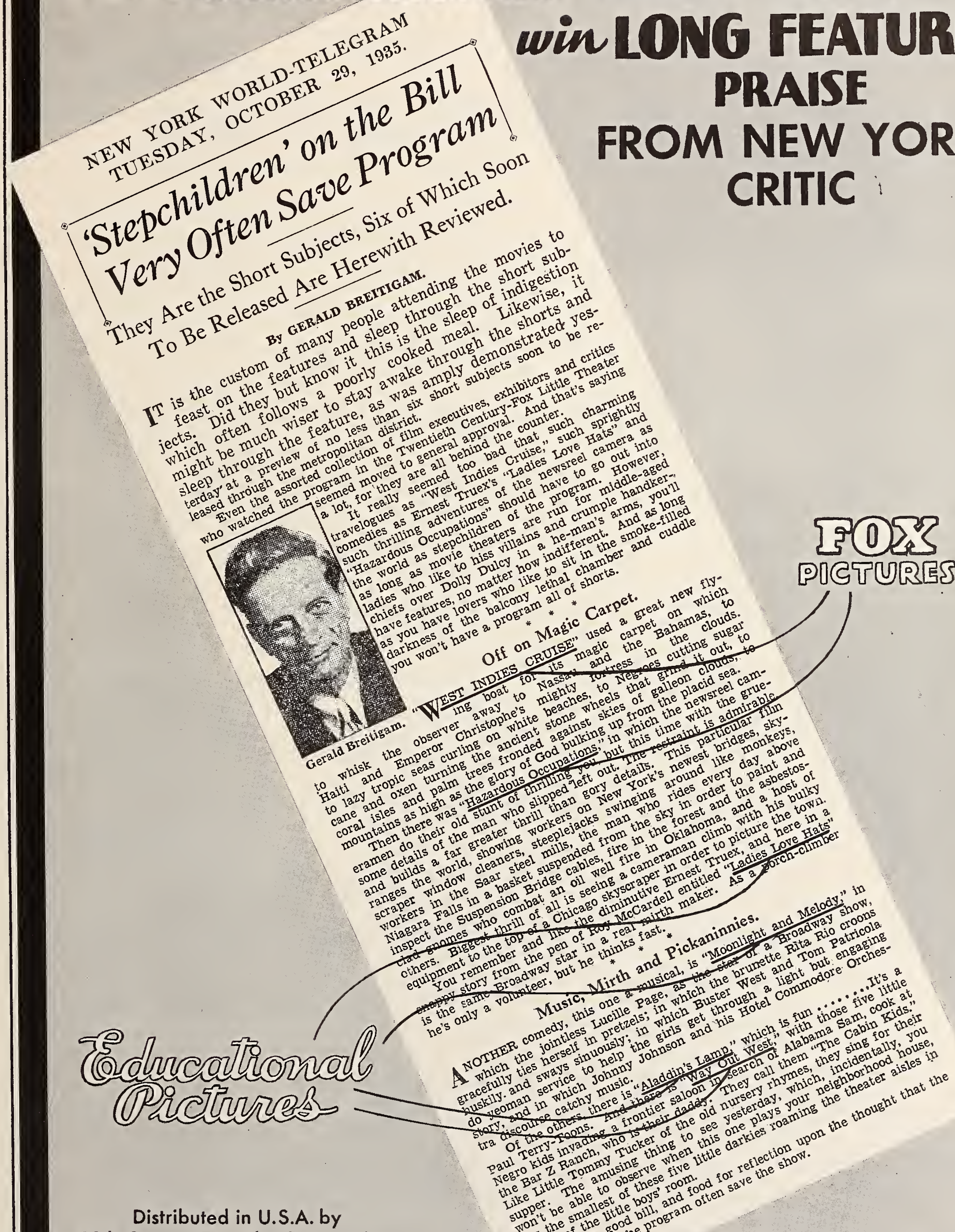

NEW YORK WORLD-TELEGRAM
TUESDAY, OCTOBER 29, 1935.

'Stepchildren' on the Bill Very Often Save Program

They Are the Short Subjects, Six of Which Soon To Be Released Are Herewith Reviewed.

By **GERALD BREITIGAM.**

IT is the custom of many people attending the movies to feast on the features and sleep through the short subjects. Did they but know it this is the sleep of indigestion which often follows a poorly cooked meal. Likewise, it might be much wiser to stay awake through the shorts and sleep through the feature, as was amply demonstrated yesterday at a preview of no less than six short subjects soon to be released through the metropolitan district.

Even the assorted collection of film executives, exhibitors and critics who watched the program in the Twentieth Century-Fox Little Theater seemed moved to general approval. And that's saying a lot, for they are all behind the counter.

Gerald Breitigam.

It really seemed too bad that such charming travelogues as "West Indies Cruise," such sprightly comedies as Ernest Truex's "Ladies Love Hats" and such thrilling adventures of the newsreel camera as "Hazardous Occupations" should have to go out into the world as stepchildren of the program. However, as long as movie theaters are run for middle-aged ladies who like to hiss villains and crumple handkerchiefs over Dolly Dulcy in a he-man's arms, you'll have features, no matter how indifferent. And as long as you have lovers who like to sit in the smoke-filled darkness of the balcony lethal chamber and cuddle you won't have a program all of shorts.

* * *

Off on Magic Carpet.

"WEST INDIES CRUISE" used a great new flying boat for its magic carpet on which to whisk the observer away to Nassau and the Bahamas, to Haiti and Emperor Christophe's mighty fortress in the clouds, to lazy tropic seas curling on white beaches, to Negroes cutting sugar cane and oxen turning the ancient stone wheels that grind it out, to coral isles and palm trees fronded against skies of galleon clouds, to mountains as high as the glory of God bulking up from the placid sea.

Then there was "Hazardous Occupations," in which the newsreel cameramen do their old stunt of thrilling you, but this time with the gruesome details of the man who slipped left out. The restraint is admirable and builds a far greater thrill than gory details. This particular film ranges the world, showing workers on New York's newest bridges, skyscraper window cleaners, steeplejacks swinging around like monkeys, workers in the Saar steel mills, the man who rides every day above Niagara Falls in a basket suspended from the sky in order to paint and inspect the Suspension Bridge cables, fire in the forest and the asbestos-clad gnomes who combat an oil well fire in Oklahoma, and a host of others. Biggest thrill of all is seeing a cameraman climb with his bulky equipment to the top of a Chicago skyscraper in order to picture the town.

You remember and like the diminutive Ernest Truex, and here in a snappy story from the pen of Roy McCardell entitled "Ladies Love Hats" is the same Broadway star in a real mirth maker. As a porch-climber he's only a volunteer, but he thinks fast.

* * *

Music, Mirth and Pickaninnies.

ANOTHER comedy, this one a musical, is "Moonlight and Melody," in which the jointless Lucille Page, as the star of a Broadway show, gracefully ties herself in pretzels; in which the brunette Rita Rio croons huskily and sways sinuously; in which Buster West and Tom Patricola do yeoman service to help the girls get through a light but engaging story, and in which Johnny Johnson and his Hotel Commodore Orchestra discourse catchy music.

Of the others, there is "Aladdin's Lamp," which is fun .... It's a Paul Terry-Toons. And there is "Way Out West," with those five little Negro kids invading a frontier saloon in search of Alabama Sam, cook at the Bar Z Ranch, who is their daddy. They call them "The Cabin Kids." Like Little Tommy Tucker of the old nursery rhymes, they sing for their supper. The amusing thing to see yesterday, which, incidentally, you won't be able to observe when this one plays your neighborhood house, was the smallest of these five little darkies roaming the theater aisles in search of the little boys' room.

It was a good bill, and food for reflection upon the thought that the stepchildren of the program often save the show.

FOX
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Educational
Pictures

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THEATRE RECEIPTS--CONT'D

Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Hollywood							
Chinese	2,500	30c-55c	"I Live My Life" (MGM)	8,750	"Way Down East" (Fox)	5,700	High 4-14-34 "House of Rothschild" 25,171 Low 12-29-34 "Music in the Air" 4,292
Pantages	3,000	25c-40c	"Three Kids and a Queen" (Univ.) (5 days)	3,300	"Alice Adams" (Radio)	8,000	High 9-7 "Top Hat" 19,000 Low 3-3-34 "Fugitive Lovers" and "The Poor Rich" 1,500
W. B. Hollywood	3,000	25c-40c	"Goose and the Gander" (F.N.)	10,780	"Shipmates Forever" (F.N.) (2nd week)	10,600	High 9-8-34 "Dames" 25,000 Low 4-13 "Laddie" 5,700
Indianapolis							
Apollo	1,100	25c-40c	"Music Is Magic" (Fox)	4,000	"Way Down East" (Fox)	2,500	High 9-7 "Steamboat Round the Bend" 8,000 Low 5-4-34 "Thunder in the East" 1,600
Circle	2,800	25c-40c	"The Last Outpost" (Para.)	3,500	"Thirty-Nine Steps" (GB Pictures) and "Wings Over Ethiopia" (Para.)	3,500	High 8-17 "Smart Girl" 8,500 Low 1-19 "The President Vanishes" and "Enter Madame" 2,000
Indiana	3,100	20c-40c	"Hands Across the Table" (Para.)	6,000	"The Crusades" (Para.)	7,000	High 9-28 "Top Hat" 12,000 Low 1-12 "Little Women" 1,500
Lyric	2,000	25c-40c	"Dr. Socrates" (W. B.) (plus vaudeville) (2nd week)	7,500	"Dr. Socrates" (W. B.) (plus vaudeville) (1st week)	8,000	High 8-31 "Going Highbrow" 13,000 Low 7-28-34 "Half a Sinner" and "Embarrassing Moments" 2,000
Palace	3,000	25c-40c	"Barbary Coast" (U.A.) and "The Bishop Misbehaves" (MGM)	4,000	"O'Shaughnessy's Boy" (MGM) and "The Girl Friend" (Col.)	5,000	High 6-22 "Age of Indiscretion" 12,500 Low 4-6 "Casino Murder Case" 2,750
Kansas City							
Mainstreet	3,100	25c-40c	"The Last Days of Pompeii" (Radio)	6,700	"Freckles" (Radio) (plus Major Bowes Amateurs on stage)	15,000	High 6-23-34 "Glamour" 23,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"Rendezvous" (MGM)	15,800	"Barbary Coast" (U. A.)	11,000	High 8-24 "China Seas" 25,000 Low 12-23-34 "Private Life of Don Juan" 4,000
Newman	1,800	25c-40c	"Hands Across the Table" (Para.) and "Wings Over Ethiopia" (Para.)	7,100	"The Crusades" (Para.) (25c-55c)	10,500	High 9-29-34 "Belle of the Nineties" 14,000 Low 4-13 "Rocky Mountain Mystery" 3,500
Tower	2,200	25c-35c	"She Couldn't Take it" (Col.) (plus stage show)	10,400	"We're in the Money" (W.B.) (plus stage show)	7,800	High 1-12 "Broadway Bill" 14,000 Low 5-5-34 "Let's Fall in Love" 4,000
Uptown	2,000	25c-40c	"Harmony Lane" (Mascot) and "His Night Out" (Univ.)	3,400	"Way Down East" (Fox) (9 days)	3,400	High 10-27-34 "Judge Priest" 9,200 Low 1-27-34 "Good Bye Again" 1,700
Los Angeles							
Four Star	900	30c-55c	"Transatlantic Tunnel" (GB Pictures)	3,250	"Here's to Romance" (Fox) (3rd week)	2,200	High 5-18 "Les Miserables" 7,800 Low 12-15-34 "Have a Heart" 2,500
General Internat'l	750	35c-40c	"Peasants" (Amkino) (2nd week)	1,350	"Peasants" (Amkino) (1st week)	2,000	....
Hillstreet	2,700	25c-40c	"Three Kids and a Queen" (Univ.) (5 days)	2,800	"Alice Adams" (Radio)	7,500	High 9-7 "Top Hat" (6 days) 17,000 Low 1-27-34 "Let's Fall in Love" 1,800
Loew's State	2,500	30c-55c	"I Live My Life" (MGM)	11,000	"Way Down East" (Fox)	6,200	High 4-7-34 "Riptide" 28,500 Low 12-29-34 "Music in the Air" 4,206
Paramount	3,596	30c-55c	"Hands Across the Table" (Para.) (plus Cab Calloway and orch on stage)	26,000	"The Last Outpost" (Para.) and "Little America" (Para.) (on stage: Benny Goodman and orch.)	16,600	High 8-10 "Paris in Spring" 32,000 Low 6-22 "People Will Talk" 12,500
United Artists	2,100	25c-40c	"This Is the Life" (Fox) and "The Bishop Misbehaves" (MGM)	2,500	....		High 1-20-34 "I'm No Angel" 13,000 Low 5-12-34 "Sorrell and Son" 2,500
W. B. Beverly	1,612	50c-$1.50	"Midsummer Night's Dream" (W.B.) (2nd week)	15,600	"Midsummer Night's Dream" (W. B.) (1st week)	12,000	....
W. B. Downtown	3,400	25c-40c	"Goose and the Gander" (F.N.)	9,240	"Shipmates Forever" (F. N.) (2nd week)	11,700	High 9-8-34 "Dames" 20,000 Low 12-29-34 "White Lies" and "The Last Wilderness" 4,900
Minneapolis							
Century	1,650	25c-40c	"The Dark Angel" (U.A.) (2nd week)	5,000	"The Dark Angel" (U.A.) (1st week)	5,500	High 10-5 "Anna Karenina" 7,500 Low 10-19 "Special Agent" 4,000
Lyric	1,238	20c-25c	"Fighting Youth" (Univ.)	1,500	"Thunder in the Night" (Fox)	1,500	High 9-28 "Bonnie Scotland" 2,000 Low 1-27-34 "Jimmy and Sally" 500
RKO Orpheum	2,900	25c-40c	"Goose and the Gander" (F.N.) (on stage: "Folies Bergere")	9,000	"The Last Days of Pompeii" (Radio)	6,500	High 9-21 "Top Hat" 18,000 Low 8-25-34 "The Lady Is Willing" 2,700
State	2,300	25c-40c	"Broadway Melody of 1936" (MGM)	7,000	"The Gay Deception" (Fox) (plus Dave Apollon's stage show)	6,500	High 11-2 "Broadway Melody of 1936" 7,000 Low 5-4 "Private Worlds" 5,000
World	400	25c-55c	"Chapayev" (Amkino) (2nd week'	3,000	"Thirty-Nine Steps" (GB Pictures) (3 days-4th week) "Chapayev" (Amkino) (4 days-1st week)	1,500 2,000	High 6-8 "Thunder in the East" 5,000 Low 3-23 "Narcotic" 2,000
Montreal							
Capitol	2,547	25c-60c	"Here's to Romance" (Fox) and "This Is the Life" (Fox)	9,000	"Bright Lights" (F. N.) and "Goose and the Gander" (F.N.)	10,000	High 2-24-34 "Queen Christina" 13,500 Low 12-22-34 "Great Expectations" and "Wake Up and Dream" 3,500
His Majesty's	1,700	50c-$1.50	"A Midsummer Night's Dream" (W.B.)	8,500	....		High 11-2 "A Midsummer Night's Dream 8,500 Low 6-2-34 "All Quiet on the Western Front" 3,000
Imperial	1,914	20c-34c	"Gangster Malgre Lui" (French) (on stage: World on Parade)	3,500	"Monsieur Sans-Gene" (French) and "Un Baiser Devant Le Miroir" (French) (plus French stage show)	3,000	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" 6,500 Low 3-3-34 "Fanny" 1,500
Loew's	3,115	30c-60c	"The Gay Deception" (Fox) and "Charlie Chan in Shanghai" (Fox) (on stage: Johnny Perkins and revue)	12,000	"The Murder Man" (MGM) and "Sea Killers" (State Rights) (on the stage: Olsen and Johnson unit)	12,500	High 12-8-34 "Six-Day Bike Rider" 14,500 Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman" 4,500
Palace	2,600	25c-65c	"The Crusades" (Para.)	11,500	"Anna Karenina" (MGM) (5 days-2nd week)	5,000	High 4-27 "Roberta" 15,000 Low 7-21-34 "Shoot the Works" and "Friday the 13th" 6,000
Princess	2,272	30c-65c	"Thirty-Nine Steps" (GB Pictures) and "Alias Bulldog Drummond" (GB Pictures) (2nd week	.6,500	"Thirty-Nine Steps" (GB Pictures) and "Alias Bulldog Drummond" (GB Pictures) (1st week)	11,500	High 9-21 "The Dark Angel" and "Rainbow Over Broadway" 10,500 Low 8-4-34 "House of Rothschild" and "Most Precious Thing in Life" 4,500
New York							
Astor	1,012	25c-55c	"Harmony Lane" (Mascot)	6,000	"Little America" (Para.) (1st week)	7,000	High 3-32-34 "House of Rothschild" 23,600 Low 2-23 "Little Men" 6,000
Capitol	4,700	25c-85c	"Rendezvous" (MGM)	36,400	"I Live My Life" (MGM) (2nd week)	21,500	High 10-6-34 "Barretts of Wimpole Street" 65,860 Low 12-29-34 "The Band Plays On" 4,500
Center	3,433	35c-$1.25	"The Last Days of Pompeii" (Radio) (2nd week)	8,500	"The Last Days of Pompeii" (Radio) (1st week)	15,000	....
Hollywood	1,426	55c-$2.20	"Midsummer Night's Dream" (W.B.) (3rd week)	17,572	"Midsummer Night's Dream" (W. B.) (2nd week)	16,700	High 1-27-34 "Fashions of 1934" 17,309 Low 1-20-34 "Disraeli" (Re-issue) 4,200
Palace	2,500	25c-75c	"Dr. Socrates" (W.B.) and "Here's to Romance" (Fox)	8,000	"Special Agent" (W.B.) and "The Return of Peter Grimm" (Radio)	9,500	High 7-21-34 "Of Human Bondage" 16,200 Low 12-22-34 "Babbitt" 6,500
Paramount	3,700	35c-99c	"The Crusades" (Para.) (2nd week)	18,000	"The Crusades" (Para.) (1st week)	27,000	High 8-25-34 "Cleopatra" 72,000 Low 8-11-34 "Elmer and Elsie" 10,500
Rivoli	2,200	40c-99c	"Barbary Coast" (U.A.) (3rd week)	19,000	"Barbary Coast" (U. A.) (2nd week)	29,000	High 4-27 "Les Miserables" 60,115 Low 4-11 "Brewster's Millions" 13,400
RKO Music Hall	5,945	40c-$1.65	"A Feather in Her Hat" (Col.) (plus stage show)	55,000	"Metropolitan" (20th Century) (plus stage show)	74,500	High 9-7 "Top Hat" (plus stage show) 131,200 Low 1-19 "Evergreen" 52,000
Roxy	6,200	25c-55c	"Transatlantic Tunnel" (GB Pictures) (plus stage show)	41,700	"King Solomon of Broadway" (U.) (plus Stepin Fetchit and stage show)	36,600	High 8-31 "Diamond Jim" 47,000 Low 6-30-34 "Affairs of a Gentleman" 13,700
Strand	3,000	25c-55c	"Shipmates Forever" (F. N.) (2nd week)	16,007	"Shipmates Forever" (F.N.) (1st week)	21,500	High 5-11 "The G Men" 60,138 Low 1-20-34 "Easy to Love" 9,271
Oklahoma City							
Capitol	1,200	10c-41e	'O'Shaughnessy's Boy" (MGM)	2,300	"Goose and the Gander" (F.N.)	2,450	High 1-6-34 "Going Hollywood" 4,100 Low 9-8-34 "You Belong to Me" 800
Criterion	1,700	10c-55c	"The Case of the Lucky Legs" (F.N.)	2,500	"Broadway Melody of 1936" (MGM)	7,400	High 1-27-34 "Dinner at Eight" 9,000 Low 11-2 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-36c	"Pursuit" (MGM) (plus stage show) (10c-40c) (4 days) "Woman Wanted" (MGM) (3 days)	3,200 600	"Little Big Shot" (W. B.) (4 days) "I Live for Love" (W. B.) (3 days)	1,100 400	High 4-6 "While the Patient Slept" and "We're Rich Again" 4,100 Low 3-23 "The Winning Ticket" 400
Midwest	1,500	10c-56c	"Rendezvous" (MGM) (6 days)	4,000	"Hands Across the Table" (Para.)	3,000	High 9-29-34 "Bright Eyes" 9,540 Low 5-26-34 "Merry Wi

QUALITY PLUS

OF ALL the reasons for adopting a new raw film, photographic quality... what the audience sees on the screen...ultimately stands supreme. That explains why the great majority of today's motion pictures are being made on Eastman Super X Panchromatic Negative. Speed, fine grain, versatility... all of these are overshadowed by the fact that Super X gives to the world's screens *quality plus.* Eastman Kodak Co., Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Omaha							
Brandeis	1,200	25c-40c	"She Couldn't Take It" (Col.) and "The Rainmakers" (Radio)	5,400	"The Last Days of Pompeii" (Radio)	4,300	High 9-14 "Top Hat" .... 9,500 Low 2-16 "Babbitt" and "Murder in the Clouds" 3,000
Omaha	2,200	25c-40c	"The Last Outpost" (Para.) .... "The Affair of Susan" (Univ.) (6½ days)	4,900	"Redheads on Parade" (Fox) and "Wings Over Ethiopia" (Para.) (3 days) "Redheads on Parade" (Fox) and "Charlie Chan in Shanghai" (Fox) (4 days)	1,800 3,000	....
Orpheum	3,000	25c-40c	"Barbary Coast" (U.A.) and.... "Fighting Youth" (Univ.)	8,800	"Page Miss Glory" (W. B.) and.. "The Murder Man" (MGM)	9.300	High 8-31 "We're in the Money"........ 18,100 Low 12-29-34 "Babes in Toyland" and "Home on the Range" 5,000
Philadelphia							
Aldine	1,200	40c-65c	"Barbary Coast" (U. A.)......... (6 days-3rd week)	5,500	"Barbary Coast" (U. A.).......... (6 days-2nd week)	8,000	High 5-5-34 "House of Rothschild"...... 23,000 Low 4-20 "Brewster's Millions".......... 3,000
Arcadia	600	25c-50c	"I Live My Life" (MGM)........	2,400	"I Live For Love" (W.B.)...... (3 days) "The Bishop Misbehaves" (MGM) (5 days)	500 1,400	High 1-6-34 "Duck's Soup"................ 6,500 Low 1-27-34 "Women in His Life"...... 400
Boyd	2,400	40c-55c	"Rendezvous" (MGM) .... (6 days)	11,000	"Hands Across the Table" (Para.) (6 days)	10,000	High 1-6-34 "Little Women"............ 30,000 Low 8-17 "Jalna" .... 6,000 (5 days)
Chestnut	1,400	55c-$1.65	"Midsummer Night's Dream".... (W.B.) (6 days-3rd week)	12,000	"A Midsummer Night's Dream".. (W. B.) (6 days-2nd week)	13,500	....
Earle	2,000	25c-50c	"The Case of the Lucky Legs".. (F.N.) (plus Sylvia Froos and stage show) (6 days)	12,000	"It's in the Air" (MGM)........ (plus Ritz Bros., and stage show) (6 days)	13,000	High 4-7-34 "Harold Teen"............. 40,000 Low 9-28 "Special Agent"................ 10,000
Fox	3,000	40c-65c	"Charlie Chan in Shanghai" (Fox) (plus Henry Armetta and stage show) (6 plus)	11,500	"Way Down East" (Fox)........ (plus Paul Gerritts and stage show) (6 days)	15,500	High 12-29-34 "Bright Eyes"............ 28,500 Low 7-28-34 "She Was A Lady"......... 7,000
Karlton	3,000	25c-40c	"Java Head" (First Division).... (6 days)	2,200	"The Dark Angel" (U.A.)........ (6 days)	3,000	High 11-3-34 "One Night of Love"........ 8,500 Low 8-17 "She" 2,100
Keith's	2,000	30c-50c	"Shipmates Forever" (F. N.).... (6 days)	2,900	"Broadway Melody of 1936" (MGM) (6 days-2nd week)	2,200	High 3-3-34 "Carolina" .... 8,000 Low 1-5 "Sweet Adeline"................. 1,500
Stanley	3,700	40c-55c	"The Crusades" (Para.)........... (6 days)	11,000	"Shipmates Forever" (F. N.)..... (6 days)	10,000	High 9-14 "Top Hat" .... 25,000 Low 12-29-34 "Behold My Wife"........ 7,500
Stanton	1,700	30c-50c	"Dr. Socrates" (W. B.)......... (6 days-2nd week)	5,100	"Dr. Socrates" (W. B.).......... (6 days-1st week)	9,000	High 3-31-34 "The Lost Patrol".......... 9,000 Low 1-5 "Man Who Reclaimed His Head" 2,000
Portland, Ore.							
Blue Mouse	700	25c-40c	"In Caliente" (F. N.) and........ "Going Highbrow" (W. B.)	1,700	"Curly Top" (Fox) and........... "Men Without Names" (Para.)	1,700	....
Broadway	1,912	25c-40c	"Alias Bulldog Drummond" (GB Pictures) and "The Case of the Lucky Legs" (F.N.)	5,000	"It's in the Air" (MGM) and.... "Fighting Youth" (Univ.)	5,000	High 4-7-34 "Wonder Bar".............. 13,000 Low 7-14-34 "The Circus Clown" and "I Give My Love" 3,900
Mayfair	1,700	25c-40c	"I Live for Love" (W.B.) and.... "Manhattan Moon" (Univ.)	4,000	"Cappy Ricks Returns" (Republic) (plus Major Bowes' Amateurs on stage)	5,000	High 10-26 "Cappy Ricks Returns".... 5,000 (plus Major Bowes' Amateurs on stage) Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	25c-40c	"The Last Outpost" (Para.)......	6,000	"Wings Over Ethiopia" (Para.).. and "Here's to Romance" (Fox)	6,000	High 9-28 "She Married Her Boss".... 9,500 Low 11-10-34 "Wednesday's Child"....... 3,500
Paramount	3,008	25c-40c	"Transatlantic Tunnel" (GB Pictures) and "Personal Maid's Secret" (W. B.)	5,000	"Little America" (Para.) and.... "Freckles" (Radio)	6,000	High 3-24-34 "David Harum" and "Once to Every Woman" 12,000 Low 6-30-34 "Now I'll Tell" and "Springtime for Henry" 4,000
United Artists	945	25c-40c	"Barbary Coast" (U.A.) .... (3rd week)	6,000	"Barbary Coast" (U.A.).......... (2nd week)	7,000	High 4-28-34 "House of Rothschild"..... 9,800 Low 8-4-34 "Paris Interlude" 3,700
San Francisco							
Clay	400	25c-35c	"Waltz Time in Vienna" (Ufa).... (4th week)	900	"Waltz Time in Vienna" (Ufa).. (3rd week)	1,000	....
Embassy	1,400	25c-40c	"The Last Days of Pompeii (Radio)	3,600	"Top Hat" (Radio)................ (4th week)	2,400	....
Fox	4,600	10c-35c	"His Night Out" (Univ.) and.... "Bad Boy" (Fox)..................	5,000	"Two Fisted" (Para.) and........ "Atlantic Adventure" (Col.)	5,200	High 7-27 "The Murder Man"........... 14,000 Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally" 4,500
Golden Gate	2,800	25c-40c	"Spanish Cape Mystery" (Republic) (plus stage band)	13,800	"The Last Days of Pompeii" (Radio) (plus stage band)	11,500	High 9-14 "Top Hat"..................... 26,000 Low 7-7-34 "Cockeyed Cavaliers"........ 10,200
Orpheum	3,100	15c-40c	"She Couldn't Take it" (Col.) and "Stormy" (Univ.)	5,600	"King Solomon of Broadway"..... (Univ.) and "Fighting Youth" (Univ.)	4,800	High 6- 9-34 "Sing and Like It".......... 19,500 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	25c-40c	"Here's to Romance" (Fox) and.. "The Virginia Judge" (Para.)	10,000	"Way Down East" (Fox) and.... "The Case of the Lucky Legs" (F.N.)	9,000	High 9-29-34 "Belle of the Nineties".. 19,000 Low 1-20-34 "Eight Girls in a Boat" and "Fugitive Lovers" 8,000
St. Francis	1,400	15c-40c	"The Crusades" (Para.)...........	8,000	"Shipmates Forever" (F.N.)......	6,000	High 1-19 "The County Chairman"...... 11,000 Low 4-14-34 "Registered Nurse" and "Murder in Trinidad" 3,500
United Artists	1,400	15c-55c	"Barbary Coast" (U.A.).......... (2nd week)	13,000	"Barbary Coast" (U.A.).......... (1st week)	15,000	High 1-6-34 "Roman Scandals"........... 15,000 Low 3-9-34 "Private Life of Don Juan" 4,000
Warfield	2,700	25c-50c	"Broadway Melody of 1936" (MGM) (2nd week) (plus stage band)	19,000	"Broadway Melody of 1936" (MGM) (plus stage band) (1st week)	23,000	High 10-5 "I Live My Life"............. 35,000 (plus stage band) Low 3-31-34 "Gambling Lady".......... 15,500
Seattle							
Blue Mouse	950	25c-55c	"Big Broadcast of 1936" (Para.)..	3,600	"Smilin' Through" (MGM) and.. "His Family Tree" (Radio)	3,700	High 2-17-34 "Roman Scandals".......... 7,500 Low 7- 7-34 "Tomorrow's Children" .. 2,550
Fifth Avenue	2,500	25c-55c	"Shipmates Forever" (F. N.)....	7,250	"I Live My Life" (MGM)........	7,100	High 4-14-34 "Riptide" .... 12,750 Low 3-24-34 "Fashions of 1934".......... 3,500
Liberty	1,800	15c-50c	"She Couldn't Take It" (Col.)......	4,150	"She Married Her Boss" (Col.).. (5th week)	3,750	High 9-28 "She Married Her Boss"...... 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"Broadway Melody of 1936" (MGM) (4th week)	3,200	"Broadway Melody of 1936" (MGM) (3rd week)	4,300	High 4-14-34 "Spitfire" .... 6,500 Low 1-26 "Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-55c	"Barbary Coast" (U. A.).........	6,250	"The Big Broadcast of 1936" (Para.)	6,500	High 9-21 "Top Hat" .... 10,400 Low 4-21-34 "Two Alone" and "I Believed in You" 3,750
Paramount	3,050	25c-40c	"Charlie Chan in Shanghai" (Fox) and "The Bishop Misbehaves" (MGM)	4,100	"Dr. Socrates" (W. B.) and...... "Wings Over Ethiopia" (Para.)	4,800	High 3-23 "Shadow of Doubt"........... 8,700 Low 12- 8-34 "Peck's Bad Boy" and "Menace" 3,300
Rex	1,500	15c-30c	"She Gets Her Man" (Univ.).... (plus vaudeville) (2nd week)	2,100	"She Gets Her Man" (Univ.).... (plus vaudeville) (1st week)	2,250	....

Do your audiences say—

"It looks like him, but . . . ?"

Motion picture photography and projection have reached a high stage of perfection, having had a great many years in which to develop. Sound is younger, however, and has moved ahead so fast that methods and equipment only a few years old cannot do justice to today's sound tracks. Many a man and woman today sees a star on the screen, and says: "It certainly looks like him, but it doesn't sound like him." So customers go elsewhere, to theatres whose sound is modern and natural.

RCA Photophone equipment recreates sound as recorded according to modern standards, producing a naturalness that creates the illusion of the actual presence of the stars on the screen. It is relatively inexpensive, sold on easy terms, backed by the world's greatest experience in recording sound, easily operated by the skilled projectionist. It repeatedly proves its ability to increase box office receipts greatly. Write for details.

50% OF THEATRE SOUND BAD!

Read what Mr. A. Lightman, former president of MPTOA, and president of the Malco circuit, said recently in Hollywood. He spoke before the Technician's Branch of the Academy of Motion Picture Arts and Sciences:

"There is equipment today in some of the de luxe houses which is the original equipment installed in 1927 and 1928. No provision has been made in these houses to take care of what you are doing here now. The best results cannot be obtained from such equipment. Fifty percent of the theatres today won't get any more out of your product than just ordinary results . . . The exhibitor has an obligation to the industry to keep his equipment up to the best possible efficiency."

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NEWS NOTES FROM CHICAGO SECTOR

An election battle that was hard fought and too close for comfort was staged by the Balaban and Katz Employees Club last week. The theatre lads and lassies balloted for their favorites and the results were so close that in three instances recounts had to be made. In one case the ballots came to a tie and the winner will be decided at the first meeting.

Results of the electoral combat were as follows: president, Harry Potter; first vice-president, George Henderson; second vice-president, S. Goldfinger; third vice-president, Les Walrath; secretary, Ray Von Getson; treasurer, Myrtle Carlson. On the board of directors, Miles Concannon represents the Loop, Joe Kausal the South Side, M. Gold the Northwest Side, and H. Wettstein the North Side. Director for the West Side lies between P. Lynch and J. Bail, who tied in the voting.

First meeting of the new officers will be held this week.

▽

Speaking of Sam Clark, which we weren't, reminds us that he claims to have set a new record for space-winning in the Chicago press on "A Midsummer Night's Dream."

In the five Chicago dailies, the *Abendpost* and the weekly *Movienews*, a throwaway tabloid, 37,306 lines of free space were accorded the pictures in a period of seven weeks. The Hearst papers, the *Herald-Examiner* and the *American*, gave the picture 26,009 lines or almost three-fourts of the space. Sam has figured out that this total space would cost $23,797.98 if purchased at the regular rates.

Slated for the Apollo theatre the picture will open probably on November 21, at a $1.50 top admission on a two-a-day policy.

▽

Ashton Stevens, veteran theatre critic, has added another feather to his muchly bedecked cap. This time he has acquired, through writing the title, a third interest to a song. Ben Bernie, ye olde maestro, and Seymour Simons, millionaire bandmaster, wrote the words and music and Ashton named the piece, "I'm Just Beginning to Care." In the Continental Room of the Stevens Hotel Simons presents the tune several times nightly.

▽

Frank Young set a new record for cross-town speeding and didn't get a ticket. That's two records in one.

▽

El Brendel comes to the Palace theatre this week to appear in person, with a stage show featuring Art Kassel and his orchestra. The week following Henry Armetta, film comic, heads the stage bill with an elaborate revue produced by Fanchon and Marco.

▽

The motion picture division of the Chicago Federation of Women's Clubs held a meeting at the Sherman hotel. After several speeches and discussions the group saw a special screening of "The Three Musketeers," which won their unanimous approval.

▽

Due to the death of Mrs. J. C. Jenkins, the "Colyum" of the sage of Neligh, Nebraska, a weekly feature of Motion Picture Herald for years, does not appear in this issue.

The many readers of Mr. Jenkins' page of comment on matters current in the exhibition and allied fields are assured that the "Colyum" will be resumed in an early issue.

We dropped in to catch "The Informer" at the Midway theatre the other night. Our hat is off to Manager Rayson who has one of the finest theatres in these parts and an excellent staff to run it.

▽

Clyde Eckhardt and his sales staff and bookers with John Laurentz and the Milwaukee salesmen and bookers, held a sales meeting here last week with John Clark and William Gehring out from New York to lead the discussions. After the meeting the New Yorkers left for St. Louis to hold a similar meeting there, which is part of Fox's big drive to honor Sidney R. Kent.

▽

Henri Ellman, back from New York, stopped off long enough in Chicago to pick up a few clean shirts and tell his office that he was on his way to Hollywood for three weeks. Henri left here with Bill Pizor, independent producer, and in Kansas City they will meet Dave Dubin who will go to the coast with them. While there Henri will look over the new independent product for his Capitol Film Exchange.

While in New York last week Ellman signed a franchise for three years to handle the Derr-Sullivan productions. This company will produce twelve pictures in the coming year. The first will be "Alcatraz," followed by "The Melting Pot."

SHORT PRODUCT PLAYING BROADWAY

Week of November 2

ASTOR		
	Dublin in Brass	Vitaphone
	Hollywood Capers	Vitaphone
CAPITOL		
	Follies of 1936	MGM
CENTER		
	Molly Moo Cow and the Indians	RKO Radio
	Major Bowes' Amateur Theatre of the Air, No. 3	RKO Radio
PARAMOUNT		
	The Adventures of Popeye	Paramount
	Sport on the Range	Paramount
	Spring Night	Paramount
RIVOLI		
	Music Land	United Artists
	Morocco Mirage	Fox
ROXY		
	Stranger Than Fiction, No. 13	Universal
	In Love at 40	RKO Radio
STRAND		
	Tickets, Please	Vitaphone
	The Lady in Red	Vitaphone

▽

Essaness will open its Town and Avon theatres with elaboratee ceremonies November 15. A special ad campaign will be run and many exploitation tieups made to let Chicago know about these two attractive houses.

▽

John Joseph was in Minneapolis on business over the weekend. He reports houses in the Twin Cities are doing great business these days and that competition is plenty strong.

▽

Warners and Essaness theatres, through Larry Stein and Herb Ellisburg, have made a tieup with the *Herald-Examiner* to take pictures in the lobbies of their theatres. The pictures are then marked, shown in the paper, and persons who are selected, if they can identify themselves, will be given guest tickets to the theatre.

▽

The trained dog Snoozer has been signed for appearances at all Essaness theatres for children's matinees. Wilson and Company, makers of dogfood, own the animal and arrange for the performances. Business at these matinees has been very good, the managers report.

▽

Members of the Chicago Amusement Publicists Association went Chinese the other evening. Before the regular meeting they dined at Won Kow's and led by Harry ("3 suit") Smythe proceeded to annihilate numerous orders of Chinese chow.

▽

The new WGN radio studios are playing to capacity business. Tickets to attend broadcasts are given to those who write in for them. So far the 1,000 seat auditorium has been filled to capacity for every performance, and reservations have been issued six weeks in advance. The new studios are called the finest in the Midwest.

▽

Vance Swartz, formerly assistant at the Capitol, has been made manager of the Warner Egyptian theatre in Milwaukee.

▽

Radio columnists here last week went into a heated controversy over Major Bowes and his radio program. Arguments flew thick and fast regarding the Amateur Hour. The 20 Bowes acts in the stage show at the Oriental were instrumental in bringing the gross for the week to a record-breaking figure.

▽

Hi-Jinks prevailed at the Warner Club dance here Friday and the stagers of the affair are now taking bows.

▽

"Hands Across The Table" was given a midnight trade showing at the Roosevelt the other eve and many were the praises for this new Carole Lombard picture.

WHAT THE PICTURE DID FOR ME

First National

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—This is the best yet from Brown. Big. Colossal. Give it all you've got. You'll be surprised.—George E. Hall, Rose Bowl Theatre, Franklin, Neb. General patronage.

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—Joe E. Brown's best in our opinion and a knockout from beginning to end.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CASE OF THE LUCKY LEGS, THE: Warren William, Genevieve Tobin—Another Perry Mason story. This one much better than any of the other Perry Mason pictures. Plenty of comedy and wisecracks. Warren William, Patricia Ellis, Genevieve Tobin and Allen Jenkins all good. This one pleased everybody. Running time, 75 minutes. Played October 11-12.—R. D. Ashmun, Strand Theatre, Caro, Mich. Small town and general patronage.

GO INTO YOUR DANCE: Al Jolson, Ruby Keeler—Got this picture because of requests for Al Jolson. Booked it with the "Rio Grande Riders," an exceptionally good stage show and we did a land office business, but do not think that the picture itself would have done very well. It is at least two reels too long and "Al" isn't the young man he used to be. If I had it to do over again, I'd skip it. Running time, 97 minutes. Played October 20-21.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Pat O'Brien, Ginger Rogers—Good, but too old.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and country patronage.

GB Pictures

THIRTY-NINE STEPS: Robert Donat, Madeleine Carroll—This is a very fine picture. Interesting story and good acting by stars and cast. Gave good satisfaction. Played October 10.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

MGM

ANNA KARENINA: Greta Garbo, Fredric March, Freddie Bartholomew—The same Garbo draw; more chairs than patrons. Our chairs would never get dusted if we depended on the Garbo fans to do it. Poor business regardless of an exceptionally fine trailer which really featured Freddie Bartholomew, as clever a child as ever talked on the screen. It would be unfair to let the opportunity go by and not tell you of the great highlight of this Garbo production. The director or the sound engineer certainly accented this highlight. The hero's horse fell and broke its leg. This accident took place far from the grandstand where Garbo and her husband were viewing the race; so far that they were using field glasses. The camera then showed the preliminaries which attend the shooting of a horse with a broken leg and then back to where Garbo and her husband were on the grandstand. Now be sure to get the mental picture of the distance from where the horse was lying on the track and the grandstand where Garbo had been using field glasses to see the accident. Now here it comes; the camera was at the grandstand and when the shot was fired to kill the horse the noise in my theatre was much like a cannon being fired in the auditorium; it really lifted the patrons from their seats; now, was that comedy or did the sound enginer or director get slightly mixed. But just the same would that not be comedy? It gave me a hearty laugh, but perhaps I do not know when to laugh. Poor Greta is all washed up in this town and has been for years. I always take a big loss on her pictures. Played October 15-16.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

ANNA KARENINA: Greta Garbo, Fredric March—Garbo doesn't mean a thing at our box office and this one is not her best by any means. Picture is not entertainment. No comedy relief. Business poor. Running time, 95 minutes. Played October 13-14.—R. D. Ashmun, Strand Theatre, Caro, Mich. Small town and general patronage.

BISHOP MISBEHAVES, THE: Edmund Gwenn, Maureen O'Sullivan—Clever mystery comedy, exceedingly well done. Used on a preview, this pleased very well. Would be difficult to handle on a regular run with this title. Not a religious picture as might be implied, but the story of an English bishop, an inveterate reader of mystery stories, who, upon finding himself drawn into such an affair, attempts to solve the situation along the mystery novel lines and almost succeeds. Running time, 75 minutes. Played October 5.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

BONNIE SCOTLAND: Laurel and Hardy—Some patrons tell me they do not like this team. Nevertheless, whenever we show their feature pictures, we have a full house and that means that they are still popular. A good picture with many laughs and clean fun. Played October 19-21.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

BROADWAY MELODY OF 1936: Jack Benny, Eleanor Powell, Una Merkel, Vilma and Buddy Ebsen—A fine show; one of the best of any year. It has music, comedy, everything. Other dancers better watch their laurels; Eleanor Powell is marvelous.—E. T. Mathes, Avalon Theatre, Bellingham, Wash. General patronage.

BROADWAY MELODY OF 1936: Jack Benny, Sid Silvers, Eleanor Powell—This is good entertainment but far from being the giant musical MGM tells you it is. Warner Bros. are still the leaders when it comes to musicals. Jack Benny good and Sid Silvers excellent; Eleanor Powell does some wonderful dancing. Running time, 102 minutes. Played October 22-24.—R. D. Ashmun, Strand Theatre, Caro, Mich. Small town and general patronage.

CHINA SEAS: Clarke Gable, Jean Harlow, Wallace Beery—A great picture, but did not hold up after the opening day. Drew good business, but not the business it should have done. Everyone seemed to like it, but most of the business on the picture was done the first day. I call it one of the best of the kind we have played. Played October 13-15.—Belt Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

DAVID COPPERFIELD: All Star Cast—Splendid production. Enjoyed by those who like Dickens' works. Fair business for late showing.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

HERE COMES THE BAND: Ted Lewis, Virginia Bruce—Not so hot, but gets by. The press book on this has the poorest imaginable mats.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

HERE COMES THE BAND: Ted Lewis, Virginia Bruce—Here's a fine weekend picture. Fun from start to finish without exaggeration. More of these pictures and we could strut into the bank instead of creeping in fearful that our account is overdrawn. Played October 12-14.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

I LIVE MY LIFE: Joan Crawford, Brian Aherne—An excellent picture, but Joan Crawford is slipping fast here.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

I LIVE MY LIFE: Joan Crawford, Brian Aherne—Back to the type that made Joan Crawford a favorite. Pleased fine, but no great draw. Guess it's because they have double and triple starred Crawford so much that she has lost much of her own individual draw. Running time, 98 minutes.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

IT'S IN THE AIR: Jack Benny, Una Merkel—Excellent comedy, that more than pleased. Jack Benny better in this than he was in "Broadway Melody." Ted Healy at his best also. Business above average. Running time, 75 minutes. Played October 18-19.—R. D. Ashmun, Strand Theatre, Caro, Mich. Small town and general patronage.

IT'S IN THE AIR: Jack Benny, Una Merkel—If Metro-Goldwyn is wise, they will play Jack Benny up. Years ago, he had a little chance to show himself in a picture with Marie Dressler, but it seems the big shots could not see him; they had to wait for radio and "Broadway Melody" to bring him into his own. While this is not a "Broadway Melody" by any means, it's nice entertainment and pleased all classes. Let's have more of Jack Benny. Fine draw! Running time, 78 minutes. Played October 27-28.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

O'SHAUGHNESSY'S BOY: Wallace Beery, Jackie Cooper—This one is all hokum, but it is good entertainment and pleased everyone. Wallace Beery very good. "Spunky" McFarland good in a small part. Business below average. Running time, 88 minutes. Played October 15-17.—R. D. Ashmun, Strand Theatre, Caro, Mich. Small town and general patronage.

PURSUIT: Chester Morris, Sally Eilers—This one packed full of action and did a very good business. Running time, 62 minutes.—Carmen M. Roberts, Eagle Hall Theatre, Carlin, Nev. General patronage.

PURSUIT: Chester Morris, Sally Eilers—This one has action and my patrons welcomed it; nutty, perhaps, but just the same they ate it up. Played October 24.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

WOMAN WANTED: Joel McCrea, Maureen O'Sullivan—Did more than average business with this one and the patrons were pleased. Played October 17.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

Monogram

HEALER, THE: Ralph Bellamy, Karen Morley—Very good picture. One of the best Monogram pictures played. Running time, 75 minutes. Played October 16-17.—Paul C. Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

HOOSIER SCHOOLMASTER, THE: Norman Foster, Charlotte Henry—A good picture that is worth playing. Played October 3-5.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

KEEPER OF THE BEES, THE: Neil Hamilton, Betty Furness—A pleasing picture. Nothing outstanding but is acceptable on any program. Drew better than average business. I would rate this as an excellent 'program' picture. Played October 13-14.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

KEEPER OF THE BEES, THE: Neil Hamilton, Betty Furness—A good, clean picture that drew better than "Girl of the Limberlost." Drew extra people and pleased.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

MAKE A MILLION: Charles Starrett, Pauline Brooks—A very good program picture. Story entertaining. Acting good. Played on a double bill and gave satisfaction. Played October 25-26.—Best Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

Paramount

EVERY NIGHT AT EIGHT: George Raft, Alice Faye, Patsy Kelly—Very good musical type show. Nice comedy relief. Played October 10-12.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

GLASS KEY, THE: George Raft, Edward Arnold, Claire Dodd—Extra good. Raft very popular here. Edward Arnold fine in his part. Looking forward to "Diamond Jim."—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and country patronage.

HANDS ACROSS THE TABLE: Carole Lombard, Fred MacMurray—Excellent. Same type as "It Happened One Night" and "The Gilded Lily." Step on it; the picture is there.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

HERE COMES COOKIE: George Burns, Gracie Allen—Best Burns and Allen ever. Everybody pleased. Good business.—George E. Hall, Rose Bowl Theatre, Franklin, Neb. General patronage.

IT'S A GIFT: W. C. Fields, Baby LeRoy—Can't see why Baby LeRoy received such high billing, as he hasn't much of a part in this. Oh, yes. I just received my copy of Motion Picture Almanac and it sure is worth the money.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

LITTLE AMERICA: Admiral Byrd—This picture did a little better than average business for us and pleased all who saw it. Some stayed away because they were afraid it would be a repetition of "With

Byrd at the South Pole." However, this was not the case, as care seems to have been taken to avoid duplication of scenes or action, and the sound recorded along with the actual shooting helped a lot. Played October 15.—Kenneth Richardson, Richardson Theatre, Seneca, S. C. Small town and college patronage.

MAN ON THE FLYING TRAPEZE, THE: W. C. Fields, Mary Brian—Title is very misleading, but it drew well and Fields' fans said it was his best. Played October 17.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

PARIS IN SPRING: Tullio Carminati, Mary Ellis—Many of our patrons decided they did not care to visit "Paris in Spring." Many stayed away, which made the intake quite low. Those who came did not register any kicks.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

SCOUNDREL, THE: Noel Coward, Julie Haydon, Hope Williams—A fine picture, but different; one must not expect too much from it at the B. O. But, it is worth while.—E. T. Matbes, Avalon Theatre, Bellingham, Wash. General patronage.

STOLEN HARMONY: George Raft, Ben Bernie—We had slightly increased attendance for this Ben Bernie offering, indicating that there was some interest from his radio fans. Show satisfied. Played October 19.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

TWO FOR TONIGHT: Bing Crosby, Joan Bennett—Not much to it; has some pleasing moments but is disappointing. Do not expect much handclapping over it. Did poor business for us.—E. T. Matbes, Avalon Theatre, Bellingham, Wash. General patronage.

TWO FOR TONIGHT: Bing Crosby, Joan Bennett, Mary Boland—Played to very poor business. People tired of Bing. Joan Bennett didn't do much in this. Few good comments.—George E. Hall, Rose Bowl Theatre, Franklin, Neb. General patronage.

VIRGINIA JUDGE, THE: Walter C. Kelly, Marsha Hunt, Stepin Fetchit—Played this one on release date without advertising. At that did a fair business. Not much action, but a good, clean story that ought to go over big with the proper advertising.—Carmen M. Roberts, Eagle Hall Theatre, Carlin, Nev. General patronage.

WANDERER OF THE WASTELAND: Gail Patrick, Dean Jagger—Zane Grey; good western to good business.—George E. Hall, Rose Bowl Theatre, Franklin, Neb. General patronage.

WANDERER OF THE WASTELAND: Gail Patrick, Dean Jagger—The picture may not be so hot, but it will drag them in because of the book.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

WITHOUT REGRET: Elissa Landi, Kent Taylor—A very good feature, better than the title indicates. Running time, 75 minutes.—Carmen M. Roberts, Eagle Hall Theatre, Carlin, Nev. General patronage.

WITHOUT REGRET: Elissa Landi, Kent Taylor—Good average picture; shows signs of being pretty good entertainment and should be good box office draw. Frances Drake proves to be one of the screen's best emotional actresses. Business average last three days of week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Republic

FORBIDDEN HEAVEN: Charles Farrell, Charlotte Henry—I thought this would go over big, but many complained about the English accent. About the same general idea as "One More Spring."—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

WESTWARD HO: John Wayne, Sheila Mannors—Very good western. Worth playing anywhere.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

RKO Radio

ALICE ADAMS: Katharine Hepburn, Fred MacMurray—A splendid picture. Story very interesting. Acting of the star fine and Fred Stone played a great part and he certainly played it good. All the rest of the cast was extra good in this picture. It is great entertainment. Gave good satisfaction to all. Played October 27-28.—Bert Silver, New Silver Theatre, Greenville. Mich. City and country patronage.

ALICE ADAMS: Katbarine Hepburn, Fred MacMurray—While this rated four stars from some critics, our patrons did not like it. The general reaction was that it was irritating and silly. I have never known a picture that had as its theme family squabbling from the beginning to end to be successful entertainment.—Kenneth Richardson, Richardson Theatre, Seneca, S. C. Small town and college patronage.

ARIZONIAN, THE: Ricbard Dix, Margot Grahame—This picture is not up to the usual Dix standard but it is head and shoulders above the general run of westerns. Did a little better than average business. Played October 9-10.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

BECKY SHARP: Miriam Hopkins—As you all know, the highlight of this flop is the rental. Compelled to play on Saturday, which is family night. Far from a family picture and I so advertised it. Poorest Saturday business for many months. No improvement in color; the same old brownish tinted skins on the actors. Any colored picture even for years back showed off red or blue or what-have-you uniforms; that's simple, but as far as I can distinguish it, there still remains that same unnatural skin tint which varies from a dark tan to a light tan, sort of a brown blush. The picture as a whole is exceptionally mediocre. Of course, the ratio between the exceptionally high rental and the exceptionally slim audience may be the direct cause of accenting the shortcoming of this picture. One big loss to me! Running time, 87 minutes. Played October 5-7.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

FRECKLES: Tom Brown, Virginia Weidler, Carol Stone—Did very fine business and will in all small situations. The mats in the press book were largely clutches, the standard grasp around the neck that is used by all our press departments to save work and conceal lack of showmanship.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

FRECKLES: Virginia Weidler, Carol Stone, Tom Brown—The kind of show that gets them in and pleases. Picture is very good entertainment and little Virginia Weidler certainly does her part. Business excellent for the two day run. Small towns can't go wrong on this one. Running time, 68 minutes. Played October 27-28.—R. D. Ashmun, Strand Theatre, Caro, Mich. Small town and general patronage.

HOT TIP: James Gleason, Zasu Pitts—A very funny race horse story. Gave good satisfaction.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

HOT TIP: James Gleason, Zasu Pitts—This story has a bang-up ending which saves the show, otherwise it is rather slow and uninteresting. Played October 24.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

JALNA: Ian Hunter, Kay Johnson—This is another picture that has for its central idea the quarrels and bickerings of a large family. Attendance was small and few liked it. For one reason, the picture did not make some of the situations understandable to the audience. Too much time to quarreling and too little to plot development.—Kenneth Richardson, Richardson Theatre, Seneca, S. C. Small town and college patronage.

LAST DAYS OF POMPEII, THE: Basil Rathbone, Preston Foster, David Holt—Good picture to good business, BUT the public is about washed up on nightshirt drama. Personally, it has become a bore to me. Predict that producers will take losses on more of this kind.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

NITWITS, THE: Wheeler and Woolsey—This is a very funny picture. Slapstick plus. This is really a good comedy picture and it is clean. More laughs than I have seen in any picture for a long time. Those that like to laugh said it was great. Played October 23-24.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

OLD MAN RHYTHM: Buddy Rogers, Betty Grable—This is a splendid program picture. Some fine music numbers and good comedy. Gave good satisfaction.—Bert Silver, New Silver Theatre, Greneville, Micb. City and country patronage.

OLD MAN RHYTHM: Buddy Rogers, Betty Grable—Personally I thought this picture was useless, unnecessary and insane and was much surprised to hear many say that it was a good picture, on the way out. There's nothing radically wrong with it but you cannot help wondering why they made it. Played October 18-19.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

RETURN OF PETER GRIMM, THE: Lionel Barrymore, Helen Mack—Good. Lionel Barrymore can talk about peanuts yet be interesting. It shows the power of a hobby and the narrowness of people.—E. T. Mathes, Avalon Theatre, Bellingham, Wash. General patronage.

RETURN OF PETER GRIMM, THE: Lionel Barrymore, Helen Mack—A very beautiful picture, and I can think of no one that could have put as much into the character of Peter Grimm as Barrymore did. Business poor two days middle of week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

TOP HAT: Fred Astaire, Ginger Rogers—This is the last word in entertainment. Great in every way. You have got to see it to appreciate the entertainment in the picture. Not a dull moment. I call it 100 per cent perfect. Yes, we did business three days on the picture. Everyone satisfied. Played October 20-22.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

TOP HAT: Fred Astaire, Ginger Rogers—This picture for me is just what it is called, "Top Hat." We topped all grosses by a large margin four days starting on Sunday. Fred Astaire is getting better and Ginger plays up to him like nobody's business. Besides having Astaire and Rogers, this picture is packed full of real talent. Edward Everett Horton steals everything when he is in the picture and Helen Broderick runs away with her part, and not least of all is Eric Blore.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

WEST OF THE PECOS: Richard Dix, Martba Sleeper.—Good western. Dix good. Martha Sleeper turned in a fine job on her part. She's good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and country patronage.

Twentieth Century-Fox

BLACK SHEEP: Edmund Lowe, Claire Trevor—Nice program picture. Will please 90 per cent.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

CAT'S PAW, THE: Harold Lloyd, Una Merkel, George Barbier—Although this one was quite old, it went over with a bang. George Barbier completely stole the show, although the entire cast was well-chosen. The boys got a great kick out of the wholesale round-up of the gangsters, Una Merkel's sarcastic and snappy repartee, and Barbier's "You Can't DO That!" The men at the afternoon show gave the picture a good hand, which is in itself a real compliment to any production. Played October 26.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

DOUBTING THOMAS: Will Rogers—While I showed this late, the attendance was next to a Shirley Temple picture, which is tops at this theatre. When Will Rogers' face was first shown, there was a gasp from the audience; after that, they settled down and seemed to enjoy the picture as if nothing happened. The picture as a whole is pleasing entertainment.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

DRESSED TO THRILL: Clive Brook, Tutta Rolf—This one is better than the title indicates. Tutta Rolf does some excellent work and ought to draw when she becomes better known. Running time, 76 minutes.—Carmen M. Roberts, Eagle Hall Theatre, Carlin, Nev. General patronage.

FARMER TAKES A WIFE, THE: Janet Gaynor, Henry Fonda—My patrons liked this picture. Janet Gaynor is a drawing card, but not nearly so much now as when she was teamed with Farrell. Did more than average business. Running time, 91 minutes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

GEORGE WHITE'S 1935 SCANDALS: Alice Faye, James Dunn, Lyda Roberti, George White—Gave good satisfaction and was clean. Normal attendance. Played October 9-10.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

GINGER: Jane Withers—This youngster has what

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QUIGLEY BOOKSHOP

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it takes, as the popular saying goes, and in "Ginger" she is given every chance to show her ability. The picture is ideal mass entertainment. We showed this Sunday and Monday; Monday was above average so this must have been praised by those who saw it Sunday. Played October 27-28.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

GINGER: Jane Withers, Jackie Searl, O. P. Heggie —Very good picture that failed to draw. The little girl is the whole show; the title means nothing.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

HERE'S TO ROMANCE: Nino Martini, Genevieve Tobin, Anita Louise—Another light opera voice testing picture that only the classes will like, and a small class at that.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

IT'S A SMALL WORLD: Spencer Tracy, Wendy Barrie—We did the usual Saturday night business for this attraction, which apparently was a pleasant surprise to most of the audience. Played October 12.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LITTLE COLONEL, THE: Shirley Temple, Lionel Barrymore, Bill Robinson—Increased attendance reflected the interest in Shirley Temple. We consider this one of her very best offerings. Played October 16-17.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

OUR LITTLE GIRL: Shirley Temple—A number one draw. Shirley is a great little actress.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

OUR LITTLE GIRL: Shirley Temple, Joel McCrea —I heard far in advance of our play date that this was the poorest of the Shirley Temples. And so it was. Give us Jimmy Dunn with Shirley. Played October 26-27.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small own patronage.

SILK HAT KID: Lew Ayres, Mae Clark—Good light entertainment for the whole family. Running time, 68 minutes. Played October 18-19.—Paul C. Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

STEAMBOAT ROUND THE BEND: Will Rogers, Anne Shirley—Excellent, with Rogers still a draw.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

STEAMBOAT ROUND THE BEND: Will Rogers, Anne Shirley—I am indeed happy to tell you that this picture drew capacity houses. I advertised this picture by telling my community that the greatest tribute the screen could give Will Rogers is the fact that he always gave clean, wholesome entertainment; that goes a long way with all decent-minded people, and that tribute goes direct for Will Rogers and NOT the producers! Played October 22-23.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

United Artists

BREWSTER'S MILLIONS: Jack Buchanan, Lili Damita—I considered this a good musical type film, but the box office proved it otherwise.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

CALL OF THE WILD: Clark Gable, Loretta Young, Jack Oakie—Here is a honey that tops most of them. Good for preferred time in any town and especially in a small town, because it has plenty of action. In fact, it has everything, the best in acting, direction and story. Put it on your best date, bill it heavy and tell them they can have their money back if they don't like it. You won't have to return a cent. Played October 20.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

CALL OF THE WILD: Clark Gable, Loretta Young, Jack Oakie—Played Friday, Saturday, Sunday, Monday, small town, to big business to end. Don't pass it up.—George E. Hall, Rose Bowl Theatre, Franklin, Neb. General patronage.

CARDINAL RICHELIEU: George Arliss—While a lot of money was spent on this, the attendance was below average. The picture seemed to interest those who came.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

LES MISERABLES: Fredric March, Charles Laughton—This, in my opinion, is the best produced, best directed and best acted picture that ever came out of Hollywood. I was afraid that this picture would be over the heads of our patrons, but it pleased everyone and drew better than average business. This picture has my wholehearted recommendation. Played October 11-12.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

Universal

ALIAS MARY DOW: Sally Eilers, Lola Lane, Raymond Milland—Good little program picture.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

CHINATOWN SQUAD: Lyle Talbot—Satisfactory. Better than the usual run of program picture from Universal. Played October 16-17.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

DIAMOND JIM: Edward Arnold, Binnie Barnes—A mighty good picture. Great acting by the stars. Gave good satisfaction. Did not draw very heavy at the box office, but no fault of the picture. Played October 6-7.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

LADY TUBBS: Alice Brady, Douglass Montgomery, Anita Louise—An excellent comedy. An ideal show for Bank Night.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

STORM OVER THE ANDES: Jack Holt, Mona Barrie—Did all right. Press book had mats of the low standard that characterizes the backward show business. Better mats would have meant better business. The commercial world is miles ahead of the show world in intelligent use of space.—Herman J. Brown, Majestic and Adelaide Theatre, Nampa, Idaho. General patronage.

STORM OVER THE ANDES: Jack Holt, Mona Barrie—Splendid! Has everything! Good photography, plenty of action and comedy. Looks as though Jack Holt was coming back and we hope that Universal will give him a break with more good material. Liked by everyone who saw it. Played October 28-29.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

WEREWOLF OF LONDON: Henry Hull, Valerie Hobson—Well, this picture is big and as horrible as they make them. Some liked it, other walked out. Personally, I cannot see this kind of picture for entertainment, but it has wonderful acting.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

Warner Bros.

BROADWAY GONDOLIER: Dick Powell, Joan Blondell--A very satisfactory musical show; about the best musical show from Warners in some time. This did above average business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

BROADWAY GONDOLIER: Dick Powell, Joan Blondell—Plenty good offering.—George E. Hall, Rose Bowl Theatre, Franklin, Neb. General patronage.

DEVIL DOGS OF THE AIR: James Cagney, Pat O'Brien, Margaret Lindsay—Fine picture. Give us more with the same cast and don't leave out Frank McHugh.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

DR. SOCRATES: Paul Muni, Ann Dvorak—Paul Muni in a straight role and very good. Story and cast very good. This is the kind of picture that everyone enjoys. Business excellent. You can't go wrong on this one any day of the week. Runnning time, 70 minutes. Played October 20-21.—R. D. Ashmun, Strand Theatre, Caro, Mich. Small town and general patronage.

DR. SOCRATES: Paul Muni, Ann Dvorak—A very fine gangster feature from a good story and excellently done.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LITTLE BIG SHOT: Sybil Jason, Glenda Farrell, Robert Armstrong, Edward Everett Horton—A wonderful child actress and Armstrong and Horton and the whole cast worked hard to make an entertainment out of the picture, but the child actress was all that saved it. I think she is one of the cleverest child actresses on the screen. Played October 16-17.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

PAGE MISS GLORY: Marion Davies, Pat O'Brien, Dick Powell, Patsy Kelly—A very pleasing picture; average business and well liked by all who saw it. Marion Davies is a favorite here, and justly so. Running time, 92 minutes. Played October 1-2.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

PAGE MISS GLORY: Marion Davies, Pat O'Brien, Dick Powell—Played this on Sunday and the house was in an uproar most of the time. They liked it and it drew well.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SWEET MUSIC: Rudy Valee, Ann Dvorak, Helen Morgan—Fine musical comedy. Vallee seemed to please most everyone. Thanks, Warner. Business just fair. Played October 27-28.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and country patronage.

Short Features

Educational

AMATEUR NIGHT: Paul Terry-Toons—A good cartoon which gets the usual laughs, but nothing out of the ordinary. The burlesque feature which scored best in here was the "Stepin Fetchit" affair. Played October 26.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

FRIENDLY SPIRITS: Star Personality Comedies—

(*Continued on following page*)

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Accounts
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Accurately
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QUIGLEY BOOKSHOP
1790 Broadway New York

FOUR MORE SHOWMEN TAKE PEN IN HAND

"What the Picture Did for Me" this week contains reports on pictures from four more contributing exhibitors. Three showmen whose comment appears for the first time in the department are:

Kenneth Richardson, Richardson Theatre, Seneca, South Carolina.

Carmen M. Roberts, Eagle Hall Theatre, Carlin, Nevada.

George E. Hall, Rose Bowl Theatre, *Franklin, Nebraska.*

Returning to the reportorial ranks is an exhibitor whose pithy comment is well known to the department's many readers. He is

A. H. Edwards, Orpheum Theatre, Orwigsburg, Pennsylvania.

(*Continued from preceding page*)

Kept the house in an uproar Saturday night—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

HARLEM HARMONY: Ben Carter and his Pickaninny Choir—Here's one that's a bit different from any other short on the market. Good music, both spiritual and jazz, and just enough humor to put it over. Unless you are hopelessly prejudiced, you can't help but put your "check and double-check" on the okay of this one. Played October 26.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

MOONLIGHT AND MELODY: Musical Comedy—One of the finest musical shorts we have ever had the pleasure to run. This one combines everything, snappy dancing, tuneful songs and ace-high comedy. Sure to please. Running time, 20 minutes.—R. D. Ashmun, Strand Theatre, Caro, Mich. Small town and general patronage.

WAY DOWN YONDER: Song Hit Stories Series—Again the Cabin Kids in a clever single reel.—C. L. Niles Theatre, Anamosa, Iowa. General patronage.

M-G-M

BEGINNER'S LUCK: Our Gang—Here's a pip of the amateur hour type. Everyone will like it.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

GREAT AMERICAN PIE COMPANY: MGM Miniatures—Very good for the higher class audience and not slapstick.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LITTLE SINNER: Our Gang—This one is average. These comedies need a little "pepping up" as they drag considerably. Running time, 20 minutes.—R. D. Ashmun, Strand Theatre, Caro, Mich. General patronage.

TWIN TRIPLETS: Todd-Kelly—One of the best Patsy Kelly-Thelma Todd comedies. Running time, 20 minutes.—R. D. Ashmun, Strand Theatre, Caro, Mich. Small town and general patronage.

Paramount

BABY BE GOOD: Betty Boop Cartoon—Poor cartoon.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

HARK YE, HARK: Ben Bernie, Grace Barry—A very fine one-reeler. Don't miss advertising Bernie. He's poular here.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and country patronage.

HYP-NUT-TIST, THE: Popeye The Sailor—Best Popeye in many months. Fine. Running time, 1 reel. —Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and country patronage.

IS MY FACE BLACK: Molasses 'n' January—A good comedy short.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small own patronage.

RKO Radio

MAJOR BOWES AMATEUR THEATRE ON THE AIR: No. 4—Very, very much disappointed in this. Somehow or other, it don't have the atmosphere of the radio. Seems to me it could be better directed, especially insofar as introducing the acts like over the radio, thereby giving more amateur and sentimental touch. I was told that No. 4 was the best Major Bowes. If so, I'll say this series is very badly overrated.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

MARCH OF TIME: No. 2—Release No. 2 of RKO's March of Time. If you want something to empty the house, put it on. These March of Time reels are the most overrated film on the screen.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

PICKLED PEPPERS: Blonde and Red Head Series —I failed to see anything unusual in this comedy, but it had the audience in hysterics all through the picture. Heard more laughs than I have in any six other comedies combined. Running time, two reels.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

Shorts

United Artists

MICKEY'S FIRE BRIGADE: Mickey Mouse—A very good Mickey, although the others steal the show. C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MUSIC LAND: Silly Symphonies—This Silly Symphony excellent and new idea of the "Island of Symphony" and the "Island of Jazz."—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

ON YOUR RADIO DIAL (No. 3): Mentone Musical Comedy—Especially good and highly praised.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

Vitaphone

GOLD DIGGERS OF '49: Looney Tunes—A very good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LITTLE DUTCH PLATE: Merrie Melodies Series—A very clever colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NUTVILLE: Radio Ramblers—A fine one-reeler. Can't miss.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and country patronage.

OH EVALINE: Hal LeRoy, Eleanor Whitney—Very good musical entertainment. The college setting gives spice and humor to the subject. Running time, 21 minutes.—Paul C. Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

RUBINOFF AND ORCHESTRA: Melody Masters Series—A very good band act. Pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Miscellaneous

ADVANCE TRAILER (MGM): About five minutes of titles and scenes of forthcoming MGM pictures. Good. Furnished gratis. Running time, one-half reel. —Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and country patronage.

EVERYBODY'S BUSINESS: A very educational and interesting one-reeler. Furnished gratis by Republic Pictures in New Orleans.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and country patronage.

Aid Fund Held Intact

Efforts to acquire distribution of $20,723 owned by the Skouras Employes' Mutual Aid Association have been thwarted in St. Louis by Judge O'Malley in the circuit court, who ruled that the fund shall be held intact for employees of Skouras Brothers Enterprises and the St. Louis Amusement Company. Skouras Brothers Enterprises is not functioning at present and the St. Louis Amusement Company is in the hands of a federal trustee.

Colbert Receives British Award

Claudette Colbert, Paramount star who won the last Academy Award for her performance in "It Happened One Night," has received the Scroll of Honor from the Associated Society of British Cinematograph Patrons.

TRAVELERS

EDWARD A. GOLDEN, Republic sales manager, is due back in New York Saturday. After visiting St. Louis he goes to Indianapolis, Cincinnati, Pittsburgh, Washington and Philadelphia.

PALMER MILLER, ARTHUR F. NAGLE and JERRY E. SULLIVAN have arrived in Bermuda to do two shorts in Vericolor for Imperial Distributing Corporation and Bermuda Publishing Company, Ltd.

ARTHUR W. KELLY, vice-president in charge of sales for United Artists, left New York for Hollywood and ten days of conferences with producer-owners on the Coast.

LEO MORRISON and MRS. MORRISON are in New York after a honeymoon in Europe.

ROBERT YOUNG arrived in New York from the Coast. He will leave Quebec on Thursday for England.

WILLIAM PIZOR of Imperial Productions has left for the Coast from New York.

GENE and KATHLEEN LOCKHART have gone to Hollywood.

JOHN W. HICKS, JR., vice-president of Paramount International Corporation, sailed Wednesday on the Manhattan on his semi-annual business trip. He was accompanied by T. X. JONES, home office accounts department representative in Paris, and ROGER C. CLEMENT of the legal department.

WALTER WANGER is en route to New York from the Coast to confer with officials of the magazine Vogue, relative to exploitation on Mr. Wanger's planned picture, "Vogues of 1936." He will be in New York for about a week.

PANDRO BERMAN, producer; GEORGE STEVENS, director, and EDWIN GELSEY, writer, are taking time off from Radio for two weeks. They will arrive in New York from the Coast this week.

DAVID L. LOEW and MRS. LOEW left New York for Hollywood. They are expected back in New York for the Christmas holidays.

LUPE VELEZ is en route to this country from South America on the *Pan-America*. She has been appearing in South American countries for several weeks.

CHARLES BOYER and his wife "PAT" PATERSON arrived in New York on the *Berengaria*. They are now enroute to the Coast.

CARY GRANT is due to sail for England Friday, where he will make "The Curious Quest." He has just completed his role in Radio's "Sylvia Scarlet."

EMMETT LAVERY, author of "The First Legion," has departed New York for Hollywood and the MGM lot.

JACK KENNEDY, in charge of British production for Radio Pictures, Ltd., has arrived in New York for conferences with PHIL REISMAN.

AL LICHTMAN has left New York for two weeks of golf at Hot Springs, Va.

HARPO MARX is in New York from Hollywood.

CHARLES BUTTERWORTH is in New York from the Coast.

DAVID BURTON left New York for Hollywood.

WALTER CONNOLLY went to the Coast after completing his work in "Soak the Rich," the new Ben Hecht and Charles MacArthur production, for Paramount.

DAVID NIVEN, British actor, has had his option taken up by Samuel Goldwyn. He is in New York on a vacation.

ROUBEN MAMOULIAN will remain in New York another week before returning to Hollywood.

JEAN PARKER arrived in New York Tuesday aboard the *Aquitania* from London.

CLARK GABLE arrived in New York Thursday from South America aboard the S. S. *Pan-America.*

GEORGE COMDEN, theatre operator of Westport, Conn., is in New York to confer with Warner Brothers' home office executives.

CECIL MARKS, United Artists' general manager in Australia, and MRS. MARKS arrived in Hollywood.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THEY HAVE NOT YET FAILED

Pleased though we are when informed of promotions among the membership, rejoicing in these quarters is admittedly a bit louder upon occasions when the promotion comes to a Quigley Award winner.

And as is the procedure on receipt of such glad tidings, we hasten to ask of the executives concerned whether the awarding of a Quigley plaque has had any bearing whatsoever upon the selection.

The following letter to your Chairman from Jules J. Rubens, of the Publix Great States Theatres, answered our request for this information regarding the recent stepping-up of Ralph Lawler, Quigley July Bronze recipient, from manager of the Orpheum Theatre, Springfield, Ill., to the Newman Theatre, Kansas City. Writes Mr. Rubens:

"We, in the Home Office of Great States Theatres, naturally appreciate the fact that Ralph Lawler was among the outstanding young showmen of the country. However, the Quigley Awards Contests did confirm our judgment in him and had much to do with his recent promotion.

"These contests in my opinion are a fine thing inasmuch as they give the manager a target of national scope to shoot at rather than the mark set up by his own organization."

It is a matter of proud record that in every known instance, the Awards have not yet failed to receive full credit for their part in influencing promotions of Quigley Award winners to higher posts.

▽ ▽ ▽

MANAGER HANGS HEAD

Unfortunately the communication is totally anonymous and, as is the policy of this publication, we cannot publish the revealing document by the manager who signs himself "in humiliation."

But because Mr. Anonymous is so honestly ashamed of the spot he was put in by his superiors we are taking the liberty of describing the situation brought about by a classified ad he inserted (copy enclosed) requesting an experienced assistant, salary $15.

There is no record of the total number of replies to the advertisement. But one signed "Assistant" and forwarded by the theatreman made him blush to think that the censure heaped upon his head was wholly deserved. He prays we publish the answer so that it may serve as an object lesson to those bringing wages to inhuman levels and expecting miracles in return.

An optimist, eh?

Well, the letter in reply is a honey for sure and does "Assistant" lay it down? He does, and a fancier job of excoriation we have yet to see. You can write it yourself—the words are familiar but the melody is much louder.

It's a perfect job of bawling-out, but regretfully, at the wrong target. The poor ole manager in this case is just the patsy.

* * *

A young chap visited us a few days ago. Now an usher for a well-known circuit, he works 12 to 14 hours a day, seven days a week, receives $10 a week. Oh, yes, said he, there are chances for advancement. The boss offered him an assistant's job and a three dollar raise.

* * *

No one man is to blame for these conditions in the theatre and no one manager need take it upon himself to hang his head in shame for all those so indifferent to the welfare of their own theatre personnel.

It is a problem that must be solved by the industry as a whole not only for the protection of human beings, but for the safeguarding of profitable box-office grosses.

▽ ▽ ▽

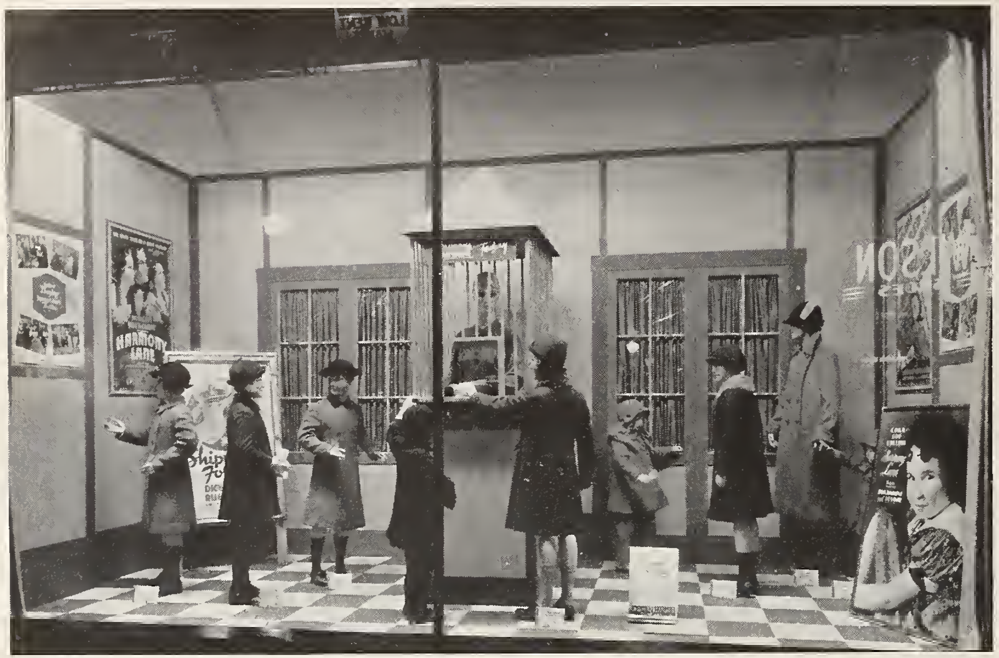
FROM UNDER THE BUSHEL

With the publication in this issue of the Hall Industries activities we are pleased to introduce into the Round Table series of Guest Sections, the first of the lesser known nationally but no less progressive of theatre circuits that add rich red blood to the steady flow of boxoffice circulation.

Hall theatres are to be found in communities mostly of 5,000 or less, but in general the standards of exploitation, booking and close attention to business compare favorably with the efficiency of operation in the larger circuit groups.

The inclusion of Hall Industries with the major outfits already listed in the Guest Section series is also to be construed as an invitation for other circuits similarly situated to join in, and in these pages remove the bushel under which they are hiding their light.

A-Mike Vogel



UNUSUAL WINDOW. In one of the main Washington Street windows of the Jordan-Marsh department store, Boston, Harry Brown, Jr., M & P publicist, planted this display representing lobby of the Paramount Theatre and tying in with current and coming attractions in addition to children's clothes shown on the models. Idea was planned and executed by Paul Levi, of the Paramount.

Bagpiper Plugs "Bonnie Scotland" for McManus

Among the recent stunts engineered by John McManus at Loew's Midland, Kansas City, Mo., was bannered Scot in kilts playing bagpipes for "Bonnie Scotland" bally.

Leading department stores featured a window of Scotch plaids and another of Irish linens and entire theatre front was given over to caricatures of the stars in kilties.

On "China Seas" John promoted store for the distribution of Gable photos and window devoted to Chinese coolie coats with mention in store's newspaper ads. To all women patrons imprinted glassene bags containing tea were given, cooperating merchant distributing balance house to house.

Win a Hollywood Air Trip!

"Annie Oakley" Novelty

RKO Radio has gone shoot-'em-up on the coming "Annie Oakley," what with the toy rifle novelty forwarded by Leon J. Bamberger's sales promotion department to exhibitors. It goes "pop" and besides being a good ad, is handy in keeping the baby entertained for a couple of hours.

Holland's Business Office in Lobby

Holland Stages Wedding For "Married Her Boss"

Put on with all the detail and seriousness that would go with a similar ceremony at a fashionable church was Sid Holland's legal stage wedding at the Elco, Elkhart, Ind., as a hookin for "She Married Her Boss." Top local merchants were interested to supply the necessary prizes, plugging these in ads and windows, and papers carried stories both on drama and society pages. Built up for two weeks ahead, the stunt proved a honey, and worked in nicely with Holland's special midnight premiere on Saturday ahead of the regular Sunday opening.

To attain all the Hollywood atmosphere in addition to the lights, microphones, and other accessories, Sid also put on a star impersonation contest, having contestants arrive in limousines, speak over radio, etc., before going on stage where contest was held.

Four weeks ahead, interest in the date was maintained steadily with the inauguration of a Hollywood trip contest in cooperation with leading store, merchant paying all expenses and also supplying extra prizes. Stunt was a lucky number idea with coupons given for adult theatre admissions and purchases at store, highlight of trip being an opportunity to meet Claudette Colbert.

Neat lobby stunt was office scene with Boss, Secretary and Typist in action used a week ahead (see photo) and reported by Sid a real ticket seller. And also different was a barber shop tiein wherein cards were posted on mirror in front of each chair topped with a 40 by 60 pasted face down on the ceiling which could not be missed by those being shaved.

Other snappers in Holland's campaign included sending three girls house to house 10 days ahead obtaining signatures to the effect that householder was glad to know picture was coming. Copy at head of blank read: "I am glad to know that Claudette Colbert's new picture 'She Married Her Boss' will be shown at the Elco, etc, etc.," with space for signature and address below.

Street Car Company Offers Cash Prizes

Kansas City branch managers, F. C. Hensler, T. R. Thompson, A. H. Cole, G. W. Fuller and Harry Taylor, officially closed the Kansas City Public Service (street railways) Company's motion picture contest which began January 1, when they judged the winning entries.

The contest was based on identification of stars whose pictures, two of which appeared in each of the 12 issues of the street car company's "Take One" since the first of the year, were disguised. The star had to be identified and three pictures named in which the star had appeared in Kansas City during the past two years.

More than $1,000 in prizes were awarded.

Theatre men reported that throughout the contest they have received a number of calls in connection with it, and judges expressed their thanks to Al Wood of the Public Service Company for the contest because it has increased interest in motion pictures and theatre attendance. One theatre manager has asked permission to display some of the entries, of which there were 532, in the lobby of his theatre. Some of the entries were presented as miniature street cars, miniature theatres, etc.

Promotion of the contest stressed use of the weekly street car pass in attending pictures particularly downtown. "Take One" carries a column in each issue containing brief reviews of pictures playing at first run houses.

Win a Hollywood Air Trip!

Footballs Containing Passes Kicked Off at Games

Having secured cooperation of University officials, A. W. Sobler, New Spreckel's Theatre, San Diego, Cal., has one of the players at each of the important games kick off ten footballs into the stands each containing a pass.

College newspaper sponsored and conducted game description contest for co-eds with theatre donating cash and tickets for best 300 word letter. Follow up stories broke in school paper with local daily reprinting winning letter.

Win a Hollywood Air Trip!

Davis' Lobby Laff Front

Apparently Walter Davis, Capitol Theatre, Regina, Saskatchewan, doesn't miss much that appears in the Round Table pages. Accompanying photo shows reproduction of Lobby Laff Walt planted on box office to plug Mickey Mouse.

Davis' "Lobby Laff" Boxoffice

(Left) *DICK BROWN, manager, Warner Bros.' Rowland Theatre, Wilkinsburg, Pa., is honored by Mayor McNair, of Pittsburgh, His Honor presenting the September Quigley Silver to the winner at a special Variety Club luncheon, before Zone Manager Harry Kalmine, district manager C. J. Latta and many local showmen.* *(Right)* *LARRY WOODIN, manager, Arcadia Theatre, Wellsboro, Pa., accepts the September Bronze from Mayor Bailey, of Wellsboro, at ceremonies held at the theatre. Also present and shown above were Robertson Cameron, president, Chamber of Commerce, Wellsboro, and C. E. Bennett, local bank president.*

Football Rally Plugs "Fighting Youth"

With the realization that the local University was attending a big game on the opening day of "Fighting Youth," Fitz May, Strand Theatre, Birmingham, Ala., approached the school for a rally morning of game and invited team to a special screening. Boys and girls marched to theatre, many riding in cars and trucks appropriately bannered. Fitz also decorated his front in school colors and welcomed the student body. Week ahead, handbills and faked tickets were scattered about town plugging picture to the football fans.

Win a Hollywood Air Trip!

Garfield Puts On Kiddie Shows

Harold Garfield over at the Rialto and Broad Theatres, Newark, is putting on some excellent juvenile talent shows by tying in with music and dancing schools. Through tieup with department store Harold has organized "Your Big Chance" radio stunt for kids, broadcast from store. Announcements are made that winners will appear at theatre following week. Accompanying photo shows group of some of the talent. Store advertises show with due theatre mention.

Some of Garfield's Kid Talent

Ship Model Contest Tops "Mutiny" Exploitation

One of the outstanders in Billy Ferguson's exploitation section of 12 fat pages in "Mutiny on the Bounty" pressbook, is a national ship model building contest with $1000 in prizes. To assist theatremen with this angle, MGM is sending two floats with models of the original "Bounty" on a nationwide tour and to help entrants, mats and cuts reproducing exact scale plan of original boat are also available to houses playing the date. Free blueprint on this has also been made up in form of two-color lobby display.

Cooperative ad idea that clicks is a series of cuts and mats in form of old fashioned wood blocks with art and copy tying in various businesses and merchandise. Three-day newspaper contest on sailormen's chanteys is also presented among the flock of other selling slants that go to make up the section.

Win a Hollywood Air Trip!

Complete "Barbary" Campaign

The details of the New York Rivoli campaign on United Artists' "Barbary Coast" are available in the form of a booklet carrying photos, tear sheets, reproductions of tie-up ads, etc., for following dates. Purpose of book executed by Jack Goldstein, Monroe Greenthal's exploitation head, is to aid theatremen with the actual evidence to make similar tieups on their dates.

Win a Hollywood Air Trip!

Starr's "Youth" Idea

In connection with his showing of "Accent on Youth" at the Cove Theatre, Glen Cove, L. I., Herman Starr tied up with paper to run a "Put the accent on youth" contest. Child photos of movie stars who will appear in coming attractions were reproduced in paper and readers asked to identify them from hints in copy. Tickets were awarded winners.

Dinerman's "Jim" Stunt

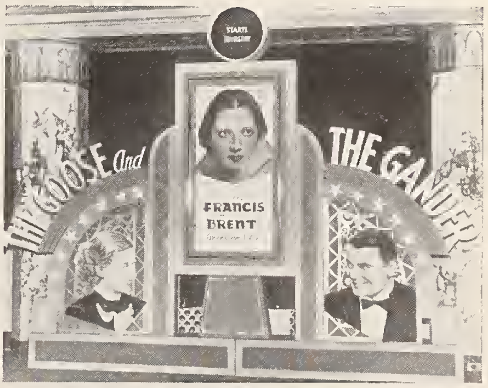
Cash prizes were awarded by E. V. Dinerman, publicity director, RKO Palace, Cincinnati, for a contest sponsored by local paper on "Diamond Jim." Contestants required to prepare list of ten requisites of super-salesmen and write fifty-word letter on "What I would do with my first $12,000,000."

Win a Hollywood Air Trip!

Collier Plants Toast Contest On "Goose and the Gander"

A newspaper contest in which readers were asked to write a toast to Kay Francis in "Goose and the Gander" was highlight of Rodney Collier's campaign at the Stanley, Baltimore, assisted by George Browning. Cash prizes and tickets were awarded.

Beauty shops featured stills of three distinct types in picture's star roles, Kay Francis, brunette; Claire Dodd, medium, and Genevieve Tobin, blonde. Theatre copy was tied in with ads. Florist featured Kay Francis dahlia during engagement and accompanying photo shows foyer display composed of a block setup which, with aid of art work and appropriate theatre copy can be made into different display each week.



Collier's Unit Lobby Setup

ADDITIONAL KEY CITY THEATREMEN

O. H. Bradbury
Georgia, Atlanta, Ga.
Universal "Fighting Youth"

Armistice Day opening date and anti-radical theme of picture tie in nicely. Preview for chief of police, American Legion commanders, newspaper editors, Better Films Committee and local "G" Men. Written testimonials from above. Picture and patriotic angle endorsed in writing by Governor Talmadge, Mayor Key and chief of police. American Legion band parade on opening day. Essay contests on Young America pages of three newspapers. Hearst's Georgian tieup on patriotism angle parallel with Mr. Hearst's anti-Communism editorials. Essay contests in boys' and girls' high schools. Photo of "Pup" Phillips, ex All-American, admiring football angle of the picture spotted in newspapers. Five free spot radio announcements. Three sporting goods windows.

Harry Brown, Jr.
Paramount, Boston, Mass.
Warner's "Shipmates Forever"
Mascot "Harmony Lane"

Double feature program "Shipmates Forever" and "Harmony Lane." Full window display Jordan Marsh Co. Window designed as reproduction of Paramount Theatre lobby carrying one sheets, easels, blowups and stills of both pictures as well as same material on advance shows. Tieup with Charlestown Navy Yard in commemoration of Navy Day. Parade to theatre led by forty-two-piece band playing "Don't Give Up the Ship" and other airs from "Shipmates Forever." Band played half hour in front of theatre. Big turnout by officers and crew of ships in port. Navy Day stories in all papers gave better than average lineage. Tied in with all radio broadcasts on Navy Day celebrations, getting excellent song plugs.

Gene Fox
Metropolitan, Boston, Mass.
Paramount "Hands Across Table"

"Hands Across the Table" and El Brendel in person top special action photos of Lombard and MacMurray. Advance in Boston dailies, advance radio promotion screen and stage show news and drama, page interview on Brendel, tiein with furriers and Brendel using angle on screen. Star visits local department store placed with all papers. Special window display and cooperative ad by Jordan Marsh company on "Hands Across Table" neckwear for women. Pictures of stage headliners attending Boston American cooking school. Music window displays feature story and art girl harpist in grand orchestra advance three sheets in subways. Special neon and electric outdoor billboard display announcing entire program copy. Line on American comic page over Popeye cartoon announcing short at theatre. Art and story breaks in all radio pages announcing Cross and Dunn stage engagement. Local boy makes good yarn on Dunn in American.

John L. Crovo
Arcade, Jacksonville, Fla.
Fox "Charlie Chan in Shanghai"

This week played double first-run program, "Charlie Chan in Shanghai" and "Dante's Inferno." In exploiting same used loud public address system on streets for week, daily radio broadcast, special layout in Jacksonville Journal, used billboards and heralds together with thirty window tieups. Campaign was effective. Opening today for a week's engagement "This Is the Life" and "Gay Deception." Will send report on this next week.

Harry Goldberg
Stanley, Philadelphia, Pa.
Paramount "Crusades"

"Crusades" airplane banner at Penn-Lafayette football game. Heralds distributed legitimate theatres. Bookmarks distributed public libraries. Six displays book and department stores. Photos displayed bulletin board two junior high schools. Teacher guides used by teachers in four junior high schools. Fifteen minutes on KYW radio film broadcast. Four plugs in advance on KYW by Jean Rogers station gossiper. Three thousand Loretta Young photos distributed to listeners. Fifteen-minute script broadcast on WPEN.

"Dr. Socrates" Stanton

Fifteen-minute script broadcast WPEN. Nine spot announcements Jewish and Italian over foreign language station WRAX. Four plugs on KYW. Special heralds appealing to mug trade distributed South Philadelphia and Kensington districts. Jewish one sheets posted six displays W. R. Burnett books. Special display made for front of theatre. Original serial story that ran in Collier's.

"Melody Lingers On," Aldine

Window displays four hundred hosiery stores, fur shop windows and newspaper ad Gimbel's store advertising coiffure. Newspaper ad and package stuffer dealers' windows obtained on Electrolux tieup. Ten florists' window displays. Snellenburg book tieup package stuffers and window display. Posted fifty reproductions of Howard Chandler Christy drawings in selected windows and hotel lobbies.

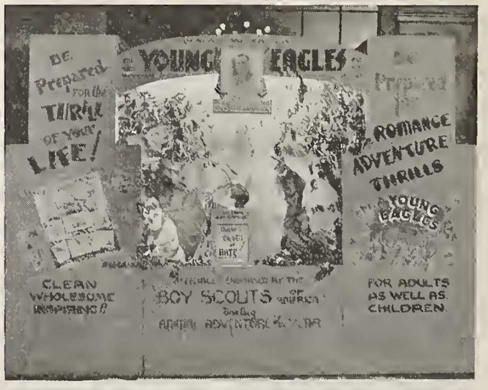
Jack Hodges
Florida, Jacksonville, Fla.
Paramount "Crusades"

"Crusades" tieup with local AAA Safety Crusade reaping benefit from newspaper stories. Full page cooperative ad. Safety Crusade cards and banners placed on street lamps and over streets. Received front page publicity through contest selecting Jacksonville's most valuable modern crusader. Erected thirty-five-foot crusader cutout on marquee with title shields strung across street. Two hundred fifty members of school boys' safety patrol carried crusades shields all week, these shields tying in local Safety Crusade. Arranged statewide tieup with manufacturers of school supplies called crusaders. Held special high school matinee at reduced prices, each student receiving a gift. Held private screening for ministers, sermons. Conducted radio contest with passes given to winners. Teaser newspaper campaign week in advance. Lobby display two weeks in advance Crusade shields carried all week by newsboys both papers. Fifteen large window displays. Tieup with schools, teachers making announcements about picture.

Earle M. Holden
Capitol, Atlanta, Ga.
Universal "She Gets Her Man"

Outstanding this week was all colored amateur contest staged Friday night. Theatre now in second year of amateur contests every Friday night with first all-colored affair three weeks ago. As at first had standing room only. Eight acts of amateurs presented selected by auditions so as to secure good talent. Theatres, especially those in southland, would do well to try one of these, provided they have also had white contests. Picture

(Continued on next page, column 1)


Be Prepared for the Thrill of Your Life!
Young Eagles
Romance Adventure Thrills
Young Eagles
Clean Wholesome Inspiring!
Boy Scouts of America
For Adults as well as Children

LOBBY DISPLAY. Above reproduction shows how Harold Garfield, Rialto, Newark, treats his "Young Eagles" serial. Stills at left and chapter numbers changed weekly.

WIRE CURRENT CAMPAIGN REPORTS

shown was "She Gets Her Man," and usual line of selling was provided. Tieup just completed with local radio station and now in effect whereby for one frame trailer on screen we secure fourteen spot announcements per week.

Harry Huffman
Aladdin, Denver, Colo.
20th Century-Fox "Metropolitan"

Personal letters sent to four thousand lovers of good music, calling attention to season's musical event, listing selections sung by Tibbett, and urging all to reserve loge seats early. This mailing list selected from Denver social register, patrons of civic symphony concerts, doctors and lawyers from phone book and school teachers. "Metropolitan" is anniversary program and trailer was run for three weeks announcing roses to ladies on opening night, a piece of birthday cake for all, and saying, "Metropolitan" was most outstanding attraction possible to celebrate the event. Downtown parade of Packards opening day.

Ben R. Katz
Warner's, Milwaukee, Wis.
Warner Bros. "Dr. Socrates"
United Artists "Red Salute"

Milwaukee people have acknowledged leading department stores' annual one-day feature sales as outstanding value institutions. The Warner Theatre with three great units, "Doctor Socrates," "Red Salute," first Major Bowes' screen short on one single bill. Utilized the popularity of these one day sales by incorporating the idea in teaser and display newspaper copy as follows: "The Warner theatres' semi-annual guaranteed three-unit money-back program has received the same enthusiastic recognition as Gimbel's Founders' Day, Boston stores' Capacity Day and Schuster's Schuster Day. People of Milwaukee know that all of these events bring values without equal."

BUCK JONES
STONE
SILVER CREEK

STREET BALLY. B. Z. Wilson, Dakota Theatre, Sioux Falls, S. D., bannered two horses which were ridden around town for "Stone of Silver Creek" engagement.

Lawrence Lehman
RKO Mainstreet, Kansas City, Mo.
Radio "Last Days Pompeii"

"Last Days of Pompeii," four-week advance lobby displays, three-week advance buildup teaser trailers, window and magazine rack displays as result of tieup made with movie magazine, window and counter displays book departments, prominent window display downtown department store. Letters to several hundred prominent people, including ministers, board of education school principals and teachers, film committees, directors of religious education, etc., regarding picture and extending invitation to special preview held ten days prior. This resulted in radio talk and sermon by secretary of Kansas City Council of Churches regarding "Last Days of Pompeii." Number of local ministers included subject in their Sunday sermons.

Harold Kaplan
Minnesota, Minneapolis, Minn.
Paramount "Crusades"

Campaign highlights grand opening Minnesota with Hollywood premiere showing "Crusades." Newspaper ads started week in advance, ten-inch ads and stories in thirty small town weeklies, three pages of cooperative ads and publicity in Minneapolis Star, half-page congratulatory ads by street railway and Rothschilds in all three dailies, trailers week in advance and currently in twelve Minneapolis and forty-six small town theatres, forty-six billboards two weeks in advance, daily radio plugs two weeks in advance, broadcasts from theatre over two stations opening night, barrage of publicity starting three weeks in advance in all dailies and miscellaneous publications, two hundred inches ad space from Star on newsreel tieup, fifty thousand napkins, eighty thousand inserts in gas bills, ten thousand in department store bills, parade opening day, float in university homecoming parade week in advance, cards in railroad stations of territory.

John McManus
Loew's Midland, Kansas City, Mo.
20th Century-Fox "Metropolitan"

Currently playing Lawrence Tibbett in "Metropolitan." Held private screening for music critic Miss Powell of Star and Karl Krueger, director Philharmonic Orchestra, who both applauded this vehicle as the outstanding musical. This netted theatre special two-column story on opening day. Department store windows, music store windows, radio stations, orchestras and executives of leading music clubs all got behind this plus mailing list of Jenkins Music Company. Leading distributor carried special enclosement plugging this attraction.

Jack O'Quinn
Tudor, New Orleans, La.
Universal "Fighting Youth"

Fighting Youth of the Gridiron Week starting November 2d. Letters mailed prep school and university coaches, sports writers, newspapermen, inviting them to private preview October 23d. Ninety-eight per cent attended. Distributed 15,000 heralds Tulane and Loyola football games two weeks advance, using "Is football a racket" copy, newspaper advertising using "More guts than any ten football pictures ever made. Added "of the gridiron" to the title. Picture used as theme for inquiring reporter broadcast from sidewalk. Free announcement daily, week in advance and current WJBW, four daliy WSMB. Used scenes from picture backgrounds for ads. Special atmosphere lobby. Picture opens with homecoming week Tulane, Loyola, Louisiana State universities. Month advance, lobby week advance, sound trailer. Bulletin Saenger screen during current showing.

Roy Slentz
Lyric, Minneapolis, Minn.
United Artists "Red Salute"

"Red Salute" given only romantic comedy adventure emphasis in general campaign but to specific groups such as American Legion, Disabled American Veterans , Veterans of Foreign Wars and Reserve Officer Personnel Americanism. Angle plugged through personal letters and government post cards emphasizing fact. Picture given world premier during Legion convention in St. Louis. Two hundred Old Gold windows secured throughout Minneapolis. Robert Young, title, theatre and playdate played up prominently, Old Gold crews placing and decorating all windows.

Frank Steffy
State, Minneapolis, Minn.
MGM "Broadway Melody"

"Broadway Melody": Jello tieup, involving 1,000 streamers posted in grocery store windows, plus fifteen trucks bannered at half cost. Smash window tieup doughnut shop in heart of loop. Twenty thousand heralds National Doughnut Month tied in with theatre copy, inserted in bread loaves and fleet of forty trucks bannered at no cost. Chevrolet truck with doubled-sided twenty-four sheets mounted on it used for street ballyhoo with eight-piece brass band toured loop and neighborhood districts and ballyhooed at homecoming football game on Saturday. Misplaced capital letter contest with Minneapolis Star involving 400 inches of free space now under way on "Hands Across the Table."

HALL INDUSTRIES THEATRE MEN

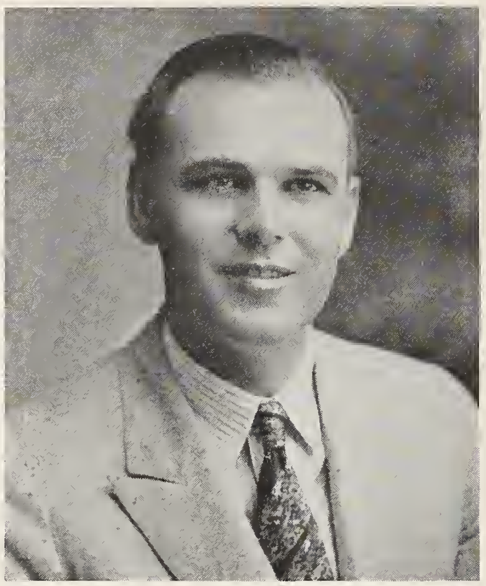
Ray Anderson
House Manager
Rialto Theatre
Kenedy, Texas

W. H. Atkinson
Resident Manager
Rialto Theatre
Kenedy, Texas

R. H. Biggs
Resident Manager
Rialto Theatre
Alice, Texas

Paul F. Flossel
Chief Accountant
Hall Industries
Beeville, Texas

E. V. Gassaway
Manager
Rialto Theatre
Kingsville, Texas



HENRY W. HALL

Theatre Operations Closely Supervised By Circuit Heads

by H. W. HALL
General Manager, Hall Industries

In building and operating a small circuit of theatres it has been our intention to keep the number of units operated small enough that they may have the personal supervision of operation that is essential to the success of any such enterprise. By concentrating activities to a comparatively small area this idea has been successful from the start. Regular visits to each theatre in each town has enabled us to conduct the business on a basis commensurate with the earning capacity of the theatre and to maintain a standard of operation that is not excelled in towns of like population and importance.

It has been my experience that a close personal supervision of every detail of operation, from the building of new theatres, on down through the operation of every branch effects a saving of many thousands of dollars each year and ultimately results in the successful operation of a number of small towns that otherwise could not be operated under circuit control.

We have always conducted our business along a plane that has enabled us to present high class entertainment in high class theatres, and we have not subscribed to the double feature policies and other schemes that have been so prevalent throughout the entire country for the past few years. We are in the business of merchandising motion picture entertainment.

Nick Karl
Advertising Dept.
Hall Industries
Beeville, Texas

Al Lavender
Booking Manager
Hall Industries
Beeville, Texas

Roxy Malcolm Mills
Resident Manager
Rialto Theatre
Cuero, Texas

F. D. Nance
Assistant to the
General Manager
Hall Industries
Beeville, Texas

Javen Oder
Art Department
Hall Industries
Beeville, Texas

Hall Houses Found In 19 Communities

Within a 200-mile area in southern Texas are located the 24 theatres that make up the Hall Industries circuit, headed by Henry W. Hall, and with headquarters in Beeville. Their activities are detailed in this Round Table Guest Section. There are two theatres in five of the communities and single houses in 14 others. Names and places are as follows, localities listed alphabetically: Rialto and Queens, in Alice; Rialto, in Aransas Pass; Rialto and Mission, in Beeville; Rialto and Palace, in Cuero; Palace, Fredericksburg; Rialto, Freer; Crystal, Gonzales; Rialto, Kenedy; Arcadia, Kerrville, and Rialto and Rex, in Kingsville.

Also the Bakers, in Lockhart; Princess, Luling; Texas, Newgulf; Rialto, Refugio; Palace and Plaza, San Marcos; Rialto, Sinton; Rialto, Three Rivers; Capitol, West Columbia, and the Arcadia, Woodsboro.

Executives and some of the theatremen are pictured alphabetically on page to left, these photos, descriptions and campaigns forwarded by Nick Karl, Hall Industries ad man.

Win a Hollywood Air Trip!

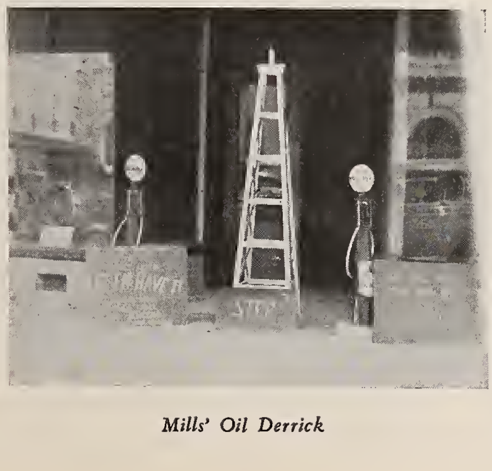
Miniature Oil Pumps Sell "Let 'Em Have It"

Numerous angles on various September attractions were utilized by Manager R. Malcolm Mills, to sell that month's attractions, at the Rialto, Cuero, Texas, outstanding being hook-in with oil company to sell "Let 'Em Have It."

Mills borrowed miniature oil derrick and two gasoline pumps used in a nearby window (see photo) especially lighted for the occasion. Copy tiein was that the speed with which the G-Men traveled was to be matched with that made possible by the advertised brand of gas.

Temple dresses were plugged by leading store on tiein to "Curly Top," Mills obtaining top window for the display and newspaper space from store. Another child star plug was on "Little Big Shot," starring Sybil Jason, and this was put over by dairy tieup for imprinted milk bottle tops. Sidewalk stenciling and large banners about town also helped to put this one over.

On "Baboona," Mills obtained a carload of Texas bamboo cane with which he decorated the boxoffice and draped the lobby. Two monkeys were borrowed from the city park to add further front atmosphere and animation.



Mills' Oil Derrick

"GOOD WILL IS LIFE BLOOD"

Most Valuable Requisite in the Profitable Conduct of Smaller Town Theatres, Says Executive

by F. D. NANCE

Assistant to General Manager, Hall Theatres

In successfully operating a number of small town theatres, the most valuable requisite that we have found from years of experience is good will. Pages and pages of copy have been written about this one subject, countless thousands more will be written in the years to come, but one fact cannot be escaped. Good will is the life blood of the smaller theatre circuits.

In order that we may continue to hold the good will that we have made attempts to gain, it is our intentions at all times to give to the various towns in which we operate, theatres that can be compared with the deluxe theatres of our surrounding large cities.

Each detail in the operation of these theatres is carefully supervised. Every appointment is modern in detail, equipment is kept in repair and all modernization units are installed as soon as they are announced. By maintaining theatres in this manner, affording luxurious surroundings and appointments, presenting only the best motion picture entertainment that can be secured, we have definitely established a close relationship between the theatre and the community that money cannot buy.

Managers Join Civic Drives

All our managers are coached to give liberally of their time and efforts toward any civic or local enterprise. They assume a position of leadership in their community in all these undertakings, work in close cooperation with the schools and other institutions and have been able to accomplish great results that reflect in the box office with added patronage.

Our policy is to operate the theatre units as local enterprises. Accomplishing this, we have distinguished the theatre as a monument of local pride, and one of the show places of the community that is pointed out with pride by all the residents to visitors and newcomers alike.

We have found through years of operations along these lines that this method of creating good will certainly pays dividends. This is evidenced by the fact that in all movements of a community spirit, the theatre is the first place contacted.

Supervision of each theatre is under the personal inspection of some member of the home office who makes each town regularly, supervises all details of the operation, establishes contacts with various civic leaders and clubs and promotes a feeling of genuine friendship with such leaders.

Policies Hold Local Trade

By conducting a circuit of theatres along these lines we have found that we can retain the business that otherwise would journey to nearby cities and larger towns, and can bring into these towns a great number of people in their immediate trade territories that would otherwise make trips to these larger towns.

It has therefore definitely been proven that good will is one of the determining factors between profit and loss in the small town circuit operation.

Win a Hollywood Air Trip!

Bookings By Mail Found Successful

by AL LAVENDER

Booking Manager, Hall Theatres

The booking of entire programs by correspondence from the center of operations for some 35 theatres with from four to seven changes weekly *can* be accomplished successfully. To prove this has been the greatest task of this department. We take considerable pride in the fact that it has never yet been necessary to take our booking charts to the exchange center in Dallas, 300 miles distant, to book our programs.

The advantages of our taking a definite stand on the above policy are many, and more than outweigh the disadvantages. Beeville, for instance, is exactly in the center of our circuit, none of our situations being over 175 miles away. By concentrating our activities within this radius we are able to keep in touch with the pulse of the small town public in our particular section of the country. Should we decide to establish our offices in one of the larger cities, we should possibly tend to be influenced by the manner in which certain pictures go over in the larger towns.

Again, civic pride is quite a factor in the small town operation, and to let our patrons know that we are doing our share in building for the interests of the smaller communities is very important as a good will measure.

Booker Should Visit Theatres

It should be the booker's duty to make an occasional visit to each situation and this can be managed easily on our present set-up. There are many problems which can be straightened out only by these visits. For instance, most of our towns require a western on Saturdays, whereas in a few situations a "horse opera" would be booked out of town. Then there is the difficulty of booking according to the policies of our larger towns as compared with the policy in those theatres situated near the Mexican border.

Booking our pictures by correspondence, however, calls for a great deal of detail, concentration, and effect. Our system must be foolproof and a most complete record of filing, cut-off sheets and charts are kept and analyzed.

HALL THEATRES' ADVERTISING

Ways and Means Employed by Circuit to Publicize Dates; "Roadshow" Campaign Monthly

by NICK KARL
Advertising Department

Our managers are instructed to take part in local activities in their town and sell themselves as well as the theatre to their community. As a starter, all managers are urged to become members of some civic club. The manager that stays too close to his theatre, regardless of which department most of his time is spent, is not a very successful theatreman in a small town. A wide-awake manager will see to it that he is right in the middle of any activity going on in his community and lend a hand when needed.

A manager can be the best kind of display man obtainable, put on flashy fronts, engineer all kinds of publicity, be an A-1 projectionist and a perfect director of house personnel, but if he lacks the knack of mixing, meeting and maintaining friends in a small community, he just don't get over.

Our booker sends out a list of pictures for the coming month and the manager checks and suggests changes that are best suited for his town. The changes are made and a plan of action for the coming month is mapped out. We do not demand that every picture be sold in a big way, as it is physically impossible to do this when we have five programs in one week to sell. But we do suggest that at least one picture a week be selected and a campaign put on in order to sell it. Care must be taken, as this activity can run into large figures and the outlay will be more than the take.

Pictures "Roadshowed"

About once a month a picture is selected that is good in story and lacking star value, etc., and a campaign is planned for the entire circuit. Bookings are arranged so that the circuit can be made with a sound truck and trailer. A lobby front is built and special advertising printed up for each town. Care is taken in selecting the picture as it must have mass appeal, as a mistake made in the selection of pictures for the roadshow will act as a detriment to future roadshows.

Each town is supplied with weekly window cards with their entire program for the week. Also a miniature card program to be distributed to the home and local territory. Most towns are so situated that they are in the center of a group of smaller towns. Quite a bit of patronage comes from these smaller communities and in planning our activities we do not leave them out.

We maintain a print shop that turns out most all the printed matter with the exception of lithographed heralds which we use on the better type of pictures. All copy and dates are checked by the booking charts so that there are no mistakes made as to dates, etc. A manager writes in for any type of herald or novelty that he wants and this is turned over to the printing dept. We try to have the manager write all his own copy for his particular activity as it is human to push your own ideas to a conclusion. However, the main office gives the manager all the help that is possible by offering suggestions, sending out special displays from the art department and giving any help that is needed in exploitation.

The picture is the thing the patron wants to see, regardless of what other inducement you might offer. And it has been proven that a good picture will gross more business than all the bank nights and give-aways combined.

Concentrate on Star Selling

In mentioning the picture we all know that the star has plenty to do with the success of it. Therefore it is necessary to concentrate on the star when selling a show. One of the best mediums of doing this is by distributing an 8 by 10 autographed photo of the star. There are many ways in doing this and half the cost can be promoted by selling to a local merchant. The entire cost can be promoted but we find that an even break for all is the best bet. No doubt a new star would finally get to be known without very much effort but the smart showman does not wait for this popularity to grow. He usually knows what the picture has and the possibilities of the star and can impart this information in various ways. Result: He is cashing in on every one of that particular star's appearances long before the fellow that just waits for his patrons to find out for themselves.

Other mediums offered by the exchanges are the giant standees and we find that they are a great help in selling our show. Especially in the smaller towns where an outside lobby is not seen by all prospective customers. We use these pieces in the inner lobbies four or five days in advance of playdate and move them out front when the picture is playing. This guarantees plenty readers. Care must be taken not to advertise too many pictures with decorations and standees at one time, as the patron goes away with a cluttered up impression.

Win a Hollywood Air Trip!

Nance Arranges Novel Screen Show

Calling it an innovation in motion pictures in that sector is the screen variety bill arranged by F. D. Nance, for the Rialto, in Beeville, consisting of a series of short subjects of one and two-reel length. To advertise it, an interesting folder was put out containing a series of single sheets, each devoted to one unit of the program.

Various subjects were as follows: "Music Land," a Silly Symphony, followed by Universal's "Camera Thrills," then RKO Radio's "March of Time" and a Hal Roach Charley Chase comedy. "Going on Two," the quintuplets show and "Fish From Hell" wound up the program.

Strong campaign was put behind the program, results being reported very encouraging for future similar programs.

Steam From Smoke Stack Made With Dry Ice

Describing his shadow box made out of the three-sheet on "Steamboat 'Round the Bend," Manager R. H. Biggs, of the Rialto, Alice, details the construction of this animation as follows:

Cutouts of Rogers and Cobb were placed in foreground and on each side. Space between was cut out with title and star names printed lightly on scrim in this space. Background was picture of steamboat with small holes around smoke stack and steamwheel. Behind this was container of water with small block of dry ice added every day.

With aid of piece of tin above container of water and the dry ice, the steam coming through the holes appears to be smoke from the stack. Lights behind the shadow box show steaming boats and when lights are cut off title and stars appear.

Biggs also reports effective a street projector idea consisting of slide from exchange projected from roof of theatre to wall of building across street.

Win a Hollywood Air Trip!

Invites College Freshmen To Be Guests of Theatre

To make the college lads feel more at home, Manager Earl V. Gassaway, Rialto, Kingsville, invited all freshmen attending Texas College of Arts and Industries, in Kingsville, to be guests of the theatre on registration day. Each student was given specially printed admission card with "welcome" copy and good up to a certain day.

Another smart college angle was Gassaway's "Celebration Week" on start of fall term and opening of new dormitories. Programs stressing the "week" and the ace attractions booked during that time were distributed at the school and round town.

Special Color Edition

For his date on "Becky Sharp" Earl tied local paper to print special color edition with title streamer heads across front page. Newsies ran through business and residential districts shouting "extry" and as this was first time in years paper had put out an extra, Gassaway reports stunt effective.

In addition to other helpful ideas, six foot box carrying copy lettered on the four sides was planted (see photo) in center of busiest street location.

The close cooperation by this Round Tabler with the nearby college student groups and officials indicates clearly the intensive cultivation of attendance at the Rialto Theatre from this class of patronage.

Gassaway's "Becky" Street Flash

Plants Covered Wagon On Theatre Marquee

Covered wagons on the street may not be a novelty in Fredericksburg, Texas, but on a theatre marquee, such a vehicle created lots of traffic problems according to the report from W. E. Knocke, who operates the Palace Theatre there, under Hall Industries direction.

The stunt was pulled on "Wagon Wheels," and Knocke had the wagon taken apart and then assembled on the marquee. Further atmosphere was gathered by special lighting and cowboys singing.

On "Cowboy Millionaires" Knocke reports a "real live" cow milking contest and on a recent Temple picture a stage show was put on for children in cooperation with local kindergarden class teacher..

Win a Hollywood Air Trip!

Borrows Stuffed Lion From Local Lions Club

According to Manager J. P. Kaufman's campaign on "Bring 'Em Back" at the Rialto, New Braunfels, Texas, this Hall Industries theatreman reached a new high on lunch club tieups by borrowing a mounted lion from his Lions Club for lobby flash. Trees and moss to represent the jungle and small mounted animals were also used to further convey the African idea.

"I am a great believer in fresh paint," says Kaufman, "and think that a little paint on frames and on other parts of the front applied frequently attracts and gives an appearance of prosperity."

Win a Hollywood Air Trip!

Plants Theatre Sign On City Water Tower

With only a population of 1500 in Three Rivers, Tex., Manager Sam Schiewitz of the Hall Industries Rialto, in that spot, also goes after the trade in his drawing area.

On "Little Big Shot," Sam promoted sign on high water tower in the center of the city, the flash being visible during the day for miles in all directions. Imprinted milk bottle caps, title and dates lettered on two highways leading into town were other angles.

Schiewitz also tells of stunt using wire stretched across street with letters of title on individual transparent boxes, each containing a light, the effect being very much like a powerful electric sign.

Win a Hollywood Air Trip!

BOONDOGGLING. Harold Garfield, Rialto Theatre, Newark, dug up this old baby carriage and built house around it, chassis holding frames to plug weekly attractions.

VERSATILITY NEEDED IN HALL ART SHOP

There are probably very few of my fellow theatrical artists whose work requires as much versatility as is needed in the Art Shop of Hall Industries Theatres. However, I believe it is to the artist's advantage to be able to do a little of everything, since my experience in the large city shops has shown me that specialized experts are often stumped by simple jobs outside their own line.

For permanent fixtures such as shadow boxes I have found that the cutawl will cut delicate designs perfectly from veneer wood and tough materials.

General work includes signs in gold leaf, cut-outs, standees, cards, processed banners and, of course, a complete change of front from time to time.

In the art work of star heads for the lobby pieces I prefer pastels. Velour paper makes a good surface, but I have discovered that ordinary insulating cane board also gives excellent results and can either be left plain or tinted to the desired shade with water color.—JAVAN ODER, *Art Department, Hall Industries Theatres.*

Dedicates Opening Day To Farmers and Families

On "Farmer Takes a Wife" Manager Lynn Smith, of the Crystal and Rialto, Gonzales, Tex., worked out a farmer campaign using many rural angles. First was dedication of opening day of show to farmers in local area and surrounding territory, with address made by prominent speaker. Band concert by American Legion was put on before the ceremonies.

Other attractors included 100 pound basket of groceries to farmer attending with largest family, prizes to farmer coming longest distance to attend show, and etc. Smith also arranged for free coffee in the lobby during the festivities, and had lots of assistance from local paper in putting over the day.

Win a Hollywood Air Trip!

Lamm's "Lights" Contest

Leading electric shop of Lorain, Ohio, cooperated with Louis Lamm on "Bright Lights" by sponsoring an essay contest for kids on the subject "Bright Lights in the Home." Store donated cash and lamps for prizes with theatre coming through with tickets to runners up. Merchant plugged contest in ads and devoted window to display of lamps with theatre copy.

Win a Hollywood Air Trip!

Strauss' Lobby Stunt

One week ahead teletype machine was set up in lobby of the Midway Theatre, Rockford, Ill., through tieup effected by Robert S. Strauss for "Diamond Jim." Girl picked up messages, stripped them on blanks and distributed them to lobby spectators.

"Curly Top" Highlighted By Various Contests

For six weeks in advance of "Curly Top" opening M. H. Chakeres, Regent Theatre, Springfield, Ohio, tied up with leading baking company for a contest on "why I like Blank baked goods." Shirley Temple dolls were awarded winners and merchant carried cut of doll together with contest data in all ads which were changed weekly.

Another contest was the choosing on stage of a "Miss Curly Top," judges selecting three tots and winner chosen by audience applause. The campaign and engagement was followed by trailer announcing that Miss Temple had established a new house record and the management was sorry to announce that her next big picture "Little Skipper" would not be released until November.

Croger Babb, advertising manager assisted on the campaign.

Win a Hollywood Air Trip!

Nutting's Football Co-op Page on "Fighting Youth"

Floyd G. Nutting arranged a neat co-op page ad on "Fighting Youth" at the Paramount Theatre, Grand Forks, N. D., with picture of local football celebrities scattered throughout merchants' ads; readers asked to identify them by name and position on team. Tickets were offered for first 40 correct answers, with some of the merchants giving additional cash prizes.

Nutting also used huge football cutouts advertising the picture at cross roads about town, on curb in front of theatre and atop his marquee.

Win a Hollywood Air Trip!

Seaman Bally "China Seas" for Burns

Charlie Burns, Loew's Yonkers, Yonkers, N. Y., on "China Seas" used four men dressed as seamen walking rapidly about four feet apart with back banners informing all they were rushing to see, etc.

Merchants distributed lucky number Chinese coins with theatre giving tickets to patrons holding numbers corresponding to those posted in lobby. Charlie did a little boondoggling by utilizing the pirate stuff left over from "Treasure Island" and dressing his lobby with chests, cannons, etc. Druggist featured window of chest containing gold coin candy with prizes for those guessing correct number.

Win a Hollywood Air Trip!

LOBBY DECORATION. George Browning, publicist, Stanley, Baltimore, Md., dressed his lobby with display of various flags for "Annapolis Farewell" engagement.

Plumbing Fixture Window Plugs "Wild" for Allen

One of the window displays secured by Don Allen at the Des Moines Theatre, Des Moines, Ia., for "Call of the Wild," was plumbing supply house tying up with bathing difficulties in the frozen north. Atmospheric front of evergreen branches, sprayed with white paint and glitter brought Alaska to Des Moines and sporting goods dealer used an arms display tying it to Gable's use of the gun.

Win a Hollywood Air Trip!

Paper Aids Roth On "Takes a Wife" Contest

Ten days ahead, Sam Roth, State Theatre, Harrisonburg, Va., planted essay contest in local daily on Why I prefer life on the farm and My reasons for City life for "Farmer Takes a Wife." Passes were awarded for best letters, which were reprinted in paper.

Street bally consisted of old-time buggy drawn by white mule, couple in gig appropriately attired. Entire staff was dressed in rural outfits, including straw hats, overalls, bandanas, etc. Through tieup with book stores, attractive window displays were arranged.

Win a Hollywood Air Trip!

Morris Distributes Tinted Photos for "Curly Top"

Costless tinted photos of Shirley Temple were distributed by Seymour Morris, Schine's Colonia, Norwich, N. Y., on "Curly Top," ad of ice cream parlor on reverse side paying all costs in addition to offering free Curly Top cone to everyone attending Sunday showing. Merchant supplied help, napkins, etc., and paid for running of special ad.

Department store featured window of Temple frocks, bally truck with p. a. covered County Field Day where announcements were made and theatre organ program plugged song hits.

Win a Hollywood Air Trip!

Morgan Uses His Car For "Scandals" Bally

J. N. Morgan, Rylander Theatre, Americus, Ga., converted his automobile into a street bally (see photo) for "George White's Scandals." Morgan has further installed a public address system in his car, which he uses constantly.

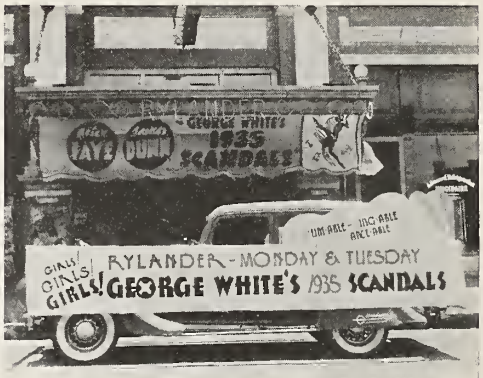
On "Wings in the Dark" a plane circled ball park dropping heralds over onlookers and editor of one of the sports columns mentioned stunt in paper.

Win a Hollywood Air Trip!

Broadway Gondolier
SPRECKELS now!

Sobler's Live "Gondolier" Truck

Denson's "Curly Top" Window Display


RYLANDER
FAYE
DUNN
GEORGE WHITE'S 1935 SCANDALS
RYLANDER - MONDAY & TUESDAY
GIRLS! GIRLS! GIRLS! GEORGE WHITE'S 1935 SCANDALS

Morgan's Converted Car Bally

SING SING NIGHTS
RIO

Gau at Left Becomes Officer

Street Parade Features Steinbuch's "Melody" Date

A street parade through the downtown streets was arranged by manager Everett Steinbuch and Milt Harris, publicist at Loew's State, Cleveland for "Broadway Melody," headed by police motorcycle escort and followed by Cleveland Auto Club's pathfinder car, bannered sound truck and float with costumed girls. Float was followed by seven Jello trucks with copy "Jello everybody, Jack Benny's on the screen at" etc., etc. Float with gals was later taken to football game where it created much comment from the spectators.

Oil paintings showing scenes from picture were planted in vacant store windows, jewelry store displayed stills of June Knight wearing trinkets, special colored standees were planted in hotel lobbies, and attractive white auto with amplification playing hit tunes drove through residential sections.

Gondolier on Truck Ballys Sobler's Date

A special gondola was constructed by Abe Sobler, New Spreckles Theatre, San Diego, Cal., for "Broadway Gondolier" and mounted on truck for a tour of city. A gondolier in typical costume atop truck singing hit songs from picture. (See photo.)

In addition, a classified ad contest was started, offering tickets to winners. Theatre ads were done in two colors, regulation black with standout copy in red playing up the eight stars in picture.

Win a Hollywood Air Trip!

Elliott Stages Car Parade on "Glory"

Going after the Auburn people for his "Page Miss Glory" date at the Alhambra, Canton, Ohio, Doc Elliott engineered a parade of bannered cars, one of which was parked in front of theatre during run of picture. Salesmen personally plugged the date and for his street bally, Doc togged out a couple dressed in hick clothes dating from the nineties and had them stroll through streets carrying film copy.

On "Keeper of the Bees" a prominent bee-hive window tieup was arranged, tickets being awarded to those coming closest to guessing correct number of bees in display.

Win a Hollywood Air Trip!

Denson's "Curly" Window Display

V. S. Denson, Albany Theatre, Albany, Ga., promoted local department store for window display (see photo) of Shirley Temple frocks in connection with his current showing of "Curly Top." Center of window was devoted to enlarged colored photo of the starlet together with smaller cut-outs.

Win a Hollywood Air Trip!

Spradley's Mouse Club

Gordon Spradley's latest stunt in connection with his Mickey Mouse club at the Biltmore Theatre, Miami, was the promotion in exchange for lobby credit card of ice cold sliced watermelon for the kids. Gordon has a large parking lot adjoining his house and it is there at the break of the show that the melon is served with the help of local boy scout troop. Chief Mickey Mouser cut the first piece of fruit and stunt received newspaper mention.

Win a Hollywood Air Trip.

Old Tire Day

Terre Haute, Ind., celebrated an "old tire day" when H. J. Arnold at the Lyceum Theatre there tied in with a tire company who advertised that tickets would be awarded to kids bringing old tires to the theatre. Tickets were good only the matinee and from all acounts, plenty of old "shoes" were turned in.

Win a Hollywood Air Trip!

Gau Ballys "Sing Sing"

For the engagement of "Sing Sing Nights" assistant Glynn H. Gau, Rio Theatre, Billings, Mont., rigged himself up in officer's uniform and with revolver leveled at theatre "convict" in stripes with back banner (see photo) paraded about town, ending up at theatre.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
International Crime				
Millions for Defense				
Murder in Chinatown				
Revolt of the Zombies				
Secret of Scotland Yard				
Slave Ship				
Thrill of the Century				

AMBASSADOR

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard - Polly Ann Young	Oct. 5		
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13	*58	Mar. 16

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Timber War	Kermit Maynard-Lucille Lund	Nov. 15		

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence (A)	Chick Chandler-Shirley Grey	Mar. 30	66	Aug. 17
False Pretenses	Sidney Blackmer-Irene Ware	Oct. 22		
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15		
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end				
Below the Deadline				
Little Red Schoolhouse				
Mother of the World				
Phantom Clue				
Ring Around the Moon	Erin O'Brien Moore-D. Cook			

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 28	61	
Air Hawks	Ralph Bellamy-Tala Birell	May 7	70	
(See "Air Fury" "In the Cutting Room," Mar. 30.)				
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†		
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 18	68	
Eight Bells	Ann Sothern-Ralph Bellamy	Apr. 11	70	
(See "In the Cutting Room," Feb. 23.)				
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr. 18	58	May 25
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59	
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20	68	Apr. 6
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar. 8	56	Apr. 13
Justice of the Range	Tim McCoy-Billie Seward	May 25	56	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1	69	Mar. 23
Love Me Forever	Grace Moore-Leo Carrillo	June 27	93	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15	57	May 26
Party Wire (G)	Jean Arthur-Victor Jory	Apr. 27	69	Apr. 20
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18	57	
(See "Alias John Law" "In the Cutting Room," Dec. 8,'34.)				
Riding Wild	Tim McCoy-Billie Seward	June 28	56	
She Couldn't Take It	George Raft-Joan Bennett	Oct. 20†	86	
She Married Her Boss	C. Colbert-Michael Bartlett	Sept. 19	91	
Superspeed	Norman Foster-Florence Rice	Sept. 1	57	
Swell Head	Wallace Ford-Barbara Kent	Apr. 6	62	
Together We Live	Ben Lyon-Sheila Manners	Aug. 18	70	
(See "In the Cutting Room," Nov. 3,'34.)				
Unknown Woman	Marian Marsh-Richard Cromwell	June 14	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 28	65	May 11
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†	57	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling of Dan Matthews, The	Richard Arlen-Charlotte Wynters			
Crime and Punishment	Peter Lorre-Edward Arnold	Nov. 20†		
Cowboy Crusader	Charles Starrett-Joan Perry			
Guard That Girl	Robert Allen-Florence Rice		67	
Hell Ship Morgan	George Bancroft			
If You Could Only Cook	Jean Arthur-Herbert Marshall			
Lawless Riders	Ken Maynard-Geneva Mitchell			
Lone Wolf Returns, The	Melvyn Douglas-Gail Patrick			
No More Yesterdays	Ruth Chatterton-Otto Kruger			
One Way Ticket	Lloyd Nolan-Peggy Conklin			
Panic on the Air	Ann Sothern-Lloyd Nolan			
Rolling Along	Rochelle Hudson-Harry Richman			
Song of the Damned	Victor Jory-Florence Rice	Nov. 10†		
Too Tough to Kill	Victor Jory-Sally O'Neill			
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†		

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Calibre	Bob Steele	Mar. 8†	6 rls.	
Cactus Kid	Jack Perrin	Feb. 28	6 rls.	
Kid Courageous	Bob Steele	July 26†	6 rls.	
Loser's End	Jack Perrin	Aug. 26	6 rls.	
Mystery Ranch	Tom Tyler	Apr. 12	6 rls.	
Rider of the Law, The	Bob Steele	Oct. 26†	6 rls.	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls.	
Silver Bullet	Tom Tyler	May 11	6 rls.	
Smokey Smith	Bob Steele	Sept. 28	6 rls.	
Terror of the Plains	Tom Tyler	June 27	6 rls.	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60	Oct. 26
Tombstone Terror	Bob Steele	Apr. 25	6 rls.	
Tracy Rides	Tom Tyler	Feb. 26	6 rls.	
Western Justice	Bob Steele	June 14†	6 rls.	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ridin' Through	Tom Tyler	Nov. 26†	6 rls.	
Scream in the Dark	Lon Chaney, Jr.		6 rls.	
Wolf Riders	Jack Perrin	Dec. 26†	6 rls.	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Iglo	Marica Gervel	Sept. 6†	85	
Father Knows Best	Szoke Szakall	May 14	80	
Homely Girl	Javor Murathy	Sept. 1†	86	
Honor Among Thieves	Kabos-Csikos	Sept. 10†	73	
Hussar Romance	Irene Agai	Apr. 21	75	
Iron Men	Tarzs-Turay	Sept. 16†	71	
Queen of Roses	Zita Pertzel	Sept. 20†	90	
Rakoczi March	Paul Javor	Apr. 20	84	
Rakoczi March (German dialogue)	Frohlich-Horn	June 16	83	
Seeing Hungary (English titles)	Travelogue	Aug. 29	56	
Singing Troubadour	Szucs Sebok	Sept. 60†	77	
Sweet Stepmother	Maria Tasnadi	Sept. 20†	61	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr. 16	85	May 18
Don Quixote	Chaliapin-Sydney Fox	July 1		July 6,'33
Dream of My People	Cantor Rosenblatt	June 1		
Hello Paris		Oct. 15†		
Iceland Fishermen (G)	Pierre Loti story	Sept. 16	72	Oct. 5
Last Wilderness, The (G)	Howard Hill	May 14	63	May 25
Ra Mu		Sept. 1†		
Sans Famille	Robert Lynen	Aug. 1		
Scandal in Budapest		Nov. 1†		
World in Revolt	Graham McNamee	Mar. 1		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita	Franz Lehar	Dec. 10†		
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60	
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Get That Man!	Wallace Ford-Lillian Miles	July 11	61	
Lone Bandit, The	Lane Chandler-Doris Brook	Mar. 14	60	
Outlaw Tamer, The	Lane Chandler-Janet Morgan	May 16	60	
Rescue Squad	Ralph Forbes-Verna Hillie	Mar. 7	61	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol				
Fire Trap	Evalyn Knapp-Norman Foster			

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 16		
False Pretenses	Sidney Blackmer-Irene Ware	Oct. 22†	66	
Frontier Justice	Hoot Gibson	Oct. 1†	58	
Girl Who Came Back (A)	Shirley Gray-Sidney Blackmer	Sept. 20†	66	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 16†	69	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hong Kong Nights	Tom Keene-Wera Engels	Sept. 15†	59	
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - J. Loder	Sept. 1†	76	Aug. 17
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct. 8†	96	June 8
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†		
Rainbow's End	Hoot Gibson	June 10	60	
Red Wagon	Charles Bickford-Raquel Torres	Nov. 8†		
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1†	67	
Sunset Range (G)	Hoot Gibson	May 1	54	Mar. 9

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 15†	65	June 15
Drake the Pirate (G)	Matheson Lang-Jane Baxter		95	June 1
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†		

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18	97	Apr. 6
Bright Lights (G) 885	Joe E. Brown-Ann Dvorak	Aug. 31	63	Aug. 3
Case of the Curious Bride, The (G) 879	Warren William - M. Lindsay	Apr. 13	66	Apr. 13
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct. 5	77	Sept. 21
G Men, The (A) 880	James Cagney-Margaret Lindsay	May 4	85	Apr. 27
Girl from Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1	69	June 1
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20	97	Mar. 23
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 18	95	Mar. 23
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept. 21†	85	Oct. 5
In Caliente (G) 858	Dolores Del Rio-Pat O'Brien	May 25	84	July 6
Irish in Us, The (G) 866	James Cagney-Pat O'Brien	Aug. 3	60	July 20
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27	71	Apr. 27
Oil for the Lamps of China (G) 887	J. Hutchinson-Pat O'Brien	June 8	97	May 18
Payoff, The 968	James Dunn-Claire Dodd	Nov. 6†	64	
(See "In the Cutting Room," July 6.)				
Shipmates Forever (G)	Dick Powell-Ruby Keeler	Oct. 12†	109	Sept. 28
Traveling Saleslady (G) 870	Joan Blondell-Glenda Farrell	Apr. 8	63	Apr. 6
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9	81	Mar. 9

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood, The	James Cagney-Guy Kibbee			
Backfire	Ross Alexander-Patricia Ellis			
Broadway Hostess 963	Winifred Shaw-Lyle Talbot	Dec. 7†		
(See "In the Cutting," Sept. 7.)				
Captain Blood 855	Errol Flynn-Olivia De Havilland	Dec. 28†		
(See "In the Cutting Room," Sept. 26.)				
Enemy of Man	Paul Muni-Josephine Hutchinson			
(See "In the Cutting Room," Sept. 28.)				
God's Country and the Woman	Bette Davis-George Brent			
I Found Stella Parish (A) 956	Kay Francis-Paul Lukas	Nov. 16†	84	Nov. 2
Man of Iron 969	Barton MacLane-Mary Astor	Dec. 21†		
(See "Country Boy," "In the Cutting Room," Oct. 19.)				
Murder of Dr. Harrigan, The	Kay Linaker-Ricardo Cortez		68	
Prison Farm	Donald Woods-Kay Linaker			

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept. 1†	63	May 18
Born for Glory 5508	Barry Mackay-John Mills	Sept. 30†	74	
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15†	72	June 15
First a Girl 5512	Jessie Matthews-Sonnie Hale	Nov. 1†		
Loves of a Dictator (A) 780	Clive Brook-Madeleine Carroll	June 15	81	Feb. 10
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15	74	Dec. 29,'34
Morals of Marcus, The 5502	Lupe Velez-Ian Hunter	Sept. 30†	74	Apr. 13
My Heart Is Calling (G) 3409	Jan Kiepura-Marta Eggerth	May 1	90	Feb. 2
My Song for You 3414	Jan Kiepura-Sonnie Hale	June 1	70	Nov. 16,'34
Thirty-Nine Steps (G) 5501	Robert Donat-Madeleine Carroll	Aug. 1†	65	July 6
Transatlantic Tunnel (G) 3513	Richard Dix-Madge Evans	Oct. 27†	94	Nov. 2

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Nikola 3507	Boris Karloff			
King of the Damned 5504	Conrad Veidt-Helen Vinson			
King Solomon's Mines 3511				
Mister Hobo (G) 3516	George Arliss-Gene Gerrard	Nov. 15†	87	Oct. 19
(Reviewed under the title, "The Guv'nor.")				
Modern Masquerade 5505	Jessie Matthews			
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray		90	Oct. 19
Rhodes, the Empire Builder 5514	Walter Huston			
Secret Agent 3508	Madeleine Carroll-Peter Lorre			
Soldiers Three 5515	Maureen O'Sullivan-C. Aubrey Smith			

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Sunday Afternoon	Dita Parlo	Sept. 27†	65	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20†	85	
Be Good Unto Death	Paul Javor	Jan. 1,'36†	85	
Frozen Child	Jeno Torzs	Dec. 10†	90	
Heart Specialist	Gyula Csortos	Dec. 30†	90	
I Cannot Live Without Music	B. Somogyi	Dec. 20†	95	
Miss President	Lily Muraty	Oct. 15†	90	
New Landlord, The	Ilona Titkos	Dec. 20†	90	
One Night in Venice	Gyula Csortos	Jan. 1,'36†	85	
Smile Please	Szoke Szakall	Dec. 1†	66	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	65	

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Death from a Distance (G)	Russell Hopton-Lola Lane	Apr. 30	66	Oct. 19
Murder at Glen Athol	John Miljan-Irene Ware	Oct. 1		
Public Opinion (A)	Lois Wilson-Shirley Grey	Mar. 15	66	Sept. 7
Society Fever	Lois Wilson - Lloyd Hughes -	Oct. 1		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs				
Brilliant Marriage				
Death Rides Double				
Hidden Alibi				
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page			
Tango				
Under the Lilacs				

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble (A) 1012	H. B. Warner-Onslow Stevens	July 10	65	Nov. 2
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May 1	75	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	75	
Sweepstake Annie (G) 1009	Marian Nixon-Tom Brown	Mar. 5	81	Feb. 23
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15	68	

MAJESTIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey	Apr. 15	64	Mar. 30
Mutiny Ahead (G)	Neil Hamilton-Kathleen Burke	Mar. 1	63	July 13
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10	69	Dec. 1,'34
Reckless Roads	Judith Allen - Regis Toomey	July 1	66	

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 16	65	Oct. 26
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug. 25	84	Aug. 31
Headline Woman (G)	Roger Pryor-Heather Angel	May 15	70	May 18
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22	69	June 29
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May 1	65	May 11
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept. 7	71	Sept. 14
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	66	Oct. 26

METRO - GOLDWYN - MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion (A)	May Robson-Madge Evans	May 10	60	May 11
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6†	85	July 6
Baby Face Harrington (G)	Charles Butterworth-U. Merkel	Apr. 12	63	Mar. 30
Bishop Misbehaves, The	Edmund Gwenn - Maureen O'Sullivan	Sept. 13†	88	
(See "In the Cutting Room," Aug. 10.)				
Bonnie Scotland (G)	Laurel and Hardy	Aug. 23†	82	Sept. 14
Broadway Melody of 1936 (G)	Jack Benny-Eleanor Powell	Sept. 20	105	Sept. 7
Calm Yourself (G)	Madge Evans-Robert Young	June 28	69	June 22
China Seas (G)	Clark Gable - Jean Harlow - Wallace Beery	Aug. 16†	89	Aug. 3
Escapade (G)	William Powell-Luise Rainer	July 5	88	July 13
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17	73	May 18
Here Comes the Band (G)	Ted Lewis-Virginia Bruce	Aug. 30†	87	Aug. 17
I Live My Life (G)	Joan Crawford-Brian Aherne	Oct. 4†	99	Oct. 5
It's in the Air	Jack Benny-Una Merkel	Oct. 11†	80	
Mad Love (A)	Peter Lorre-Frances Drake	July 12	69	July 6
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 26	60	Apr. 6
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24	70	May 18
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Mutiny on the Bounty	Clark Gable-Charles Laughton-Franchot Tone	Nov. 6†	133	
(See "In the Cutting Room," Sept. 26.)				
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29	108	Mar. 2
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 8
One New York Night	Franchot Tone-Una Merkel	Apr. 5	71	
(See "Mystery in Room 509" "In the Cutting Room," Mar. 16.)				
O'Shaughnessy's Boy (G)	Wallace Beery-Jackie Cooper	Sept. 27†	88	Oct. 5
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31	89	May 25
Pursuit (G)	Chester Morris-Sally Eilers	Aug. 9†	62	Aug. 3
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19	99	Apr. 13
Rendezvous	Wm. Powell - Rosalind Russell	Oct. 25†	108	
(See "In the Cutting Room," Oct. 19.)				
Smilin' Through (Re-release)	Norma Shearer-Fredric March - Leslie Howard	Aug. 23	100	Oct. 22,'32
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8	69	Mar. 2
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3	75	June 22
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1	77	Feb. 23
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22	90	Mar. 16
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug. 2†	68	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ah, Wilderness!	Wallace Beery-Lionel Barrymore	Nov. 22†		
(See "In the Cutting Room," Oct. 26.)				
Bohemian Girl, The	Laurel and Hardy			
Getaway, The	Jackie Cooper-Joseph Calleia			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Great Ziegfeld, The	William Powell - Myrna Loy - Luise Rainer			
Kind Lady	Aline MacMahon-B. Rathbone	Dec. 13†		
Last of the Pagans	Mala-Lotus Long	Dec. 20†	133	
Night at the Opera, A (G)	Marx Brothers	Nov. 15†	96	Oct. 26
Perfect Gentleman, The (See "In the Cutting Room," Sept. 14.)	Frank Morgan-C. Courtneidge	Dec. 6†		
Riffraff	Jean Harlow-Spencer Tracy	Nov. 29†		
Robin Hood of El Dorado	Warner Baxter-Ann Loring			
Rose Marie	J. MacDonald-Nelson Eddy			
Tale of Two Cities, A	Ronald Colman-Elizabeth Allan	Dec. 27†		
Tarzan Escapes	John Weissmuller - Maureen O'Sullivan			
Whipsaw	Myrna Loy-Spencer Tracy			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3026	Russell Hopton-Irene Ware	Aug. 5	81	Aug. 3
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20	57	
Desert Trail 3037 (See "In the Cutting Room," Feb. 23.)	John Wayne-Mary Kornman	Apr. 22	54	
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25	72	Mar. 9
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymoon Limited (G) 3016	Neil Hamilton-Irene Hervey	July 1	70	June 22
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15	76	Apr. 13
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Mystery Man (G) 3025	Robert Armstrong	Apr. 25	62	Feb. 16
Paradise Canyon (G) 3036	John Wayne-Marion Burne	July 20	52	May 18

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 13
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6†	82	Aug. 31
Big Broadcast of 1936, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21	79	June 8
Crusades, The (G) 3509	Loretta Young-Henry Wilcoxon	Oct. 18†	125	Aug. 10
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3	80	Mar. 2
Dr. Jekyll and Mr. Hyde 3459 (Re-Issue)	Fredric March-Miriam Hopkins	July 5	85	Dec. 26,'31
Eagle's Brood, The (G)	Wm. Boyd-Jimmy Ellison	Oct. 25†	80	Oct. 12
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug. 2†	80	Aug. 10
Four Hours to Kill (A) 3438	Richard Barthelmess-H. Mack	Apr. 19	74	Apr. 6
Glass Key, The (G) 3444	George Raft-Claire Dodd	May 61	77	May 25
Goin' to Town (A) 3442	Mae West-Paul Cavanagh	May 17	71	May 11
Hands Across the Table (A)	C. Lombard-Fred MacMurray	Oct. 18†	80	Oct. 19
Here Comes Cookie (G) 6507	George Burns-Gracie Allen	Aug. 30†	65	Aug. 24
Hold 'Em Yale (G) 3439	Patricia Ellis-Cesar Romero	Apr. 12	63	Mar. 30
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23†	59	
It's a Great Life 3518 (See "In the Cutting Room," Sept. 28.)	Joe Morrison-Rosalind Keith	Oct. 4†		
Last Outpost, The (A) 6505	Cary Grant-Gertrude Michael	Oct. 11†		Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Man on the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July 28	66	Aug. 10
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28	66	June 29
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5	83	June 1
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24	67	Apr. 8
Peter Ibbetson 3510 (See "In the Cutting Room," June 22.)	Gary Cooper-Ann Harding	Nov. 8†		
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19	83	Mar. 2
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7	68	May 4
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19	76	July 20
Ship Cafe (G)	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 2
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 28	70	July 27
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 26	74	Apr. 27
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	Aug. 9†	75	
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct. 4†	65	Nov. 2
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13†	61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept. 27†	60	Sept. 28
Virginian, The 3460 (Re-Issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14	83	
Wanderer of the Wasteland 3502 (See "In the Cutting Room, Aug. 3.)	Gail Patrick-Dean Jagger	Sept. 20†	66	
Wings Over Ethiopia (G)		October Special	52	Oct. 26
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 16†	75	Aug. 17

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything Goes	Bing Crosby-Ethel Merman			
Bar 20 Rides Again (See "In the Cutting Room," Nov. 2.)	Wm. Boyd-Jimmy Ellison			
Bride Comes Home, The	Claudette Colbert-F. MacMurray			
Collegiate (See "In the Cutting Room," Sept. 28.)	Joe Penner-Jack Oakie			
Coronado (See "In the Cutting Room," Oct. 19.)	Jack Haley-Johnny Downs			
Desire	Marlene Dietrich-Gary Cooper			
Drift Fence	Larry Crabbe-Kath. DeMille			
Give Us This Night	Jan Kiepura-Gladys Swarthout			
Her Master's Voice	Edw. E. Horton-P. Conklin			
If I Had a Million (Re-Issue)	Gary Cooper-George Raft		95	Nov. 12,'32
Klondike Lou	Mae West-Victor McLaglen			

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mary Burns, Fugitive (See "In the Cutting Room," Oct. 26.)	Sylvia Sidney-Melvyn Douglas	Nov. 15†		
Milky Way, The (See "In the Cutting Room," Sept. 28.)	Harold Lloyd-Adolphe Menjou			
Millions in the Air (See "In the Cutting Room," Nov. 2.)	John Howard-Wendy Barrie			
Nevada	Larry Crabbe-Kathleen Burke	Nov. 29†		
Rose of the Rancho (See "In the Cutting Room," Aug. 17.)	John Boles-Gladys Swarthout	Nov. 29†		
Soak the Rich	Mary Taylor-Walter Connolly			
So Red the Rose (See "In the Cutting Room," Aug. 17.)	Margaret Sullavan-R. Scott	Nov. 22†		
Trail of the Lonesome Pine, The	Henry Fonda-Sylvia Sidney			

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burne	Oct. 1	60	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cappy Ricks Returns (G) 3508	R. McWade-Florine McKinney	Sept. 25†	86½	Sept. 14
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russell	Oct. 21†	63	
Forbidden Heaven 6502	Charles Farrell-Charlotte Henry	Sept. 26†		
Lawless Range 3562	John Wayne-Sheila Manners	Oct. 6†		
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 21†	60	Oct. 19
New Frontier, The 3553 (See "In the Cutting Room," Sept. 28.)	John Wayne-Muriel Evans	Oct. 24†		
Spanish Cape Mystery, The 3530 (See "In the Cutting Room," Sept. 7.)	Helen Twelvetrees-Donald Cook	Oct. 25†	73	
$1,000 a Minute 3532	Roger Pryor-Leila Hyams	Nov. 7†	69	
Tumbling Tumbleweeds 6566	Gene Autry-Lucile Browne	Sept. 19†	57	
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept. 12†	72	Oct. 5
Westward Ho (G) 3556	John Wayne-Sheila Manners	Sept. 1†	60	Aug. 3

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forced Landing 3524 (See "In the Cutting Room," Oct. 5.)	Esther Ralston-Onslow Stevens	Nov. 25†		
Frisco Waterfront (See "In the Cutting Room," Oct. 26.)	Ben Lyon-Helen Twelvetrees			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 23	99⅓	Aug. 18
Arizonian, The (G) 536	Richard Dix-Margot Grahame	June 28	75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins-C. Hardwicke	June 28	75	June 22
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31	80	May 25
Chasing Yesterday (G) 529	Anne Shirley-O. P. Heggie	May 3	77½	Apr. 8
Dog of Flanders (G) 525	Frankie Thomas-Helen Parrish	Mar. 22	72	Mar. 2
Freckles (G) 538	Carol Stone-Tom Brown	Oct. 4	68	Oct. 5
Hi Gaucho 606 (See "In the Cutting Room," Aug. 17.)	John Carroll-Steffi Duna	Oct. 11†	59	
His Family Tree (G) 804	James Barton-Maureen Delany	Sept. 20†	88⅓	Oct. 5
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14	72	May 25
Hot Tip (G) 542	James Gleason-Zasu Pitts	Aug. 16	69	Aug. 31
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	91	May 4
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Laddie (G) 526	John Beal-Gloria Stuart	Apr. 5	69½	Mar. 9
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 18	*85	Oct. 12
Nitwits, The (G) 534	Wheeler and Woolsey	June 7	61½	May 25
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug. 2	75	Sept. 28
People's Enemy (A) 527	Preston Foster-Melvyn Douglas	Mar. 15	70	May 4
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	*74	Aug. 31
Rainmakers, The (G) 805	Wheeler and Woolsey	Oct. 25†	78	Oct. 12
Return of Peter Grimm, The (G) 802	Lionel Barrymore-Helen Mack	Sept. 13†	82½	Aug. 31
Roberta (G) 524	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8	105½	Feb. 23
She (G) 537	Helen Gahagan-Randolph Scott	July 12	94½	July 18
Star of Midnight (G) 529	William Powell-Ginger Rogers	Apr. 19	90	Apr. 8
Strangers All (G) 531	May Robson-Preston Foster	Apr. 26	69½	Mar. 30
Three Musketeers (G) 544	Margot Grahame-Walter Abel	Nov. 1	*93	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	*65	Oct. 26
Top Hat (G) 801	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10	80	June 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley 608 (See "In the Cutting Room," Aug. 31.)	Barbara Stanwyck-Preston Foster	Nov. 15†		
Chatterbox	Anne Shirley-Phillips Holmes			
Follow the Fleet	Fred Astaire-Ginger Rogers	Dec. 27†		
Green Shadow, The	Preston Foster-Marg't Callahan			
I Dream Too Much 610 (See "Love Song," "In the Cutting Room," Sept. 28.)	Lily Pons-Henry Fonda	Nov. 29†		
In Person 609 (See "In the Cutting Room," Sept. 14.)	Ginger Rogers-George Brent	Nov. 29†		
It Happened in Hollywood 615 (See "In the Cutting Room," Nov. 2.)	Wallace Ford-Molly Lamont	Dec. 13†		
Mary of Scotland	Katharine Hepburn			
Mother Lode	Richard Dix-Leila Hyams			
Seven Keys to Baldpate 611 (See "In the Cutting Room," Nov. 2.)	G. Raymond-Margaret Callahan	Dec. 6†		
Sylvia Scarlett 614 (See "In the Cutting Room," Sept. 28.)	Katharine Hepburn-Cary Grant	Dec. 27†		
Two O'Clock Courage	Walter Abel-Margot Grahame			
We're Only Human 612 (See "Husk," "In the Cutting Room," Oct. 19.)	Preston Foster-Jane Wyatt	Dec. 20†		

(THE RELEASE CHART--CONT'D)

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 18
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1	61	May 11
Soviet Russia Thru the Eyes of an American (G)	N. Brokenshire	Imperial Pictures	Oct. 1	72	Oct. 26
Struggle for Life (G)		Foy Productions	June 18	53	June 29
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15	59	May 18
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1	88	July 13

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	58	
(See "In the Cutting Room," Sept. 28.)				
Black Sheep* (A) 543	Edmund Lowe-Claire Trevor	June 14	78	May 18
Charlie Chan in Egypt* (G) 544	Warner Oland-"Pat" Paterson	June 21	72	June 8
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Cowboy Millionaire* (G) 538	George O'Brien-E. Kennedy	May 10	67	Apr. 27
Curly Top* (G) 549	Shirley Temple-John Boles	July 28	74	July 27
Dante's Inferno* (A) 611	Claire Trevor-Spencer Tracy	Aug. 23†	88	Aug. 10
Daring Young Man, The* (G) 528	James Dunn-Mae Clarke	May 24	75	Apr. 27
Doubting Thomas* (G) 542	Will Rogers-Billie Burke	June 7	73	Apr. 20
Dressed to Thrill* (G) 605	Clive Brook-Tutta Rolf	Aug. 16†	68	July 13
Farmer Takes a Wife, The* (G) 608	Janet Gaynor-Henry Fonda	Aug. 2†	91	July 20
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept. 18†	78	Aug. 24
George White's 1935 Scandals* (A) 534	Alice Faye-James Dunn	Mar. 29	83	Apr. 8
Ginger* (G) 545	Jackie Searl-Jane Withers	July 5	74	July 27
Hard Rock Harrigvan* (548)	George O'Brien-Irene Hervey	July 19	60	July 3
Here's to Romance* (G) 809	Nino Martini-Genevieve Tobin	Oct. 4†	86	Aug. 31
It's a Small World* (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12	71	Apr. 6
Ladies Love Danger* 540	Gilbert Roland-Mona Barrie	May 3	69	
(See "Secret Lives" "In the Cutting Room," Mar. 30.)				
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov. 8†	79	Oct. 26
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
Orchids to You* (G) 548	Jean Muir-John Boles	July 12	74	June 22
Our Little Girl* (G) 539	Shirley Temple-Joel McCrea	May 17	85	June 15
Redheads on Parade* (G) 604	John Boles-Dixie Lee	Aug. 30†	77	July 18
Silk Hat Kid* (G) 547	Lew Ayres-Mae Clarke	July 18	67	Aug. 31
Spring Tonic* (G) 535	Lew Ayres-Claire Trevor	Apr. 19	58	July 8
Steamboat Round the Bend* (G) 812	Will Rogers-Anne Shirley	Sept. 8†	80	Aug. 8
$10 Raise* (G) 537	Edward Everett Horton	Apr. 5	70	Mar. 23
This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	68	
Thunder Mountain* (G) 807	Geo. O'Brien-Barbara Fritchie	Sept. 27†	58	Sept. 21
Thunder in the Night* (G) 813	Edmund Lowe-Karen Morley	Sept. 20†	67	July 18
Under the Pampas Moon* (G) 541	Warner Baxter-Ketti Gallian	May 31	78	May 25
Way Down East* 816 (G)	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Welcome Home* (G) 603	James Dunn-Arline Judge	Aug. 8	72	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Champagne Charlie*	Paul Cavanagh-Helen Wood	Jan. 31,'36†		
Charlie Chan's Secret* (G)	Warner Oland-Rosina Lawrence	Jan. 10,'36†	*70	Oct. 26
Gentle Julia*	Jane Withers			
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 18
King of Burlesque, The*	Warner Baxter-Alice Faye	Jan. 3,'36†		
Littlest Rebel, The* 624	Shirley Temple-John Boles	Dec. 27†		
Man Who Broke the Bank at Monte Carlo, The 820	Ronald Colman-Joan Bennett	Nov. 29		
(See "In the Cutting Room," Oct. 5.)				
My Marriage	Claire Trevor-Kent Taylor	Jan. 18,'36†		
Navy Wife* 606	Claire Trevor-Ralph Bellamy	Nov. 29†	72	
(See "Beauty's Daughter," "In the Cutting Room," Aug. 17.)				
Paddy O'Day* (G)	Jane Withers	Jan. 17,'36†	*73	Nov. 2
Professional Soldier	V. McLaglen-Freddie Bartholomew	Jan. 24,'36†		
Ramona	Rochelle Hudson-John Boles			
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	*75	Nov. 2
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
Whispering Smith Speaks* 823	George O'Brien	Dec. 20†		
Your Uncle Dudley* 622	Edward Everett Horton	Dec. 13†		
(See "In the Cutting Room," Nov. 2.)				

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20	78	Apr. 18
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 4
Cardinal Richelieu (G)	George Arliss-M. O'Sullivan	Apr. 28	80	Mar. 30
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 8†	90	Sept. 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	80	Apr. 20
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb. 22	80	Feb. 23
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21	105	Apr. 8
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17	95	June 8
Melody Lingers On, The	Josephine Hutchinson - George Houston	Nov. 8†		
(See "In the Cutting Room," Sept. 28.)				
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	78	July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Sanders of the River (G)	Leslie Banks - Paul Robeson - Nina Mae McKinney	July 4	95	Apr. 20
Thunder in the East	Charles Boyer-Merle Oberon	May 18	79	Dec. 1,'34
(Reviewed under the title, "The Battle.")				
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8	90	Feb. 23

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The	Douglas Fairbanks, Jr.—Elissa Landi			
Ghost Goes West	Robert Donat-Jean Parker			
Man Who Could Work Miracles, The	Roland Young	Dec. 11†		
Modern Times	Chas. Chaplin-Paulette Goddard			
Moscow Nights	H. Baur-Penelope Dudley Ward			
Navy Born	Miriam Hopkins-Joel McCrea			
Shoot the Chutes	Eddie Cantor-Ethel Merman	Dec. 25†		
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†		
(See "In the Cutting Room," Nov. 2.)				
Things to Come	Raymond Massey	Nov. 29†		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	83	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27	68	July 8
Border Brigands 8085	Buck Jones	May 27	58	
Bride of Frankenstein (A) 8009	Boris Karloff-Valerie Hobson	May 6	80	Apr. 20
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20	65	June 8
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	93	July 20
Fighting Youth 9017	Charles Farrell-June Martel	Sept. 30†		
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18	98	Feb. 9
His Night Out (G) 9021	Edward Everett Horton - Irene Hervey	Oct. 21†	74	Nov. 2
It Happened in New York (G) 8023	Lyle Talbot-Heather Angel	Mar. 18	88	Apr. 18
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	74	Sept. 21
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15	68	July 8
Manhattan Moon (G) 8028	Ricardo Cortez-Dorothy Page	Aug. 5	69	Oct. 19
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22	89	Apr. 8
Night Life of the Gods (G) 8008	Alan Mowbray-F. McKinney	Mar. 11	73	Jan. 12
Outlawed Guns (G) 8086	Buck Jones-Ruth Channing	July 28	62	Oct. 26
Princess O'Hara (G) 8018	Jean Parker-Chester Morris	Apr. 1	80	Mar. 30
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22	81	June 15
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	*76	Oct. 12
She Gets Her Man (G) 8018	Zasu Pitts-Hugh O'Connell	Aug. 18	64	Aug. 10
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15	80	Apr. 20
Storm Over the Andes (G) 9028	Jack Holt-Mona Barrie	Sept. 18†	84	Oct. 18
Three Kids and a Queen (G) 9023	May Robson-Frankie Darro	Oct- 28†	90	Oct. 28
Throwback, The 8041	Buck Jones-Muriel Evans	Sept. 16†	60	
(See "In the Cutting Room," Aug. 10.)				
Transient Lady (G) 8013	Gene Raymond-Henry Hull	Mar. 8	72	Mar. 23
Werewolf of London (A) 8015	Henry Hull-Valerie Hobson	June 8	75	May 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Java 9029	Chas. Bickford-Elizabeth Young	Nov. 28†		
(See "In the Cutting Room," Sept. 28.)				
Great Impersonation, The 8014	Edmund Lowe-Valerie Hobson			
(See "In the Cutting Room," Sept. 28.)				
Her Excellency the Governor 9013	Binnie Barnes			
Invisible Ray 9015	Karloff-Bela Lugosi			
(See "In the Cutting Room," Nov. 2.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
Magnificent Obsession 8006	Irene Dunne-Robert Taylor			
(See "In the Cutting Room," Oct. 5.)				
Next Time We Love	Marg't Sullavan-James Stewart			
Song of Joy 9010	Marta Eggerth			
Spinster Dinner 9007	Carole Lombard-Melvyn Douglas			
Stormy (G) 9018	Noah Beery, Jr.—Jean Rogers	Nov. 11†	88	Oct. 18
Sunset of Power	Buck Jones-Dorothy Dix			
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 18†		

WARNER BROS.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown-O. De Havilland	June 15	72	July 27
Broadway Gondolier (G) 805	Dick Powell-Joan Blondell	July 27	98	July 8
Dinky (G) 824	Jackie Cooper-Mary Astor	May 11	85	Sept. 7
Don't Bet on Blondes (G) 818	Warren William-Claire Dodd	July 13	80	July 27
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 18†	70	Oct. 19
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar. 30	69	May 4
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 25
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July 8	67	Sept. 7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 3
Moonlight on the Prairie (G) 928	Dick Foran-Sheila Manners	Nov. 2†	63	Oct. 28
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar. 28	83	May 25
Page Miss Glory (G) 805	Marion Davies-Dick Powell	Sept. 7†	92	July 13
Personal Maid's Secret 820	Margaret Lindsay-Warren Hull	Oct. 26†	58	
(See "Living Up to Lizzie," "In the Cutting Room," Aug. 17.)				
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	76	June 29
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23	85	Mar. 2
We're in the Money (G) 820	Joan Blondell-Glenda Farrell	Aug. 17	*65	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel of Mercy	Josephine Hutchinson			
Anthony Adverse	Fredric March			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ceiling Zero	James Cagney-Pat O'Brien			
Colleen	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell			
Dangerous	Bette Davis-Franchot Tone			
(See "Hard Luck Dame," "In the Cutting Room," Oct. 26.)				
Freshman Love	Patricia Ellis-Warren Hull			
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
Glorious	Marion Davies-Dick Powell			
Green Light	Leslie Howard			
Invitation to a Murder	Marguerite Churchill-G. Tobin			
Manhunt	Marguerite Churchill-W. Gargan			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
Miss Pacific Fleet 916	Joan Blondell-Glenda Farrell	Dec. 14†		
(See "In the Cutting Room," Nov. 2.)				
Petrified Forest	Leslie Howard-Bette Davis			
Singing Kid, The	Al Jolson-Sybil Jason			
Song of the Saddle	Dick Foran-Alma Lloyd			
Stars Over Broadway 917	Pat O'Brien-Jane Froman	Nov. 23†		
(See "In the Cutting Room," Sept. 28.)				
Widow from Monte Carlo, The	Dolores Del Rio-W. William			
(See "Meet the Duchess," "In the Cutting Room," Nov. 2.)				

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		85	June 1
April Blossoms (G)	Richard Tauber	B. I. P.		95	Apr. 13
Avec l'Assurance (G)	Saint-Granier	Paramount	May 3	83	May 16
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Czardas Duchess, The (G)	Marta Eggerth-	Ufa	Apr. 24	102	May 4
Der Judas von Tirol	Fritz Rasp	86th St. Corp.	Apr. 28	78	
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May 3	80	
Die Unschuld vom Lande	Lucie Englisch	86th St. Corp.	May 10	85	
Die vom Niederrhein	Lien Deyers	86th St. Corp.	May 17	84	
Divine Spark, The (G)	Marta Eggerth P. Holmes	Gaumont-British		82	July 13
Drei vom der Kavallerie	Paul Hoerbiger	86th St. Corp.	Apr. 12	90	
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 5
Heroes of the Arctic (G)		Amkino	May 23	70	June 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aun. 24
It's a Bet (G)	Helen Chandler	British Int'l		80	Mar. 16
Les As Du Turf (G)	Pauley	Paramount	May 10	99	May 16
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 15
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle - Cedric Hardwicke	B. & D.		75	Sept. 28
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 28	86	July 13
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic	Apr. 19	67	Apr. 27
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Red Village, The (A)	S. Shkurat	Amkino	May 1	90	May 16
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 13
Rosen aus dem Sueden	Paul Hoerbiger	86th St. Corp.	Apr. 19	87	
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27
Song of Happiness (G)	M. Victorov	Amkino	Apr. 6	90	Apr. 20
Soviet Journey (G)		Amkino		91	Aug. 17
Strauss' Great Waltz (G)	Jessie Matthews	Tom Arnold	Apr. 8	72	Apr. 27
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 19
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Turn of the Tide (G)	J. Fisher White	not determined		80	Nov. 2
Youth of Maxim, The (A)	Boris Chirkov	Amkino	Apr. 17	80	May 11
Zigeunerbluth	Adele Sandrock	86th St. Corp.	Apr. 5	82	

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

COMICOLOR CARTOONS

Title	Rel. Date	Min.
Little Black Sambo	Feb. 6	9
Bremen Town Musicians	Mar. 6	8
Old Mother Hubbard	Apr. 3	7
Mary's Little Lamb	May 1	7
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Oct. 30†	1 rl.
Humpty Dumpty	Nov. 30†	1 rl.

COLUMBIA

BARNEY GOOGLE

Title	Rel. Date	Min.
No. 1—"Tetched in th' Haid"	Oct. 24†	

BROADWAY COMEDIES

Title	Rel. Date	Min.
Alimony Aches Andy Clyde	June 29	19
Captain Hits the Ceiling, The (All Star)	July 28	18
Do Your Stuff (Radio Rogues)	June 15	18
Double Trouble Andy Clyde		
Gobs of Trouble (All Star)	July 12	18
Gum Shoes (All Star)	Mar. 1	21
His Bridal Sweet Harry Langdon	Mar. 15	20
His Marriage Mixup Harry Langdon	Oct. 31†	18
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge Leon Errol	Oct. 3†	19
Hot Paprika Andy Clyde		
I'm a Father Andy Clyde	Feb. 7	20
It Always Happens Andy Clyde	Sept. 15†	19
Leather Necker, The Harry Langdon	May 9	20
Oh My Nerves (All Star)	Oct. 17†	17
Old Sawbones Andy Clyde	Apr. 11	17
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Pop Goes the Easel (3 Stooges)	Mar. 29	20
Restless Knights (3 Stooges)	Feb. 20	10½
Stage Fright (All Star)	June 1	16
Star Gazing (Radio Rogues)	Sept. 26†	19
Tramp, Tramp, Tramp Andy Clyde	May 22	20
Uncivil Warriors (3 Stooges)	Apr. 26	20
Yoo Hoo Hollywood (All Star)	Nov. 14†	18

COLOR RHAPSODIES

Title	Rel. Date	Min.
Bon Bon Parade	Oct. 10†	8
Cat, a Bell and Mouse, A	May 10	7
Little Rover	June 28	9
Make Believe Revue, The	Mar. 22	18
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
5. Hotcha Melody	Mar. 15	7
6. King's Jester	May 20	7
7. Peace Conference, The	Apr. 26	7
8. Garden Gaieties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Nov. 21†	7

LAUGHING WITH MEDBURY

Title	Rel. Date	Min.
In the Old Days	Mar. 22	10
Strange Championships	July 20	10

NEWS WORLD OF SPORT SERIES

Title	Rel. Date	Min.
Air Thrills	Mar. 1	10
Feminine Invasion, The	Oct. 26†	11
Flying Feet	May 3	10
Hold That Shark	Mar. 29	10
Jump Horse Jump	Sept. 27†	11
Spills and Splashes	Aug. 5	10
Tense Moments	Aug. 20	10
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Gold Getters	Mar. 1	7
Graduation Exercises	Apr. 12	7
Let's Ring Doorbells	Nov. 7†	7
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Ghost Story	May 24	7
Scrappy's Trailer	Aug. 29†	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 7—	Mar. 15	10½
No. 8—	Apr. 12	10
No. 9—	May 10	10
No. 10—	June 8	10
No. 11—	July 5	10
No. 12—	Aug. 2	10
No. 13—	Aug. 30	10
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10

SPICE OF LIFE

Title	Rel. Date	Min.
No. 6—	Mar. 1	10
No. 7—	Apr. 25	10

STARS OF TOMORROW

Title	Rel. Date	Min.
No. 1	Aug. 1†	11
No. 2	Sept. 7†	11
No. 3	Nov. 2†	10
No. 4	Nov. 16†	11

VOICE OF EXPERIENCE

Title	Rel. Date	Min.
No. 1	Sept. 15†	10½
No. 2	Sept. 29†	10½
No. 3	Oct. 13†	10½
No. 4	Oct. 28†	10½
No. 5	Nov. 12†	10½

DU WORLD

SEMI-FEATURES AND SHORTS

Title	Rel. Date	Min.
Cathedrals	Oct. 1†	19

EDUCATIONAL

[Distributed through Fox]

CORONET COMEDIES

Title	Rel. Date	Min.
An Ear for Music	Mar. 0	10
Easy Money	Feb. 0	18
Grooms in Gloom	May 10	17
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4	17
Stylish Stouts	Aug. 23†	17

FROLICS OF YOUTH

Title	Rel. Date	Min.
Flicker Fever	Sept. 28†	20
It Never Rains	May 24	20
Knockout Drops		2 rls.
Little Big Top, The	Feb. 1	21

MIRTHQUAKE COMEDIES

Title	Rel. Date	Min.
Magic Word, The	July 5	17
Time Out	June 14	20

MUSICAL COMEDIES

Title	Rel. Date	Min.
Hail Brother	Mar. 22	19
Moonlight and Melody	Oct. 11†	21
Rhythm of Paree	Sept. 27†	21

SONG AND COMEDY HITS

Title	Rel. Date	Min.
College Capers	Sept. 27†	12
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Way Out West	Oct. 25†	11

SONG HIT STORIES

Title	Rel. Date	Min.
Fireman's Day Off	Apr. 12	10
Life of the Party, The	Apr. 20	9
Old Camp Ground, The	Mar. 15	9
Song Plugger	Jan. 10	9

SPECIAL

Title	Rel. Date	Min.
Wings Over Mt. Everest	July 19†	22

STAR PERSONALITY COMEDIES

Title	Rel. Date	Min.
Amateur Husband, The	Aug. 18†	18
A Nose for News	Apr. 5	17
E-Flat Man	Aug. 9†	21
Friendly Spirits	May 31	20
Hayseed Romance	Mar. 15	20
Ladies Love Hats	Nov. 1†	20
Light Fantastic, The	June 28	18
Object Not Matrimony	Mar. 1	18
One Run Elmer	Feb. 22	19
Only the Brave	Apr. 19	17
Penny Wise	Sept. 6†	18
Tars and Stripes	May 3	20
Timid Young Man, The	Oct. 25†	20

PAUL TERRY-TOONS

Title	Rel. Date	Min.
Aladdin's Lamp	Nov. 15†	6
Amateur Night	July 5	6
Bird Land	Aug. 23†	0
Bull Fight, The	Feb. 8	6
Chain Letters	July 28	6
Circus Days	Sept. 6†	6
Fireman Save My Child	Feb. 22	0
Five Puplets	Apr. 19	6
Flying Oil	Apr. 5	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept. 20†	6
June Bride, A	Nov. 1†	0
King Looney XIV	June 7	6
Moans and Groans	June 28	0
Modern Red Riding Hood, A	May 17	6
Moth and the Spider, The	Mar. 8	6
Old Dog Tray	Mar. 21	0
Opera Night	May 31	0
Peg Leg Pete, the Pirate	May 3	0
Southern Horse - pitality	Nov. 29†	6
What a Night	Jan. 25	0

TREASURE CHEST

Title	Rel. Date	Min.
Chums	Mar. 1	6
Clever Critters	Sept. 20†	0
Dog Days	July 12	9
Gangsters of the Deep	Nov. 1†	8
Hold That Line	Oct. 11†	7
Personality and the Pen	May 10	10
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 6†	1 rl.
Taming the Wild	Apr. 26	10

TUXEDO COMEDIES

Title	Rel. Date	Min.
Dame Shy	Aug. 2†	16
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	2 rls.
Ye Old Saw Mill	Aug. 30†	17

YOUNG ROMANCE

Title	Rel. Date	Min.
All for One	June 21	19
Love in a Hurry	May 17	18
Moon Over Manhattan	Feb. 15	17
Way Up Thar	Nov. 8†	2 rls.

(THE RELEASE CHART--CONT'D)

FIRST DIVISION

MARCH OF TIME

Title	Rel. Date	Min.
No. 2	Mar. 8	
No. 3	Apr. 19	
No. 4	May 31	

MUSICAL MOODS
(Technicolor)

Title	Rel. Date	Min.
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4	8
Mediterranean Songs	Nov. 1†	7
Barcarelle		8

NEWSLAUGHS

Title	Rel. Date	Min.
No. 1	Nov. 20†	1 rl.

6 THRILLING JOURNEYS

Title	Rel. Date	Min.
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks		8
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		

FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Armies of the World		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Crossroads of the World		9
Geneva-by-the-Lake		10

MGM

CHARLEY CHASE

Title	Rel. Date	Min.
Four Star Boarder	Apr. 27	20
Infernal Triangle	Aug. 17†	20
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	
Okay Toots	Feb. 2	18
Poker at Eight	Mar. 9	21
Southern Exposure	Apr. 6	21

CHIC SALE SPECIAL

Title	Rel. Date	Min.
Perfect Tribute, The	Aug. 15†	19

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 2—Alibi Racket	Sept. 14†	18
No. 3—Desert Death	Oct. 19†	21

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Beautiful Banff and Lake Louise	Oct. 5†	8
Colorful Gautemala	Feb. 23	9
Historic Mexico City	Sept. 7†	9
Honolulu, Paradise of the Pacific		
Los Angeles, Wonder City of the West	Mar. 18	9
Rainbow Canyon	Feb. 2	8

HAPPY HARMONIES
(Harman-Ising)

Title	Rel. Date	Min.
7—When the Cat's Away	Feb. 16	9
8—The Lost Chick	Mar. 9	9
9—Calico Dragon	Mar. 30	8
10—Good Little Monkeys	Apr. 13	9
11—Chinese Nightingale	Apr. 27	10
12—Poor Little Me	May 11	11
13—Barnyard Babies	May 25	
14—The Old Plantation	Sept. 21†	11

LAUREL & HARDY

Title	Rel. Date	Min.
Fixer-Uppers	Feb. 9	21
Thicker Than Water	Mar. 16†	21

M-G-M MINIATURES

Title	Rel. Date	Min.
Great American Pie Company	Nov. 9†	11
How to Sleep	Sept. 14†	
Trained Hoofs	Oct. 12†	

M-G-M SPORTS PARADE

Title	Rel. Date	Min.
Basketball Technique	Aug. 31†	8
Football Teamwork	Sept. 8†	8
Gymnastics	Oct. 26†	9
Water Sports	Oct. 26†	8

MUSICAL REVUES

Title	Rel. Date	Min.
Memories and Melodies	Feb. 16	16

ODDITIES

Title	Rel. Date	Min.
Chain Letter Dimes	Apr. 20	7
Donkey Baseball	Mar. 2	9
Fightin' Fish	Apr. 8	9
Little People, The	May 4	9
Pitcairn Island Today	July 6	10
Prince, King of Dogs	July 6	9
Sporting Nuts	Mar. 23	9
Starlit Days at Lido	Sept. 28†	20
Two Hearts in Wax Time	Mar. 23†	15
Windy	Feb. 9	9

OUR GANG

Title	Rel. Date	Min.
Beginner's Luck	Feb. 23	20
Follies of 1936	Nov. 30†	18
Little Papa	Sept. 21†	20
Little Sinner	Oct. 26†	18
Teacher's Beau	Apr. 27	20
Sprucin' Up	June 1	17

SPECIAL

Title	Rel. Date	Min.
Lucky Beginners	Aug. 3†	20

TODD-KELLY

Title	Rel. Date	Min.
Hot Money	Nov. 16†	18
Misses Stooge, The	Apr. 20	19
Sing, Sister, Sing!	Mar. 2	21
Slightly Static	Sept. 7†	19
Tin Man, The	Mar. 30	15
Top Flat	Dec. 21†	20
Twin Triplets	Oct. 12†	

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Betty Boop and Grampy	Aug. 16†	7
Betty Boop and the Little King	Jan. 24,'36†	1 rl.
Henry, the Funniest Living American	Nov. 22†	1 rl.
Judge For a Day	Sept. 20†	8
Language All My Own, A	July 19	7
Little Nobody	Dec. 27†	1 rl.
Little Soap and Water, A	June 21	7
Making Stars	Oct. 18†	1 rl.
No! No! A Thousand Times No!	May 24	7
Stop That Noise	Mar. 15	7
Swat the Fly	Apr. 19	7
Taking the Blame	Feb. 15	7

COLOR CLASSICS

Title	Rel. Date	Min.
Dancing on the Moon	July 12	7
Kids in the Shoe, The	May 10	7
Musical Memories	Nov. 8†	1 rl.
Somewhere in Dreamland	Jan. 10,'36†	1 rl.
Song of the Birds	Mar. 1	7
Time For Love	Sept. 6†	7

HEADLINERS

Title	Rel. Date	Min.
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27†	
Cab Calloway's Jitterbug Party	May 24	8
Cavalcade of Music, The	Oct. 4†	1 rl.
Excuse My Gloves Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Feminine Rhythm Ina Ray Hutton and Her Melodears	Feb. 8	10
Follow the Leader Isham Jones and His Orchestra	July 26	10
Hark Ye, Hark Ben Bernie-Grace Barry	Mar. 22	10
Is My Face Black Molasses 'n' January	May 3	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2†	11
Melody Magic Johnny Green and His Orchestra	Apr. 12	10
Million Dollar Notes Red Nichols and His World Famous Pennies	Feb. 8	11
Musical Cocktail Anson Weeks and His Orchestra	July 5	10
Parade of the Maestros	Nov. 15†	1 rl.
Radio Rhapsody Johnny Green and Orch.	Dec. 6†	1 rl.
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 23†	9
Song Writers of the Gay Nineties Pat Rooney	Mar. 1	10
Symphony in Black Duke Ellington and His Orchestra	Sept. 13†	10

PARAMOUNT PICTORIAL NEW SERIES

Title	Rel. Date	Min.
No. 7—Queen of the Waters—Billy Blue Gum—Mericano	Feb. 1	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist	Mar. 1	10
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29	10
No. 10—Metropolis Afloat—Lilies (Technicolor)—Lew Pollack	Apr. 26	10
No. 11—Main Street Afloat—Songmakers of a Nation (Joseph E. Howard)	May 24	10
No. 12—Fashions Afloat — Clubs to You — Herman Hupfeld	June 21	10
No. 13—Willard Robison — Gadgets for Madame — Steel Thunderbolts	July 19	11
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor)—Flame Fighters	Aug. 16†	11
No. 2—Making Money — Deep Sea Delicacies—Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10
No. 3—	Oct. 11†	1 rl.
No. 4—	Nov. 8†	1 rl.
No. 5—	Dec. 6†	1 rl.
No. 6—	Jan. 3,'36†	1 rl.
No. 7—	Jan. 31,'36†	1 rl.

PARAMOUNT VARIETIES

Title	Rel. Date	Min.
No. 7—	Feb. 1	10
No. 8—	Mar. 1	
No. 9—	Mar. 29	
Broadway Highlights No. 1	May 17	10
Broadway Highlights No. 2	June 28	10
Broadway Highlights No. 3	Aug. 9†	10
Broadway Highlights No. 4	Sept. 27†	1 rl.
Broadway Highlights No. 5	Nov. 29†	1 rl.
Countryside Melodies	Dec. 13†	1 rl.
Famous People at Play	June 14	1 rl.
Hollywood Extra Girl	Aug. 23†	11
Jungle Antics	Feb. 22	10
Lucky Stars	Dec. 27†	1 rl.
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27†	10
Movie Milestones	July 26	10
Nature Speaks	July 12	
No Motor to Guide Him	June 7	
Popular Science (color)	May 31	10
Screen Souvenirs No. 3	Feb. 8	10
Screen Souvenirs No. 4	Apr. 19	10
Shorty Goes South	Sept. 13†	10
Shorty on the Farm	Apr. 5	9
Spring Night	Nov. 1†	1 rl.
Strings and Strains	Mar. 22	10
Superstition of the Rabbit's Foot	Mar. 8	9

POPEYE THE SAILOR

Title	Rel. Date	Min.
Adventures of Popeye, The	Oct. 25†	7
Be Kind to "Aminals"	Feb. 22	7
Beware of Barnacle Bill	Jan. 5	7
Choose Your "Weppins"	May 31	7
Clean Shaven Man, A	Jan. 24,'36†	1 rl.
Dizzy Divers	July 26	7
For Better or Worser	June 28	7
Hyp-Nut-Tist, The	Apr. 26	7
King of the Mardi Gras	Sept. 27†	1 rl.
Pleased to Me Cha!	Mar. 22	7
Spinach Overture, The	Dec. 6†	1 rl.
You Gotta Be a Football Hero	Aug. 30†	7
Vim Vigor and Vitaliky	Dec. 27†	1 rl.

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(Cinecolor)

Title	Rel. Date	Min.
No. 1	Sept. 20†	9
No. 2	Nov. 29†	1 rl.
No. 3	Jan. 31,'36†	1 rl.

SCREEN SONG

Title	Rel. Date	Min.
It's Easy to Remember Richard Himber and Orch.	Nov. 29†	1 rl.
I Wished on the Moon Abe Lyman and Orchestra	Sept. 20†	8

GRANTLAND RICE SPORTLIGHTS
(NEW SERIES)

Title	Rel. Date	Min.
No. 8—Feline Athletes	Feb. 22	10
No. 9—Sporting Sounds	Mar. 22	10
No. 10—Never Control	Apr. 19	10
No. 11—Animal Intelligence	May 17	10
No. 12—Top Form	June 7	10
No. 13—Hollywood Hobbies	July 5	10
No. 14—Jungle Waters	Aug. 2†	10
No. 15—Making Manhandlers	Aug. 30†	10
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Jumping Jacks.	Oct. 25†	1 rl.
No. 18—Sport on the Range	Nov. 22†	1 rl.
No. 19—Sporting Network	Dec. 20†	1 rl.

RKO RADIO

BLONDE and RED HEAD SERIES

Title	Rel. Date	Min.
Hunger Pains	Feb. 22	17½
Pickled Peppers	June 7	19½
Wig Wag	Apr. 12	19½

CHICK CHANDLER COMEDIES

Title	Rel. Date	Min.
Horse Heir	Feb. 1	19½
Raised and Called	Mar. 22	20

CLARK & McCULLOUGH SERIES

Title	Rel. Date	Min.
Alibi Bye Bye	June 14	21½
Flying Down to Zero	Apr. 19	19
In a Pig's Eye	Dec. 28,'34	20½

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 10	Feb. 1	5
No. 11	Feb. 15	5
No. 12	Mar. 1	5
No. 13	Mar. 15	5
No. 14	Mar. 29	5
No. 15	Apr. 12	5
No. 16	Apr. 26	4
No. 17	May 10	4½
No. 18	May 24	5
No. 19	June 7	5
No. 20	June 20	5

EASY ACES

Title	Rel. Date	Min.
Capital Idea, A	Oct. 4†	10
Jolly Old Landon	Aug. 30	9½
Little New New York	June 14	10
Pharaohland	Feb. 22	9
Six Day Grind	July 26	10½
Topnotchers	Apr. 19	11
Tricks of the Trade	Sept. 8†	10
Unusualities	Aug. 9†	8½

FOUR STAR COMEDIES

Title	Rel. Date	Min.
Hit and Rum	Apr. 26	19
Salesmanship Ahoy	July 19	18½

HEADLINER SERIES

Title	Rel. Date	Min.
No. 4—Sim Phoney Concert	Mar. 15	21
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life†	Sept. 13	21
No. 2—Tuned Out†	Nov. 15	

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Edgar Hamlet	July 5	20½
Happy the Married	Nov. 1	18
In Love at 40	Aug. 30†	19
Sock Me to Sleep	May 17	20
South Seasickness	Mar. 29	20½

MAJOR BOWES AMATEUR THEATRE OF THE AIR

Title	Rel. Date	Min.
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Oct. 4†	20
No. 4	Oct. 18†	

MARCH OF TIME

Title	Rel. Date	Min.
No. 5	Aug. 16†	20
No. 6	Sept. 20†	21
No. 7		20

MUSICALS

Title	Rel. Date	Min.
Night at the Biltmore Bowl, A	June 21	17½
Spirit of 1976	Feb. 15	21½

MUSICOMEDIES SERIES
(Ruth Etting)

Title	Rel. Date	Min.
Old Spanish Onion, An	Mar. 1	20
Ticket or Leave It	May 26	21

PATHE NEWS

Released twice a week

PATHE REVIEWS (1933-1934)

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Newly Reweds	Aug. 2†	19
Where There's a Will	Oct. 4†	18

(THE RELEASE CHART--CONT'D)

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Bird Scouts	Sept. 20†	7
Hunting Season	Aug. 9	7
Japanese Lantern	Mar. 8	8
Merry Kittens, The	May 31	7
Parrotville Post Office	June 28	7½
Picnic Panic	May 3	9
Putting on the Dog	July 19	7½
Rag Dog	July 19	7½
Spinning Mice	Apr. 5	8
Sunshine Makers, The	Jan. 11	8

SMART SET

Title	Rel. Date	Min.
Quiet Fourth, A	Aug. 9†	15
Returned Engagement, A	Oct. 11†	21

SPECIALS

Title	Rel. Date	Min.
Going on Two	Sept. 17	17
Trip Thru Fijiland, A	May 10	14½

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Bugles from Blue Grass	Oct. 11†	10½
Inside the Ropes	Aug. 16†	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 18†	9

SUPERBA COMEDIES

Title	Rel. Date	Min.
Counselitis	Nov. 22†	
Home Work	Sept. 20†	19

VAGABOND ADVENTURE SERIES

Title	Rel. Date	Min.
Fakeers of the East	Dec. 7,'34	18½
Jamaica	May 17	9½
Quebec	Aug. 2	9½
Roumania	June 28	11
Saar, The	Mar. 22	11

WORLD ON PARADE

Title	Rel. Date	Min.
Land of the Eagle	Aug. 23†	11
Spain's Romantic Isle, Majorca	Oct. 18†	10½

STATE RIGHTS

AL BONDY
(General Electric)

Title	Min.
Exursions in Science No. 1	8

CARTOON EXHIBITOR

Title	Min.
Of All Things	4

METROPOLIS-TAPERNOUX

Title	Min.
Bolero	14

PAT GARYN

Title	Min.
O'Mahoney-George Bout	17

PHIL BROWN

Title	Min.
Norwegian Sketches	10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
12. Mickey's Band Concert (Color)	Feb. 23†	
13. Mickey's Service Station	Mar. 15	9
14. Mickey's Kangaroo	Apr. 20	9
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17. Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	8

SILLY SYMPHONIES

Title	Rel. Date	Min.
10. The Golden Touch	Mar. 21	8
11. Robber Kitten	Apr. 18	9
12. Cookie Carnival, The	May 23†	8
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½

UNIVERSAL

CARTUNE CLASSICS

Title	Rel. Date	Min.
No. 3—Candyland	Apr. 22	1 rl.
No. 4—Springtime Serenade	May 27	1 rl.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	8

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 6	Jan. 14	9
No. 7	Feb. 18	9
No. 8	Mar. 25	11
No. 9	May 27	10
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	1 rl.
No. 15	Dec. 9†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Desert Harmonies (No. 12-A)	Apr. 10	10
Great Idea, A (No. 1-B)	Aug. 28	2 rls.
Harlem Bound (No. 4)	Nov. 6†	2 rls.
Here's the Gang (No. 13-A)	May 8	20
Meet the Professor (No. 10-A)	Feb. 13	19
On Your Radio Dial (No. 3)	Oct. 23†	19
Speedy Justice (No. 2-B)	Sept. 25†	2 rls.
Telephone Blues (No. 11-A)	Mar. 13	19

OSWALD CARTOONS

Title	Rel. Date	Min.
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	8
Bronco Buster	Aug. 5	7
Do a Good Deed	Mar. 25	7
Elmer the Great Dane	Apr. 29	1 rl.
Hill Billy	Feb. 1	9
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Towne Hall Follies	June 3	8
Two Little Lambs	Mar. 11	8½

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 7—Novelty	Mar. 4	8
No. 8—Novelty	Apr. 1	10
No. 9—Novelty	Apr. 22	10
No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	1 rl.
No. 15—Novelty	Dec. 2†	

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best Sterling Holloway	Feb. 20	2 rls.
His Last Fling (Van Ronkel No. 6)	July 31	20
My Girl Sally Sterling Holloway (Von Ronkel No. 4)	June 5	19
Old Age Pension Henry Armetta Tom Patricola	Mar. 27	20
Would You Be Willing? (Von Ronkel No. 3)	May 22	2 rls.

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Camera Thrills	Sept. 30	2 rls.

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Opera House Louis Prima and orch.	Nov. 16†	1 rl.

BIG V. COMEDIES

Title	Rel. Date	Min.
Get Rich Quick Allen Jenkins	Apr. 20	20
His First Flame Shemp Howard- Daphne Pollard	Mar. 9	19
Old Grey Mayor, The Bob Hope	Apr. 6	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4	2 rls.
Pretty Polly Polly Moran	June 1	19
Serves You Right Shemp Howard	June 15	20
Husband's Holiday Hobart Cavanaugh	July 6	17
High, Wide and Hansom Herb Williams	July 20	2 rls.
Watch the Birdie Bob Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.
Double Exposure Bob Hope	Nov. 23†	2 rls.

BROADWAY BREVITIES

Title	Rel. Date	Min.
Gypsy Sweetheart Winifred Shaw- Phil Regan (Technicolor)	Mar. 30	20
Cherchez La Femme Jeanne Aubert	Feb. 2	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 23	20
Mr. & Mrs. Melody Ilomay Bailey-Lee Sims	Mar. 16	20
Shoestring Follies Eddie Peabody	Feb. 18	21
Singing Silhouettes, The Olga Baclanova	Mar. 30	20
Castle of Dreams, The Morton Downey	Apr. 6	20
Cure It with Music Fifi D'Orsay	Apr. 13	2 rls.
In This Corner Roscoe Ates	Apr. 27	2 rls.
Main Street Follies Hal LeRoy	May 11	20
Love Department, The Bernice Claire	May 18	20
$50 Bill Eleanor Whitney- 12 Aristocrats	May 25	20
Better Than Gold Fifi D'Orsay	June 8	20
Springtime in Holland Dorothy Dare- Felix Knight (Technicolor)	June 22	20
Film Follies, The Ray Perkins	June 29	22
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21
Lady in Black, The Countess Olga Albani	Aug. 17	20
Dublin in Brass Morton Downey	Sept. 7†	20
Oh Evaline Hal LeRoy- Eleanor Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren- Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 19†	18
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	2 rls.
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	2 rls.

LOONEY TUNES

Title	Rel. Date	Min.
No. 5—Buddy's Pony Express	Mar. 9	1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, the Gee Man	Aug. 24	7
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7

MELODY MASTERS

Title	Rel. Date	Min.
Charlie Davis and Band	Feb. 18	10
Rimac's Rhumba Orchestra	Apr. 13	10
Barney Rapp and His New Englanders	Mar. 18	10
Freddy Martin and His Orchestra	May 11	10
Dave Apollon and His Band	June 8	10
Borrah Minnevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 6—Along Flirtation Walk	Apr. 6	7
No. 7—My Green Fedora	May 4	1 rl.
No. 8—Into Your Dance	June 8	1 rl.
No. 9—Country Mouse, The	July 13	7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Follies		10
No. 14—Flowers for Madame		7

SEE AMERICA FIRST
E. N. NEWMAN

Title	Rel. Date	Min.
No. 6—Dixieland	Feb. 9	10
No. 7—Blue and the Gray, The	Mar. 2	10
No. 8—The Mormon Trail	Mar. 23	10
No. 9—Westward Bound	Apr. 13	10
No. 10—Remember the Maine	May 4	10
No. 11—The Yanks Are Coming	June 1	10
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playgrounds James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11

PEPPER POT

Title	Rel. Date	Min.
A Trip Thru a Hollywood Studio	Feb. 2	9
We Do Our Part Radio Reel No. 3	Feb. 9	1 rl.
Vaudeville Reel No. 3	Feb. 16	1 rl.
Guess Stars Radio Ramblers	Mar. 2	10
Billy Hill	Mar. 16	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30	11
Some Bridge Work Easy Aces	Apr. 13	10
Vaudeville Reel No. 4	Apr. 27	1 rl.
Kings of the Turf	May 11	9
Two Boobs in a Balloon Edgar Bergen	May 25	9
Moving Melodies J. Fred Coots-Lillian Shade	June 8	10
All Colored Vaudeville Adelaide Hall	June 22	10
Rah, Rah, Radio Ralph Kirbery	July 8	10
What's the Idea? Lew Pollack	Aug. 17	11
Nutville Radio Ramblers	Sept. 7†	10
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seein' Stars Easy Aces	Nov. 30†	10

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN

Title	Rel. Date	Min.
New Adventures of Tarzan, The Herman Brix	June 10	2 rls. (each)

MASCOT

Title	Rel. Date	Min.
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27†	2 rls. (each)
Fighting Marines Grant Withers- George Lewis	Nov. 23†	
Miracle Rider Tom Mix	May 18†	(1st episode, 5 rls, followed by 14 two-reel episodes)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3,'34	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23†	2 rls. (each)

UNIVERSAL

Title	Rel. Date	Min.
Adventures of Frank Merriwell Don Briggs-Jean Rogers		
Call of the Savage Noah Beery, Jr.	Apr. 15	20 (each)
Roaring West Buck Jones (15 episodes)	July 8	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams- Jean Rogers	Oct. 21†	20 (each)

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Read my story on pages 39 to 42.

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

DISTRIBUTORS WIN ACQUITTAL IN TRUST TRIAL AT ST. LOUIS

Defense Follows Victory over Government Prosecution with Suit to Disqualify Judge from Hearing Equity Case

LOCAL MANAGEMENT PAYS, RAMSAYE IS TOLD

In Two Sections — Section One

VOL. 121, NO. 7 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* NOV. 16, 1935

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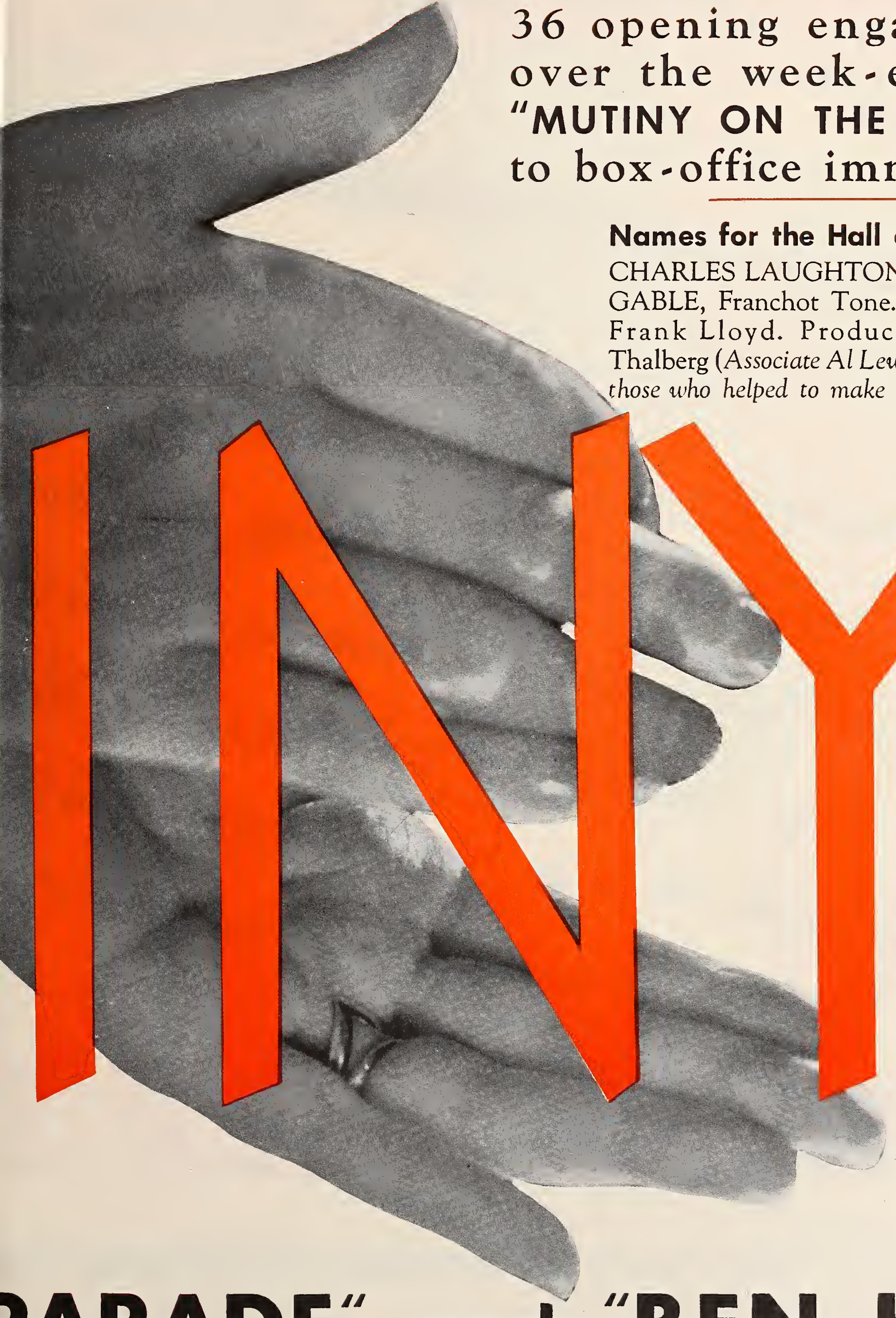

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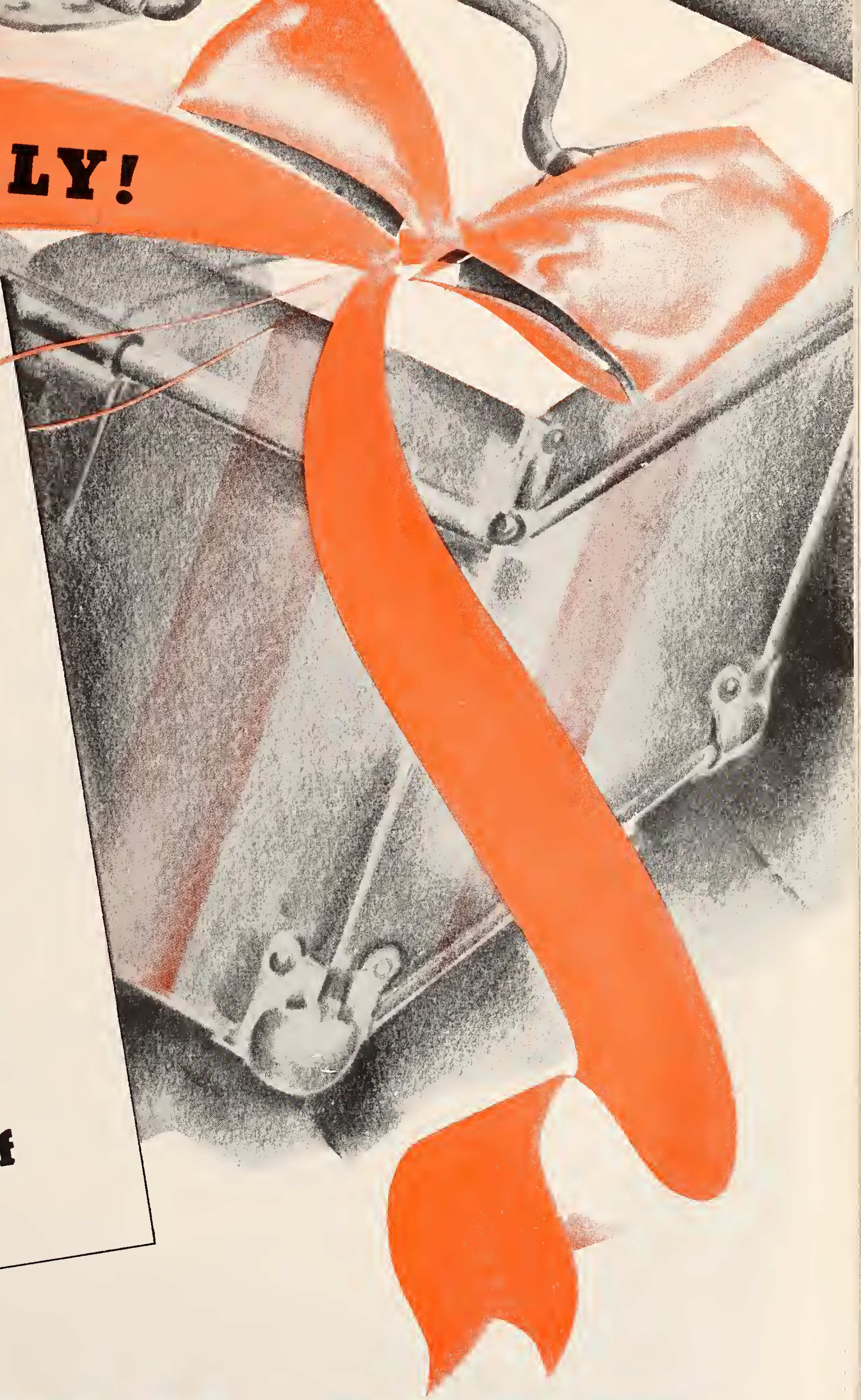

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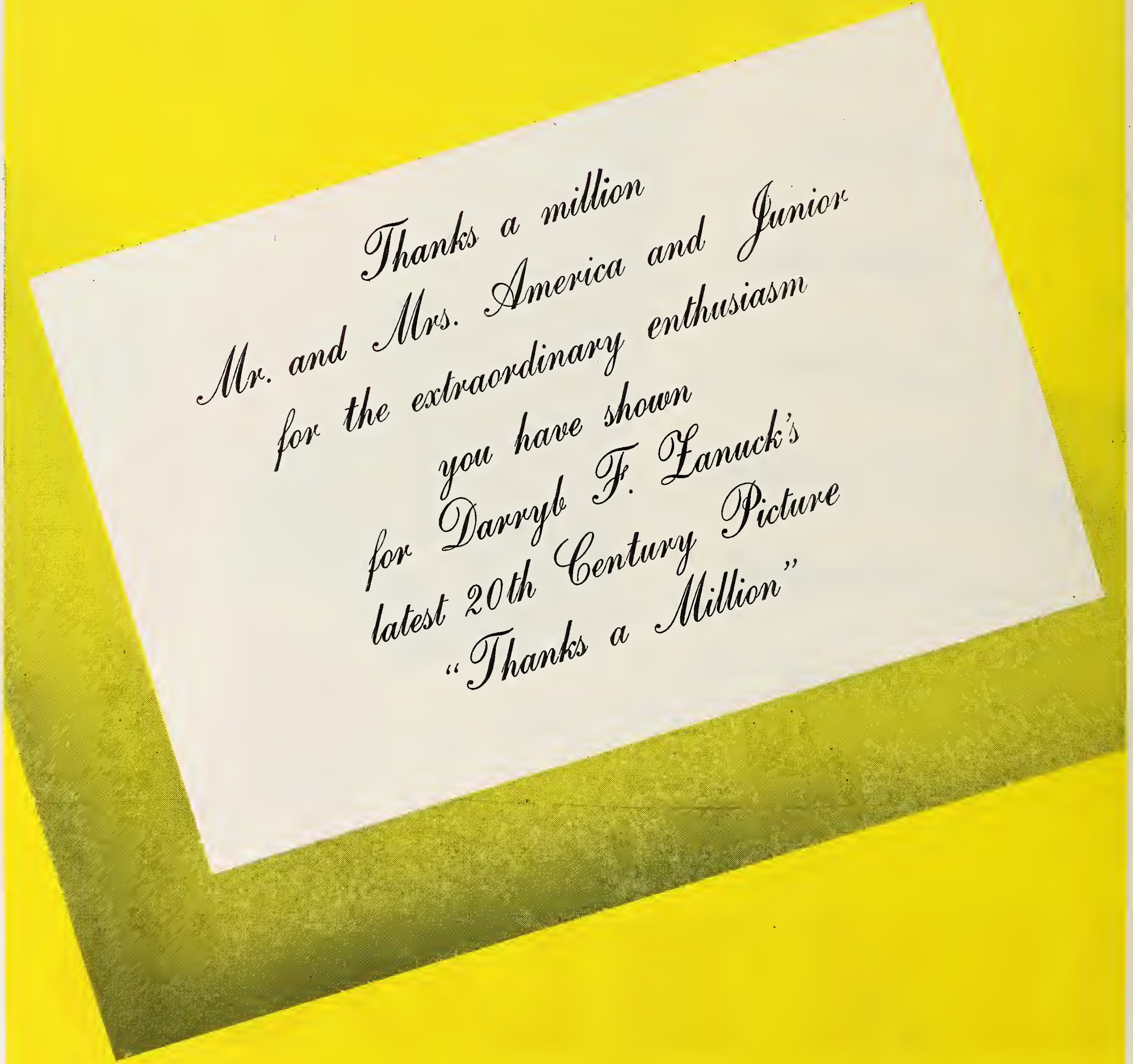

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NOV 25 1935

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MOTION PICTURE HERALD

Vol. 121, No. 7

November 16, 1935

WHOSE SCREEN?

A CONSIDERABLE and unnecessary pother is being raised again these days because from time to time controversy laden material in news and topical reels fetches up against local attitudes and gets edited off the screen. Perhaps it needs to be stated once more that the producer of the reel is not its publisher. The publishing is done by the exhibitor and it is his screen and his responsibility in the eyes of his community.

The customer who buys a magazine at the cigar counter of the local drugstore and finds therein something that displeases him may write to the editor, but he does not bleat to the druggist. However, when he goes to the theatre and gets displeased he files his complaint with and against the manager in the lobby.

Magazine editors sometimes find it profitable, for the sake of impression on a selected audience, to dare the displeasure of many potential customers, but the printed page serves its audiences in units of one reader at a time, whereas the motion picture must serve them by hundreds or thousands at each "reading." Editing is in consequence a very different job, just as difficult, but not so exciting, not so self-satisfying to the editor.

△ △ △

"GOOD INTENT"

GRAVE importance attaches to the set of conditions which have given Mr. Ed Kuykendall, as president of the Motion Picture Theatre Owners of America, occasion to bulletin his alarm at what he sees as the increasing invitation to government regulation implied by exhibitor complaints piling up in Washington.

Mr. Kuykendall sees all the progress in the development of distributor-exhibitor relations of the last twenty years "wiped out." The wiping out, one presumes, applies to the passing of the Blue Eagle and the NRA Code, with its administrators and boards.

According to the memory of an eye witness to many of the gyrations of the Eagle, those activities were rather definitely in the nature of "government regulation", too. It was a structure of regulation so ill-considered as to be swept away by a gust of chicken feathers in a court decision on the poultry trade.

Whatever gains in improved trade affairs were made in the Code period and under it, and there were some, of course, will be seen in retrospect rather more accurately as decisions in specific cases and causes rather than the establishment of broad principles of practice. Rather early in the days of code wrangling, when the working documents had piled up into something like 20,000 words of tentative code, it was Mr. R. H. Cochrane of Universal who punctured the atmosphere with a suggestion that the whole of it might well be boiled down to "I'll play fair."

It was often enough privately admitted by code authorities that its operation was always about as good as the intent of the men who sought to use and apply it, but no better.

It remains today just as practical as ever for the industry to bring good intent to bear.

Although it is never phrased that way, the fact is that the menaces of government regulation and new legislation are just another flowering of an old thistle—censorship, only this happens to be a business censorship issue.

Recently enough to be fresh in the memory of all parties at interest, the industry found within itself forces adequate to deal with the most acute manifestation of censorship perils with reference to the content of motion pictures with which it ever has been confronted. The internal methods applied and the problems involved were and are no less complex and difficult than the trade problems calling for attention. In very truth it would seem that the lines of demarcation between the fair and the unfair, the constructive and the destructive in the field of the business of the motion picture are a shade more obvious than in the art of the motion picture.

The problems of decency on the screen have been met by the self-enforcement of good intent. The problems on the ledger can be met as readily.

△ △ △

THE OUTLANDERS

A PANORAMIC sweep across the land brings to the observer a conviction that pride of name may not be the best policy for imposing circuit theatres. A large number of important theatres dotted across the map are proclaiming themselves to be alien institutions in communities which are highly hometown minded. That is no help to the manager who, to attain the highest success must make himself and his theatre a part of the community. This is written in Hutchinson out in Kansas, where flaming lights proclaim an ornate theatre to the townfolk, the farmers and the oil drillers, under the name of Fox. Whatever Fox means to them it is something or somebody very far away. Distribution policies, exhibition policies, booking deals, all these as they operated to affect house programs, are far indeed from recognizing or tending to create trademark values for the screen. The casual minded consumer is not, and has no opportunity to get, brand conscious about the movies.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

Acquitted

The 13 individual and corporate distributors accused in the Government's criminal action in United States district court at St. Louis Monday were acquitted of the charge of conspiracy to violate the anti-trust laws. After a six weeks' trial the jury reached its verdict of not guilty in half an hour of deliberation.

Now comes the suit in equity. The defendants' first move was to petition for disqualification of Judge Moore from hearing the case. The defense counsel said the court was biased. The story is on page 13.

Too "Arty"?

Hollywood, in the midst of extending its production activities even deeper into the making of "high type" motion pictures, culturally and otherwise, has been taken back no little by the assertion of Edward L. Kuykendall that features now are "too arty, too costumy and too morbid."

Mr. Kuykendall's opinion as an independent theatre owner from Mississippi is one thing, but his position as president of the Motion Picture Theatre Owners of America gives another color to his remarks.

Maturity, he observed, has little place on the screen.

And so, what with the general impression that the new standard of films has helped the box office, Mr. Kuykendall appears to have presented a subject for considerable controversy. The story appears on page 16.

Sleeves Rolled Up

There was evidence this week that minority bondholders of General Theatres Equipment have only just started their fight in the courts to force a review of the bankruptcy proceedings of Fox Midland and Fox Rocky Mountain theatre circuits, involving some 130-odd properties.

They had sought to impose a lien on the circuits in their favor, were defeated by a Kansas City federal court decision, and now will appeal. See page 28.

Taxes and Treaties

Distributors and exhibitors alike in Spain are in quite a dilemma over the heavy sales tax which is taking for the Government 7½ per cent of their grosses.

Bound up with the tax problem is the subject of treaties. While hoping that if and when a new commercial treaty is ratified the import duties affecting the motion picture business will be at least reduced, film leaders are wondering whether that would mean an expansion and increase of the sales tax on gross sales. The story is on page 47.

Credits

Detailed screen authorship records for a total of 301 feature pictures completed during the year ending October 1 have been reported by the major producing studios cooperating with the Writers Code of Practice of the Academy of Motion Picture Arts and Sciences.

These records showed that altogether only 519 writers did work of enough importance to be recorded on the entire three hundred pictures. These included screen play authorship, minor contributions to treatment, dialogue and special sequences, and authorship of screen originals. In addition to listing screen credits, the work of other writers making "valuable contributions" to the script also is recognized by the Academy, and official records of such work are published in a bi-monthly bulletin distributed throughout the industry for the information of production executives and directors.

* * *

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Up to Insurers

Amkino, distributing agency in this country for Soviet films, is leaving it up to its insurance company to recover the print of "Chapayev," which the company charges was stolen from the Cameo theatre in Kenosha, Wis., last week.

The print disappeared during an argument between a representative of the local Communist group sponsoring the showing and a delegation from the American Legion, Parent-Teacher group and other organizations, over a requested screening prior to the two-day run. The Communist group later demanded warrants be issued for the arrest of several persons, claiming assault. When confronted by those they accused, however, they were "unable to identify" them.

The Amkino office in New York said on Wednesday that two reels of the print had been returned and that its insurance company would initiate efforts to recover the remainder.

The print of "The Youth of Maxim," which was reported confiscated by the Detroit police censor after he revoked a permit issued to the Cinema Guild, has been returned, Amkino reported.

Bishops Meet

Roman Catholic bishops and other church dignitaries were meeting in Washington this week for their annual conference on church affairs. It is probable a report will be received from the Legion of Decency, although no agenda was made public.

The conference was being held behind closed doors but it is expected a statement will be issued at its close outlining some of the more important discussions.

Stage Prices

The promise of lower-priced seats in New York's legitimate theatres as a result of the projected building code was held last week at a meeting of producers, architects, designers and representatives of acting groups. Bernard S. Deutsch, president of the Board of Aldermen, pledged his support to the movement for the new regulations and pointed out that the present rules governing theatre construction were "antiquated."

Under the new code the construction of theatres with stores and space for offices above the auditorium would be permitted and this, it was pointed out, will bring new revenues to the theatre owner, with the result that a theatrical production will not have to meet the entire burden of rents, taxes and similar expenses.

NEWS SUMMARY COVERING THE SCREEN WORLD

Cowdin's Plans

Explaining his position in Universal Pictures, to which he has loaned $750,000, on an option to buy at $5,500,000, J. Cheever Cowdin declares that until the 90-day option expires, or action is taken before that date, he will not extend his motion picture financing activities any further.

It is not his policy to participate directly in management, he said, adding that no sweeping executive changes are contemplated. See page 27.

Studio Payrolls

The aggregate payroll of the motion picture industry in Hollywood for this year will amount to approximately $100,000,000, according to the Ross Federal Research Corporation, affiliate of the Ross Federal Service. This figure is an increase of approximately 53.8 per cent over last year's salaries. The data was compiled in connection with the periodical Ross survey of business conditions in California.

Increased production, the more elaborate nature of a large number of pictures and the consequent employment of more players, extras and technical help are the chief reasons for the payroll increase.

Standard Contract

After considerable money expenditure and several months of drafting, a standard contract between distributor and exhibitor is in operation in New Zealand. Analysis is made by Cliff Holt, Sydney correspondent of the *Herald*, on page 39.

A sizeable segment of the New Zealand trade is skeptical of success of the plan, writes Mr. Holt, though he points out that revision of the document, which is being applied on a twelve months experimental trial, may be had at the end of that period on application by either association or at any time before that on joint request.

Radio Curb

A plan for the complete revamping of the country's present system of radio broadcasting is being studied by the Federal Communication Commission, it has been disclosed in Washington in connection with a move designed to eliminate duplication of chain-station programs.

The board adopted a motion by Commissioner Stewart directing its broadcasting division to investigate and report on the desirability of special regulation of chain broadcasting, containing the inference that network broadcasting methods were frustrating allocation rulings made by its predecessors, the Federal Radio Commission.

Code Balloon

The stage is all set at Washington for a meeting on December 9th of leading industries to discuss with federal officials the advisability and possibility of rebuilding code machinery of one form or another.

The motion picture industry accepted the invitation to attend the conferences, which already are predicted to be headed for failure because of protests from industry against further interference with business by the Government. The viewpoints on industry and labor and of the Government are explained on page 26

Protest

Robert G. Closterman, German consul of Portland, Ore., has filed a protest against the Adolph Hitler sequence in the current release of "March of Time" now being shown at the Paramount theatre there. The management of the house, however, has declined to eliminate any scenes from the picture. In Ohio the state censors barred the sequence in its entirety.

Resign

In one of the biggest surprises Detroit theatre circles have had for some time Carl Buermele of Cooperative Theatres of Michigan, Inc., has revealed that the eight theatres controlled by Frank A. Westman and Louis Wisper had resigned from the booking combine at a meeting of the board of directors last week.

'GO-TO-THEATRE NIGHT' DECREED IN GERMANY

The mayor of Nordhausen, Germany, has made Thursday a legally enforced "go-to-the-theatre-night." He has issued an ordinance forbidding all other forms of amusement or public exhibitions Thursday evenings.

In his official appeal to citizens he states that even if they do not enjoy going to the municipal theatre they should buy season tickets anyway as "a sacrifice for the sake of the nation."

By Decree

The government of the Federal District (City of Rio de Janeiro and environs) shortly will issue a decree requiring that all motion picture theatres within a stipulated radius of the city's main business district install air conditioning equipment, according to a report to the Department of Commerce from assistant trade commissioner J. Winsor Ives at Rio de Janeiro. It is estimated that the decree will affect ten houses.

Air Studios

The new Hollywood studios of the National Broadcasting Company, equipped with the most advanced technical facilities to handle broadcasts, will be dedicated early next month, it has been announced by Richard G. Patterson, Jr., executive vice-president of NBC.

Merlin H. Aylesworth, president of the broadcasting company, and Mr. Patterson will be present at the dedication ceremonies.

"Hollywood is a great reservoir of talent for radio," Mr. Patterson said, "and we expect that many more programs of national interest will originate there now that we have the proper facilities."

'Home'

William Randolph Hearst has arrived in New York from California. He said he would remain in Manhattan "at least until after the holidays." His purpose he said in leaving the Pacific Coast was to avoid paying the California income tax.

"If I stay there for six consecutive months I am subject to the new 15 per cent California income tax, so I have returned to my home state of New York," said Mr. Hearst, who lists his permanent address at 137 Riverside Drive.

Reelected

Mrs. C. E. Gross was reelected state president of the Ohio Motion Picture Council at the organization's second annual convention held last week in Columbus.

Other officers named were: Mrs. W. J. MacLachlan, Cleveland, vice-president; Mrs. C. A. Wells, Youngstown, recording secretary; Mrs. H. D. VanKirk, Columbus, responding secretary; Mrs. W. C. Vogel, Cleveland, treasurer; Mrs. C. A. Rager, Grovesport, auditor.

This Week in Pictures

FROM LUNNON. Mark Ostrer, chairman of the board of GB Productions, and Michael Balcon, in charge of production, greeted on their arrival last week in New York by Arthur A. Lee, vice-president of GB, and A. P. Waxman, advertising counsel of the company.

STARTS COMEBACK. Five years ago Alice Weaver, starring on the stage on Broadway, was severely injured in an auto accident. After several operations, Miss Weaver is regaining her health and coming back in the show world under Metro-Goldwyn-Mayer contract.

HOMERUN. (Below) Paul Dominick, mascot of Charlie Grimm's pennant-winning Chicago Cubs, has been signed by Hal Roach to fill Joe Cobb's shoes as Our Gang's fat boy.

HEROINE. Marsha Hunt, photographer's model, has the title role in 20th Century-Fox's "Gentle Julia", starring Jane Withers.

WHATEVER IT IS, Jean Rogers (below), in Universal's serial, "The Adventures of Frank Merriwell", is supposed to be using this glorified kiddie car in scampering about the lot.

SELECTED. (Below) Eleanor Hunt, who played in the Marx's "Animal Crackers" on the stage, has a leading role in George Hirliman's Regal picture, "The Rest Cure", Reginald Denny opposite.

READING UP. (Below) With "Anthony Adverse" in work, Fredric March as Anthony, Olivia DeHavilland as Angela, and Mervyn Leroy, director, do some studying at the Warner Burbank studio.

ANTHONY ADVERSE

HONORED. Sydney S. Horen, Fox general manager at Barcelona, decorated Oficial de la Orden de la República. On the dais (left to right): Enrique Saenz, president, Associacio des Impresarios de Cataluna; W. Olivant; Mrs. Horen; Consul General C. I. Dawson; Mrs. Dawson; Mr. Horen; Felix Escalas; Jaumar Bolforullo; Jose Maria Bosch, and J. Dolphin.

SAILS. Princess Natalie Paley, after her first American screen role, in Radio's "Sylvia Scarlett", returns to Europe.

RETURNS. Margaret Sullavan, Universal star, has returned to Universal City to star in "Next Time We Love", adapted from Ursula Parrott's book, with James Stewart and Ray Milland in support. Miss Sullavan had been loaned to Paramount for "So Red the Rose".

AT HIS NEW DUTIES. David L. Loew is now at his work as executive vice-president of Hal Roach Studios, Inc., in Hollywood. He is seen here with the welcoming party. Left to right: Mr. Loew, Hal Roach, Mrs. Loew, Mrs. Ginsberg, wife of the general manager of the studio; Mrs. Morton Spring, Mr. Ginsberg.

SANDHOGS. GB Pictures screened its "Transatlantic Tunnel" in the new 38th Street Midtown Hudson Tunnel, on the New Jersey side. Surrounded by the underwater workers are C. E. Schwengeler, GB film editor; Norman Redwood, superintendent of the tunnel job; A. P. Waxman of GB; Col. C. S. Gleim, engineer.

MUTUAL GREETINGS. Mae West, Paramount star, took time out from the set, with stars and director, to greet a visiting party at the studio. She is seen here with Mrs. Reginald Vanderbilt (left) and Lady Furness. In the back row, left to right, are George Raft, director Raoul Walsh, and Eddie Kane.

THEIR OWN GRANDSTAND. From a high scaffolding this group views the filming of a pirate battle in First National's "Captain Blood". Joe E. Brown, at the left, has as his guests Dizzy Dean, St. Louis Cardinals' pitcher; Mr. and Mrs. R. A. Slack of St. Louis; Jack Rothrock, Cardinal fielder, and Mrs. Dean.

DISTRIBUTORS ACQUITTED OF CONSPIRACY CHARGE IN ST. LOUIS TRIAL

St. Louis Case Step by Step

JANUARY 6, 1935

Federal grand jury at St. Louis launched an investigation of complaints to the Department of Justice

JANUARY 11

Indictments charging criminal conspiracy to violate the Sherman anti-trust laws returned by the grand jury against Warner, Paramount, RKO, and corporate subsidiaries, and six leading executives.

MAY 17

Conference was held in Washington in the office of Homer S. Cummings, attorney general, in which an attempt was made to conciliate the St. Louis situation. Among those participating was Sol A. Rosenblatt, former NRA code division administrator.

SEPTEMBER 10

Judge George H. Moore in the United States district court, St. Louis, continued the equity injunction case to October 1.

SEPTEMBER 21

Judge Moore rejected defense motion for an additional bill of particulars, removing the final obstacle to an early trial. The Government abandoned its intention to name a special court.

SEPTEMBER 30

Trial got underway in United States district court in St. Louis, with Judge Moore presiding.

NOVEMBER 11

Case went to the jury. The verdict is not guilty.

NOVEMBER 12

Counsel for Paramount, acting for all defendants, filed an affidavit seeking to disqualify Judge Moore from hearing the equity proceedings.

Thirteen individual and corporate distributor defendants were acquitted of charges of conspiracy to violate the anti-trust laws, in a verdict of a federal grand jury in the United States district court in St. Louis on Monday. In the criminal action brought by the United States Government the defendants had been accused specifically of concertedly cutting off a product supply from three independent St. Louis theatres, the Ambassador, Missouri and New Grand Central. The trial had been under way more than six weeks. The jury took only half an hour to come to its verdict of not guilty.

The decision, awaited by the entire industry with widespread interest, was particularly important to exhibitors in a dozen cities who had regarded the verdict as a guidepost influencing similar anti-trust actions against large distributors in their territories.

Followed Indictments on Complaint Of Harry Arthur-Fanchon and Marco

The prosecution, instituted in the court of Judge George H. Moore by the Department of Justice on the complaint of the independent Harry Arthur-Fanchon and Marco theatre interests, followed criminal conspiracy indictments returned by the grand jury last January 11 involving these defendants:

Warner Bros. Pictures, Inc.; Vitaphone Corporation, First National Pictures, Inc.; Warner Bros. Circuit Management Corporation, General Theatrical Enterprises, Inc.; Paramount Pictures Distributing Company, Inc.; Paramount Distributing Corporation and RKO Distributing Corporation; and as individuals, Harry M. Warner, president of Warners; Herman Starr, Warner treasurer and vice-president; Gradwell L. Sears, Warner sales executive; George J. Schaefer, vice-president and general manager of Paramount Pictures, and Ned E. Depinet, president of RKO Distributing. Abel Cary Thomas, secretary and general counsel of Warner Bros., a defendant and Government witness, was seriously ill and a severance was granted in his case so the trial could proceed without delay.

Speedy Reaching of Verdict Surprises Courtroom; Only Two Ballots Taken

The swift verdict took the courtroom by surprise. None of the defendants was in court and only a handful of the million dollar legal talent representing the defense, and none of the Government counsel. Judge Moore had called in the jurors shortly after 6 p. m. for the purpose of releasing them for the night, when Joseph G. Eddy, the foreman, announced a verdict had been reached.

Two ballots were taken after brief deliberation by the jurors, who agreed that none of the defendants was guilty. One of the jurors was heard to remark: "We just couldn't see the case." Judge Moore made no comment.

Former United States Senator James A. Reed of Missouri, white-haired, fiery-tongued chief of defense counsel, declined comment on the verdict. However, he said: "I think the tide is swinging strongly against the New Deal." The case had been considered a part of the Government's drive against "malefactors of great wealth," and the Government counsel had insistently hammered away at the large distributor defendants as representative of the encroachments of "big business" against the "little fellow".

There remain the equity proceedings in which the Government seeks a preliminary injunction against the defendants, to prevent them from continuing the practices with which they were charged in the criminal case. Russell Hardy, special assistant attorney general in charge of the prosecution, on Tuesday insisted that a hearing date be set immediately, because "the business of these people is being destroyed by a ruthless conspiracy."

Defense counsel, through William R. Gentry, who represents Paramount, on Tuesday filed an application seeking to disqualify Judge Moore from hearing the

[*Continued on following page*]

SEEK NEW JUDGE FOR EQUITY CASE

(Continued from preceding page)

equity injunction proceedings. If custom is followed, Judge Moore will be disqualified and another trial judge will be named.

It was learned from one of the jurors that on the first ballot, taken 15 minutes after the jury retired, the vote was nine to three for acquittal. The three holding out for conviction were said to have been George W. Fullerton, colored waiter at the Hotel York; Emil H. Lauter, coal salesman, and Charles L. Krause, all of St. Louis. W. H. Stubblefield, real estate man, is reported to have said that he would argue all night for a not guilty verdict. The nine jurors favoring acquittal then began to persuade the others. The second ballot was taken 15 minutes later. In all, the jury was out 38 minutes.

Word came from Washington this week that, smarting under the sting of utter failure in the St. Louis prosecutions, Department of Justice officials have begun a new survey of film cases, with the apparent determination of making their position more impregnable before proceeding with similar actions. Department officials had nothing to say about the acquittal, other than to point out that conspiracy is one of the most difficult of all charges to prove.

The St. Louis verdict was considered a serious blow to the department, which heretofore had prided itself on its high record of convictions. To make that record, only such cases as the Government felt could be adequately supported had been instituted, and it was with deep confidence that the St. Louis prosecution was launched.

Wood Fined for Contempt

In sequel to the trial, Frederick H. Wood, New York attorney who leaped into prominence by winning the now famous anti-NRA case in the United States supreme court, and who is reported receiving a fee of $1,500 a day from Warner as head of its defense counsel, was fined $100 Tuesday morning by Judge Moore for contempt of court.

As soon as court opened, Judge Moore called for Mr. Wood and, with the attorney before the bench, said: "Throughout the trial your conduct has been contemptuous. You have shouted and yelled at witnesses to 'shut up,' and this was culminated yesterday when you referred to the court's charge to the jury as a 'stump speech.' This is a flagrant contempt, and I fine you $100."

"If Wood were a young and inexperienced lawyer, it would be a different matter," Judge Moore told Mr. Reed, "but the cool and deliberate manner in which he made the statement yesterday was an aggravation." Mr. Reed apologized for Mr. Wood, saying that all of the attorneys for the defense "had tried to be respectful throughout the trial." When the court ordered Mr. Wood into custody of the bailiff until the fine had been paid, defense counsel conferred on the advisability of bringing habeas corpus proceedings in the United States circuit court of appeals. After 15 minutes of consultation, however, they decided to contribute $10 each.

Mr. Hardy, for the Government, on Tuesday proceeded to press for an early hearing on the injunction, but Judge Moore indicated the condition of his docket was such that he could not permit another long trial at this time. He said his docket was full for a month.

MILLION WORDS OF TESTIMONY TAKEN

The record on which the jury in the St. Louis case arrived at its decision consisted of more than 1,000,000 words of testimony taken during the trial, spread over more than 3,000 pages of typewritten manuscript.

Despite the expectancy that the jury would take time to digest this mass of testimony and the judge's instructions which covered 68 pages, the jury required only 38 minutes and two ballots to reach its verdict.

The Government counsel insisted that the court could act on the basis of the record in the criminal conspiracy case supported by an affidavit. He refused to accept the view of defense counsel that the acquittal of the defendants eliminated further consideration of the alleged conspiracy.

Mr. Gentry, for the defense, said he did not think his clients, Paramount and George J. Schaefer, would have a fair trial, inasmuch as no preparation had been made on this case. He informed the court he would file an affidavit setting forth the reasons for asking for disqualification, and Judge Moore commented the procedure would be proper. Under the rules, Judge Moore will submit to the decision of the circuit court of appeals, which is expected to act on the Paramount application for a new judge.

Charges "Ruthless Conspiracy"

George S. Leisure, RKO attorney, asked for a dismissal of the injunction application and cited a United States supreme court decision in support of his contention that the decision in the criminal case eliminates the charges in the equity action. Mr. Hardy replied that Mr. Leisure misunderstood the case, and that the action under way was an anti-trust case. Government counsel insisted that the acquittal did not alter the facts in the injunction suit, and that the Government was entitled to the preliminary injunction because the business of Fanchon & Marco was at stake, adding: "This is the most ruthless, brutal conspiracy in restraint of trade and commerce that has been known to American business."

Maurice Schweitzer, St. Louis branch manager for Paramount, at the direction of that company late Tuesday filed an affidavit under Section 21 of the judicial code charging Judge Moore with personal bias and prejudice against Paramount and in favor of the Government in the pending equity proceedings. The affidavit was accompanied by a good faith certificate signed by Samuel W. Fordyce and William R. Gentry, attorneys for Paramount.

While the court rules require that such affidavits be filed at least 10 days before the court term begins, the affidavits said this requirement could not be complied with because knowledge of the court's prejudice did not come to the defendant heretofore.

Among the reasons given in support of the accusation of bias and prejudice were that the judge in his long charge to the jury commented in a manner to bring to the jury's attention the testimony favorable to the Government's case and frequently omitted reference concerning the defendants' testimony which the jury should have considered.

The affidavit charged that "the manner of the court in delivery of said charge was such as to and was intended to indicate to the jury that the court feels that the defendant ought to be convicted," and that the charge as a whole was extremely argumentative and the comments on all evidence went far beyond the proper range of judicial comment. Reference also was made to the $100 fine assessed against Mr. Wood for contempt. The affidavit continued that the defendant had been informed that "certain agents" of Harry Arthur had conferred with Judge Moore and that they gave him information the equity case was well founded and that the Government ought to be given a judgment.

Judge Surprised at Speed

The ballot freeing the accused was taken as the bailiff was informing the jury that Judge Moore desired to call them into court to retire them until Tuesday morning.

"Wait a minute until we take a vote," Mr. Eddy, the foreman, told the bailiff. There was a brief delay and then the jury filed out of the room.

"You haven't reached a verdict?" Judge Moore inquired, perfunctorily.

"Yes," the foreman replied.

"You have!" exclaimed Judge Moore, greatly surprised.

Mr. Eddy handed the slips of paper to the clerk of court, who proceeded to read them.

The verdict automatically clears Abel Cary Thomas since he could not conspire individually. The charge against him is to be stricken from the docket.

The case went to the jury after Judge Moore had taken three hours in exhaustive instructions and defense counsel had spent a great deal of time objecting to them. The swiftness with which the jury rendered its verdict was in contrast to the length of the trial and the voluminous evidence which was before it for consideration in it deliberations.

Judge Moore commented frequently on the evidence in his three-hour instruction. He explained this was because the record was so voluminous he believed his comment would be helpful to the jury.

The judge had made a thorough analysis of the case since Friday afternoon when

(Continued on following page)

DEFENSE PROTESTS COURT'S CHARGE

(*Continued from preceding page*)

court adjourned until Monday morning and gave a resume of what he thought to be the undisputed evidence and certain connections and conversations which he held pertinent to the case.

Defense counsel objected to practically every statement Judge Moore made. Forty objections were interposed by Warner counsel alone. The verdict undoubtedly would have been rendered early in the afternoon had not defense attorneys delayed giving the case to the jury by numerous objections. Mr. Wood talked for 25 minutes, Mr. Gentry took 20; Jacob M. Lashly consumed 20 minutes, and Mr. Leisure held his remarks to 10 minutes.

Judge Moore instructed the jury that the Harry Koplar suits and the differences between Mr. Koplar and the defendant RKO and Paramount companies must be disregarded as not an issue in the case. He directed the jury to disregard the testimony concerning Warner's three plans of reorganization submitted to the bondholders as having no bearing on the case, and cited a decision of Federal Judge Davis of St. Louis who had held in favor of the bondholders' plan.

The judge also said that the defendants' charges of conspiracy and monopoly made against Fanchon and Marco during the course of the trial must be disregarded as immaterial.

Mr. Wood insisted many of the court's references were improper because the judge had failed to direct the jury's attention to certain of the Warner contentions. In some instances the judge was declared by defense counsel as not having completed the statements of witnesses, or quoting a portion of their statements, leaving an unfair impression with the jurors.

Judge Moore made two attempts to stop Mr. Wood and Mr. Gentry from presenting long exceptions by informing them to halt their arguments. The defense attorneys persisted, however.

Discusses Sherman Act

"In order to find the defendants guilty, two points must be considered," Judge Moore informed the jury. "One is that refusal of the defendants to supply films to the Ambassador, Missouri and New Grand Central restrained interstate commerce, and, second, that the defendants conspired to that end."

Judge Moore cited all the remarks Herman Starr was alleged to have made at meetings with the bondholders' committee and other Government witnesses. He said Mr. Arthur's testimony had been corroborated by other Government witnesses, but defense counsel registered numerous exceptions on this score.

The court warned the jurors against permitting any personal feelings for anyone involved in the trial from influencing their verdict, and devoted considerable time to a discussion of the Sherman act.

As soon as he had finished, Mr. Wood was on his feet with such extensive comment that on objection from Hardy, Judge Moore admonished the defense counsel to stick to his exceptions and not to argue.

NOTHING SETTLED, SAYS ABRAM MYERS

Abram F. Myers, general counsel for Allied States, in Detroit this week commented on the verdict as follows:

"The verdict in itself is important to the defendants only. I personally do not believe any good could be accomplished by sending industry leaders to jail. The prosecution did not involve the interests of any Allied member and was not instigated by Allied.

"The important question is whether the heads of the industry will be chastened by the ordeal, or whether the verdict will be interpreted as a license to rush contemplated mergers, resume invasion of the exhibition field, and continue old and devise new monopolistic and oppressive practices."

Mr. Wood said a portion of the instructions resembled a "stump speech." He excepted to the judge's remarks regarding the great number of defense attorneys and his reference to "great accumulations of wealth" being used improperly. Mr. Wood charged Judge Moore misstated the manner in which the Sherman anti-trust law applied to the case on trial, and charged the judge read parts of the indictment in his instructions without telling the jury that indictment is no evidence of guilt.

Mr. Wood continued his arguments after Judge Moore had admonished him, saying that only one side of the case had been given to the jury. He concluded with a general charge that the instructions "overemphasized the Government's case and belittled the defense."

Mr. Gentry took up where Mr. Wood left off and said the instructions "as a whole amount to an argument to the jury to find the defendants guilty." Jacob M. Lashly for RKO likewise made suggestions for modification of the instructions, and was followed by George C. Leisure, also of RKO counsel, who asked for a limited number of modifications. Most of these Judge Moore granted.

Closing arguments last Thursday by Government and defense counsel were highlighted by charges that defense counsel had used "an old trick to confuse the real issues," that "every threat made by Warner was carried out," that "Harry Koplar was an arch enemy of Warner," that Harry C. Arthur was a "falsifier and perjurer" and "the oiliest, slickest and smoothest witness put on the stand." It was also charged that John S. Leahy, a Government witness, was "a man of pomp, oratorical power and as fine a bluffer as ever seen."

The veracity of opposition witnesses was attacked by each side as it presented a favorable picture of its own witnesses.

Following a conference, Judge Moore extended by 60 minutes the four-hour limit set for summation. The Missouri law, the only one of its kind, permitted the Government to open and close the final argument.

Mr. Hardy spoke for three hours on Thursday, while the defense took two hours and continued its summation on Friday. The Government counsel covered all the ground encompassed in his opening statement and in his arguments for denying the demurrers and dismissal motions filed at the close of his opening presentation.

"Gigantic Corporate Clusters"

"The defense has met every issue but those in the case," the prosecutor held. "Sometimes they put me, Koplar and Arthur on trial." He again called the companies on trial "gigantic corporate clusters" and added that "Warner, Paramount and RKO represented 50 per cent of the production of the fourth largest industry."

Attacking the testimony of witness after witness for the defense, the Government prosecutor continued: "What has Herman Starr to lose? He has the strongest reason for diluting and denying the testimony. Miles Alben is a subordinate of Starr's, and what would happen if he contradicted his superiors? How Abel Cary Thomas loved the Skourases! They didn't know which one he loved. Starr said it was George, Gradwell Sears said it was Spyros. I leave it to the jury to decide."

When Mr. Hardy reached the so-called conversation Mr. Depinet is said to have had with Mr. Arthur, he asked, "Is the motion picture business a racket?"

Opening the summation for the defense, Mr. Wood pointed out to the jury that the indictment was not evidence and that it was the Government's duty to establish beyond a reasonable doubt that a conspiracy existed.

"It was not until Harry M. Warner got on the stand that a connected story of what we did and why was related." Mr. Wood then told of Warner's $3,000,000 to $4,000,000 investment in the St. Louis properties and the unsuccessful attempts to negotiate with the bondholders' committee, who he declared sat in the "driver's seat" and could drive Warner out if they wanted to, which the company tried to prevent.

He said Warner wanted to reclaim its former position when they operated two houses in St. Louis, and recalled that RKO had signed with Warner because it had had trouble with Mr. Koplar, whom he described as "an arch enemy of Warner" who did not pay his bills, and that his associates submitted false box office reports.

Mr. Gentry, following, brought out that the testimony of most of the witnesses did not apply to Paramount and Mr. Schaefer.

Reed Unlooses Oratory

Stirring oratory rang in the courtroom for two hours on Friday when former Senator Reed spoke. Summations by Mr. Leisure, and closing arguments by Mr. Hardy for the Government featured the trial's closing day before the case went to the jury.

"Neither the Government, Congress nor President Roosevelt ordered this case," said Mr. Reed. "It was just Mr. Hardy who did it."

Replying to a statement by Mr. Leisure that it was strange "the jury couldn't hear Mr. Koplar's story," Mr. Hardy, in concluding summation, said: "Why should we bring Mr. Koplar in? Anything he knows or does is utterly irrelevant to this case." He described as utterly ridiculous the charge by Mr. Reed that "Mr. Koplar tried to get Warner over a barrel."

MPTOA PROTESTS NEW "HIGH TYPE" PRODUCTION

Kuykendall Says Pictures Are "Too Arty"—Though Box Offices Report Big Returns on Several of the Classic Films

Strong exhibitor expression was voiced in Hollywood this week against the results of the comparatively new " high standard" of motion pictures, with Edward L. Kuykendall, Mississippi exhibitor, speaking as president of the Motion Picture Theatre Owners of America, telling the producers that pictures are now "too arty, too costumy and too morbid."

And thereby Mr. Kuykendall released over the producers a bombshell with which he evidently intended to explode the widely prevalent impression that theatre owners of the country—the middlemen between producer and buying public—are not only content but quite happy about the new order of higher screen standards, culturally and otherwise.

It has been generally understood, and considerably substantiated by the factual revelations from box office reports on many "high type" productions, that this new order has increased box office receipts impressively during the past year, retaining existing audiences and bringing new millions into the theatres who previously did not attend because of their old attitude toward the motion picture as "low brow stuff."

Mr. Kuykendall declared that films still are the entertainment of the masses and that it is a waste of time and money to try to confine them to the classes.

"Talking Customer to Death"

Too, he told the producers that they're "talking the customers to death," declaring that action has been supplanted by dialogue.

"Maturity," he observed, "has little place on the screen."

Mr. Kuykendall's remarks were reported in the news press this week after he had expressed himself in Universal City to studio executives of Universal Pictures. Douglas W. Churchill quoted him accordingly in the New York *Times*.

Mr. Kuykendall's position as president of the MPTOA could be accepted as reflecting significantly the attitude of exhibitors everywhere as to just how all of this "culture" fits in with the ideas of the theatre men of America. His expressions came at the end of a cross-country tour of the principal theatre centers where he had held intimate discussions with owners on their problems and the remedies they suggest to solve them.

Board Set Up Two Years Ago

It was Mr. Kuykendall who had led part of the exhibitor movement which culminated in the Legion of Decency, from which arose the new standard to produce "better" motion pictures, culturally and otherwise.

Mr. Kuykendall's MPTOA, at its convention in Hollywood, two years ago, set up a board to convey to the producers the ideas of theatre owners on box office values, so that they might be guided accordingly in future production. To what extent this policy has been adhered to by his organization has, so far as is known, never been explained.

The remarks of Mr. Kuykendall might well cause some eyebrow lifting in the industry, what with the principal studios veering even further toward the production of "cultural" classics—"Midsummer Night's Dream," "Romeo and Juliet," "Tale of Two Cities," "Peter Ibbetson," "Twelfth Night," et al being but a few of such future releases. That many predecessors in this "high type" of motion picture have returned record-breaking grosses is generally known.

Mississippi Governor Would End Sales Tax

Repeal of the retail sales tax was recommended by Governor Sennett Conner last week in a surprise message to the Mississippi Legislature. The sales levy has been particularly unpopular with theatres, which must pay ten per cent, while other merchants pay only two per cent.

In St. Louis, however, theatres are again the target of a bill introduced in the Board of Aldermen calling for a one-cent tax on tickets running from 25 to 50 cents; two cents, from 51 cents to $1; five cents, from $1.01 to $2; 10 cents, from $2.01 to $3; 15 cents, from $3.01 to $4, and 20 cents from $4.01 up.

The measure would also make standing room unlawful.

Harry A. Chase Dies; Noted Camera Man

Harry Alonza Chase, 52, traveler, adventurer and photographer, died in his home in East Orange, N. J. As a motion picture and still photographer, Mr. Chase had visited many of the world's most remote places. He was for several years with Lowell Thomas and went with him on his trip through Arabia with the late Colonel T. E. Lawrence.

H. T. Cowling Appointed To Government Film Post

R. D. W. Connor, archivist of the United States, has appointed Herford T. Cowling technical assistant, Division of Motion Pictures and Sound Recording, The National Archives. Mr. Cowling has been with the National Archives for some time now in connection with a survey of Government historical films.

Derr Feature Releases Set

E. B. Derr and Charles Sullivan will release the first six features of their newly formed company through Far West Exchanges, it has been revealed in Hollywood.

Long Reel Details Changed by Council

Recommendations for changes in the 2,000-foot reel specifications, as submitted by the distributing companies in New York, have been approved by the Research Council of the Academy of Motion Picture Arts and Sciences in Hollywood.

The changes include reel diameter reduction from 15½ inches to 15 inches, with a minimum reel length of 1,750 feet. With the exception of unusual cases, all reels are to be cut at the studio to reach the theatre between 1,750 and 2,000 feet.

The studios are to continue to indicate the projection changeovers at the end of the first 1,000 feet of each reel to provide for theatres not yet equipped with 2,000-foot projection apparatus. The council approved the method recommended by the reel length sub-committee, whereby studios will provide these auxiliary changeovers.

With Paramount now having joined the other major companies which have approved the 2,000-foot reel standards, only RKO and Universal remain to accept the changeover. The deadline for complete major company reactions to the proposed move has been put back to December 2 and at that time another meeting of representatives of the major companies will be held at the New York office of the Motion Picture Producers and Distributors of America.

The revision of city ordinances, however, in New York, Chicago and Indianapolis to permit the storage of 2,000-foot reels will be necessary in order to nationalize the proposed new standards.

Marc Connelly to Again Head the Authors' League

Marc Connelly, author of "The Green Pastures," has been elected to a third term as president of the Authors' League of America.

Mr. Connelly has promised to lead 2,000 writers and dramatists in a finish fight against the Duffy copyright bill, which he describes as "an instrument peculiarly inimical to authors." He will depart for Hollywood shortly to direct Warner Brothers' production of "The Green Pastures."

Dramatists' Guild Picks Council

The Dramatists' Guild held its annual meeting last week in New York and elected a new council to hold office until 1938 and representatives to serve on the council of the Author's League, of which the Guild is a part. Council members chosen are: Marc Connolly, Oscar Hammerstein, 2d, Moss Hard, Sidney Howard, Howard Lindsay, Kenyon Nicholson, Clifford Odets, Alma Rice, Austin Strong and Rita Wiman.

Sunday Show Suit For Pennsylvania

Sunday films in the state of Pennsylvania are being threatened by an injunction and a court test case by Blue Law leaders, it has been revealed in Philadelphia by the Rev. William Forney, secretary of the Lord's Day Alliance, on the ground the measure did not pass in the election last week according to the terms of the Referendum Act which states that a majority of voters must approve.

While the question received an overwhelming majority vote at the election, a total of 352,832 votes for Sunday shows was not half the total of the 715,569 votes that were cast for mayoralty candidates.

Exhibitors, however, believe the courts will interpret this phase to mean that a majority of the voters voted favorably on the question.

In the town of Philadelphia, alone, results of the ballots cast show that the vote was 357,555 yes and 133,034 no.

In Maplewood, N. J., on the other hand, an order for a recount of the 6,547 votes cast on election day last week on the Sunday motion picture referendum has been granted by Chief Justice Brogan of the state superior court. The proposal at first was said to have been defeated by 16 votes, but later the margin was found to be 26. Dr. Howard E. Broach, manager of the Maplewood Theatre, and nine others, petitioned for the recount. Montclair and Ridgewood were the other two Jersey communities that rejected Sunday pictures.

Reports 40 Per Cent Increase in Canada

Canadian theatres are doing at least 40 per cent better than in 1934, according to Leo M. Devaney, RKO's Canadian district manager, now in New York conferring with executives at the home office.

The increased business is a reflection of the improved general conditions north of the border, says Mr. Devaney, who also points to the fact that at least 15 new theatres will be opened by next spring as a sign of better times in the Dominion. Theatres generally are being re-seated and redecorated, after the long period of deterioration during the depression.

Double-featuring is now general in Canada, Mr. Devaney reports, some exhibitors going so far as to show two new features, a feature revival and shorts at a single show. One Toronto neighborhood house, he added, gives, in addition to the above, four acts of vaudeville, the complete show lasting four hours and ten minutes.

U. S. Lists Businesses In January Census

A census of American business will be taken early next January simultaneously with the biennial census of manufacturers, it has been announced by the Department of Commerce in Washington. Those industries to be included in the survey will include all retail trade, wholesale trade, service establishments of all types, the amusement industry, hotels, banking and financial industries, insurance, radio and transportation.

Viewpoints

BY MARTIN QUIGLEY « « « « « «

The St. Louis Case

NOW that the defendants in the St. Louis case have been acquitted and the trial ended, the moment has arrived at which there may be some plain speaking concerning certain aspects of the case about which there has been some serious thinking in recent months.

In a manner hardly and happily without precedent in American jurisprudence, this case was given an amazing ballyhoo at Washington. From an emphatically expressed attitude on the part of persons undertaking to represent the government in the prosecution it might have been concluded by the innocent bystander that the defendants were so plainly guilty that there was nothing to be said in their defense. Before opening of the trial, publicity releases from Washington were frequent occurrences, each of them obviously seeking, before trial, to create in the public mind an impression of guilt and several of them alleging efforts on the part of defendants to postpone trial and otherwise circumvent the carriage of justice—allegations which the facts did not support.

The issue was a popular one—the placing on trial of persons representing large and successful motion picture interests. It created an opportunity for some hearty mud-slinging at the "movie interests." Because of the reputation and responsibility of the defendants the case was one which should have been handled with the utmost tact and discretion on the part of the government. Unfortunately this was not done. It is to be hoped in the interests of fair play that all this was due merely to unbridled ambition and giddy enthusiasm on the part of those charged with the prosecution rather than—as happens to be the conviction in certain quarters—to the intrigues of interests powerful at Washington which have a direct interest in the matters involved.

However, a gratifying victory has been won by a group of leading film companies and their executives—a victory which has its compensations even though they are hardly enough to offset the huge financial outlay required for the defense, to which cost must be added also the heavy loss to the companies on account of the sacrifice of the time and attention of executives.

British Censor

IN the death in London early this week of the Right Hon. Edward Shortt, president of the British Board of Film Censors, the British public, the trade and the motion picture have lost the services of an experienced public servant who was contributing a service of real value.

The British Board of Film Censors is a private institution, conducted and maintained by the trade. On account of the generally satisfactory service which it has rendered it has in later years assumed a quasi-governmental character. In its inception it was largely created and encouraged by American film interests which because of criticism in Great Britain were anxious to see established a British institution which would act as arbiter over what was to be shown to the British public.

The very able and popular Mr. T. P. O'Connor was the first president. He was succeeded in 1929 by Mr. Shortt, who directed the censorship activities along the lines originally laid down at the creation of the body.

Through the wisdom and ability of Mr. Shortt, assisted by Mr. J. Brookes Wilkinson, secretary of the board, and the staff the difficult work of examining and passing on motion pictures intended for the British public has been conducted in a manner that has elicited widespread approval and this despite an exceedingly difficult attitude which has been assumed toward the work by large sections of the British public, the press with but very few exceptions and various elements in the trade. The press in London has been almost uniformly troublesome; so troublesome in fact that as a measure of self-protection Mr. Shortt some time ago laid down the policy of withholding from general circulation the board's annual reports, the reason being that during the later years of issuance the reports were seized upon as a springboard for much pointless discussion which served only to render an already difficult job more difficult.

Mr. Shortt came to the work following a long and successful career in governmental activities. Out of his fine intelligence, broad experience and a considerable fund of common sense he was able to give to the work of the board a quality

[*Continued on following page*]

Viewpoints « « «

[*Continued from preceding page*]

of direction that has left a considerable impress on the motion picture and upon its acceptance by the British public.

Critics

THERE is developing, apparently, among a number of newspaper critics of motion pictures, especially among those who practice their art of higher criticism in and about New York City, an enthusiasm which is hardly distinguishable from an hysteria about foreign pictures. An almost mathematical formula seems to be at work in their minds. The worth of a picture, in their eyes, seems to increase in direct proportion to the distance from the U. S. A. at which the picture in question has been produced.

The critics are probably having a good time in displaying their fine artistic discernment and high cultural tastes. The public when it does, on occasion, see one of these pictures, will probably wonder a little but no great harm will be done provided only that American motion picture producers who are exposed to these critiques do not become subject to a temptation to make pictures for the approval of these critics. The outcome would not be satisfactory; it is the point of origin rather than the picture itself which creates the enthusiasm.

Harry Levey, Rex Pictures Action Settled Out of Court

Papers filed in the supreme court in New York in connection with a suit brought by Harry Levey against Rex Pictures Corporation have disclosed that the suit for an accounting and injunction had been settled out of court, after several days of actual trial. Also named as defendants in the suit were M. Sayle Taylor, known as the Voice of Experience, Attorney Elmer A. Rogers, Benjamin K. Blake and Columbia Pictures Corporation. In his complaint Mr. Levey said he was president, director and stockholder of the Voe Pictures Corporation when that company was formed shortly after December, 1934, when he met Mr. Rogers and became acquainted with Mr. Taylor. Later there followed a conference between the three when it was proposed to have Mr. Taylor's book, "Stranger than Fiction," adapted for pictures.

After negotiations had been entered into with Columbia, the defendants formed a new corporation, Rex Film Corporation, it was charged, which eventually entered into an agreement with Columbia. Mr. Levey further charged that Voe Pictures should have been the party to that agreement and that the contract entered between Rex and Columbia was the property of his company. Attorneys declined to state the amount of the settlement.

Business Flourishing, Reports John D. Clark

John D. Clark, general manager of distribution for Twentieth Century-Fox Film Corporation, who returned to his office in New York this week after a five-week tour of the company's thirty-seven exchanges in this country and in Canada, reports that theatre business generally is flourishing and that his company's sales are bigger this year than at any time in the last six years.

Mr. Clark's trip was made in connection with the company's annual sales drive. W. C. Gehring, leader of the drive, accompanied him.

Huge Bridge Beacon Is Rogers Memorial

In New York, a giant airway beacon, visible for 64 miles, will be installed on George Washington Bridge as a memorial to Will Rogers. The New York State Aviation Commission is to be the donor. State Senator A. Spencer Feld, chairman, said the beacon will be dedicated November 30. The beacon will be revolving, with 1,800,000-candlepower, which will penetrate to an altitude of three miles.

In 24 days of flying, Lieutenant Commander Franks Hawks had carried the Will Rogers Memorial message to 60 cities and 25 states. Captain Eddie Rickenbacker, director of the memorial commission, announced the following as Commander Hawks' latest report: "A steady pyramiding of enthusiasm is arising throughout the country for the memorial."

Will H. Hays led Indiana contributors to the Will Rogers Memorial Fund with a contribution of $1,000. The Will Rogers memorial stage at the Twentieth Century-Fox studio was to be dedicated on Thursday.

SMPE Holds Meeting On Educational Films

Members of the Atlantic Coast Section of the Society of Motion Picture Engineers met in New York Wednesday to discuss the possibilities of educational talking pictures. The meeting was held in Public School No. 11, with Dr. Alfred N. Goldsmith as guest chairman, and Rita Hochheimer, assistant director of visual education, New York public schools, as chairlady.

The speakers included Dr. Joseph M. Sheehan, associate superintendent of schools; Mrs. Joseph H. Kohan, vice-president of the United Parents Association, and Albert R. Brand, Cornell University. Several teachers from New York's schools also gave a demonstration of educational films and of the methodology of visual education used in the public schools of Manhattan.

Chance Games Still Spreading

Chance games are sweeping the Loew Theatre circuit in the New York metropolitan area, where 33 theatres of this company are now playing either Screeno or Bank Night.

Receipts are reported to have picked up noticeably, particularly at the houses playing Screeno, which the circuit began using earlier than it did Bank Night. There are eighteen houses using Screeno and fifteen having Bank Nights.

In the field, chance games continue to be the subject of considerable exhibitor interest.

In Augusta the fate of Bank Night in Maine will be decided by the verdict in the prosecution of Frank F. Colburn, Jr., manager of the M & P-Publix house at Bath. The defense and the attorney for the county, Ralph Dale, have agreed that it will be a test case under the lottery law.

In Boston cash giveaway nights are being held as being principally responsible for the action started against Massachusetts motion picture theatres by the Department of Public Safety for continued practices of overcrowding, blocking exits and encumbering lobbies with displays, etc.

Dan Roberts of Atlanta, Ga., was sentenced to a year in jail for using Bank Night in Cordele, Ga., but his sentence has been suspended and a fine of $500 and costs imposed instead. Frank Woods, owner of the theatre, was also given the same sentence. Appeals have been taken in both cases.

Sweepstakes, handled in Cleveland by Warren Irons, is now playing three theatres there.

In Kansas City the Independent Theatre Owners have passed a resolution opposing all cash giveaway schemes, drawing, etc., at theatres. At the same time, Sho-Keno, a new promotion stunt, is being launched in the territory by R. W. McEwan, who handles Bank Night in Kansas and western Missouri.

Charles Washicheck, operator of the Grace theatre in Milwaukee, has filed an appeal to the fine imposed on him for operating a Grocery Night in his theatre.

Flint Exhibitors To Keep Dual Bill Pact

Local exhibitors meeting in Flint, Mich., decided to continue in force indefinitely their agreement to use double bills on but one change weekly, which has been effective for the past year. The agreement was verbal. This decision came as a surprise as several theatre owners had previously expressed themselves as dissatisfied with the pact and had said that they would not renew it when it expired this month.

The Better Films Council of Milwaukee has adopted a resolution protesting double feature programs. The resolution pointed out that the double feature was "making a demand for quantity rather than quality" and made the "family night program" impossible. The council has been endeavoring to induce exhibitors to have family night programs the end of the week, which will prove acceptable to children as well as adults.

SO RED THE ROSE

In transferring Stark Young's best-selling novel to the screen PARAMOUNT has brought to it the combined talents of craftsmen who have made pictures that have made screen history... and cast it with stars peculiarly endowed to interpret the characters with sympathy and understanding. In "SO RED THE ROSE" the history of a proud people lives again...and PARAMOUNT writes another chapter in the history of important motion pictures.

STARK YOUNG

Paramount's "SO

1

. . . Inspired by a great story King Vidor casts . . .

2

beautiful Margaret Sullavan as heroic Dixie Belle . . .

5

. . . unfolds dynamic drama of war's sad farewells . . .

6

. . . of mothers whose sons were killed in battle.

9

. . . of war's destroying flames . . .

10

. . . of a hero who comes home to die . . .

starring MARGARET SULLAVA

Randolph Scott, Elizabeth Patterson, Janet Bee

RED THE ROSE"

3

. . . selects Walter Connolly as her gallant father . . .

4

. . . Randolph Scott for her brave sweetheart . . .

7

. . . of words of love drowned out by cannon's roar . . .

8

. . . of families caught in the iron grip of war . . .

11

. . . of slaves shouting their first cry of freedom . . .

12

. . . of battle . . . and of proud surrender! . . .

N with WALTER CONNOLLY

her, Dickie Moore · Directed by King Vidor

SO RED THE ROSE

Facts to Remember About Paramount's "SO RED THE ROSE"

THE BOOK . . . Stark Young's novel headed the best-seller list for months. *THE WRITERS* . . . Laurence Stallings, Maxwell Anderson and Edwin Justus Mayer, all with a long list of successes to their credit, invest the picture script with humanness, drama and vitality. *THE DIRECTOR* . . . King Vidor, himself a Southerner, brings to the story understanding and sympathetic treatment. His pictures have been named among the ten best for years running. *THE CAST* . . . Margaret Sullavan, Randolph Scott, Elizabeth Patterson, and other players, are Southerners. *THE RESULT* . . . The whole production rings true . . . accents are real . . . details accurate. The picture . . . rich in entertainment qualities . . . will impress the nation with its sincerity and vividness.

A PARAMOUNT PICTURE

Paramount Pictures

Editor's Test Tube Shows Sample Of Showman Taking His Richmond

Indiana Exhibitor Finds Community Wants Good Shows, So He Gives Them

by TERRY RAMSAYE

RICHMOND, INDIANA

DOWN out of the Alleghenys and over the rolling hills of Ohio, the tires hum a new tune where for many a mile the clay products industry has exerted local pressures in triumph with brick over the cement makers in the facing of the National Pike. Presently we are come to the level prairies and the sleek, smug little city of Richmond just over the Indiana border.

This Richmond, happy, comfortable and historic, is an excellent spot into which to dip the test tube for a sample of what we call America. Here live thirty thousand people, all in homes on orderly streets, begardened and be-parked as a magazine picture. Here was the first electrical street railway, and it is running yet in good order, modernly. The country about is agricultural, the people indigenous.

AMUSEMENT-WISE, this is Robert Hudson's town, with four theatres, the Tivoli, the Ritz, the Hudson and the Indiana. Just incidentally he has nearby Kendallville, too, with one theatre open and one dark—just for insurance. He began back in the nickelodeon age at Muncie when he was seventeen and he's had a deal of experience all over his Indiana.

Richmond in the person of Mr. Hudson is also a first class specimen of a one-man "closed" town and some of the better fruits of what Times Square once called "decentralization." Just at the right time he sold two houses in Richmond to Publix and just at the right time, too, he got them back from the receivers, having built the Hudson meanwhile. Then on top of that the owners of the Tivoli, first run and top house, decided they would rather have Mr. Hudson operate that also, so he took it on lease. Richmond was thereby buttoned up.

It was decentralization for Publix and re-centralization for Mr. Hudson—a re-assertion of the principle of local management.

The world is indebted to A-Mike Vogel for a definition in his phrase "decentralization—or every man for himself."

In Richmond it appears to have worked in the direction of a broad community interest, as most effectively exemplified in the course of the national storm of protest of the formative days of the Legion of Decency.

RICHMOND saw the doorman from the Tivoli theatre standing at the steps of the Roman Catholic church distributing the pledge blanks of the Legion of Decency, and thought nothing of it. It was rather in the way of the Hudson pattern.

"We had," observed Mr. Hudson, "no particular trouble in connection with the 'Decency' drive. That was because, I suppose, we have always tended to the job of keeping our entertainment attuned to our audiences.

"Decentralization appears to have worked in the direction of broad community interest. . . ."

* * *

"The people who have quarters seem to have them all the time, while the people with dimes get them now and then, but always spend them when they get them. . . ."

* * *

"The motion picture is the all-dominant public entertainment . . ."
—Excerpts from field observations by Terry Ramsaye.

"There has been, of course, a tremendous improvement in that respect and now we have practically no cuts—but we have to be on the lookout.

"There has been no agitation against the motion picture or the theatres here. It is a part of my business to keep in friendly touch with the pastors, the leading citizens and forces of decency, including the newspapers.

"THERE are many aspects of appeal, too, to community interest and support besides the direct presentations of the screen. Just for instance, this house—the Tivoli—has a payroll that in a period of depression and unemployment is an item in a town of this size. Then there is the item of advertising expenditure. For the group of theatres I should say that we place upwards of fifteen thousands dollars a year in space in the newspapers, which are of course our chief medium."

The Tivoli operates on a week day scale of 25 and 30 cents and a 35 top on Sunday. The second run, and third run, which are one and the same in effect in Richmond, take 10 and 15 cents.

Mr. Hudson observes that the dole or relief moneys of various sorts are spent at the lesser theatres and that the curve of attendance there follows an almost exact parallel with the relief roll expenditures. On the other hand the Tivoli gets its flow of patronage apparently unaffected by the dole. The people who have quarters seem to have them all the time, while the people with dimes get them now and then, but always spend them when they get them.

The old Indiana is the slough house where Mr. Hudson takes care of what might otherwise be his cutthroat competition at the bottom. Saturdays and Sundays he commonly presents a "tab" show and does a healthy business for the two days, and thereafter through the week by various and sundry devices, including one night of cash prizes, manages to take care of the costs and work off the less desirable films that accumulate in his extensive buy—he buys first, second and third run on all the product for Richmond and, it would seem, is considerably adept at keeping the distributors in a friendly state of mind.

Discussing the film product, Mr. Hudson comes out on a decidedly sharp cut all-American platform for Richmond.

"Will Rogers and his pictures represented the best of the sort of material that has the biggest appeal in such communities as Richmond, and all this part of the country," said Mr. Hudson. "The passing of Rogers is a big loss to the whole industry.

"Our people do not take to product from abroad, no matter how clever it may be. And, what is more important, they tend to resent foreign, or foreign appearing players in our own American product. Pronounced racial types, dialects and mannerisms make our audiences feel as uncomfortable as they would be anywhere else among strangers.

"Now I think the stories count the most of all."

MR. HUDSON was ready enough to admit that there has been a sharp improvement in the quality of product in the last season, but, he remarks, "there is too wide a spread between the very good pictures and the rest of the product. We must depend in such communities as Richmond—two and three changes a week here at the Tivoli—on the average, not the hits alone."

The use of the national media, magazine and billboards, by the distributors meets Mr. Hudson's enthusiastic approval. "When our people here see an advertisement of a coming picture in one of the good magazines it has the effect of conveying to them the decided idea that the production must be worth while, and the boards help, too. It all contributes toward making more effective our own announcements in the newspapers and the appeal of our marquees and lobbies."

There you have a glimpse right into the heart of America, inside the state that holds the center of population, and a community made up of typical tastes and buying power, outside the realm of special pressures that emanate from metropolitan centers, and yet big enough on its own to escape acute provincialism.

And for Richmond the motion picture is the all-dominant public entertainment.

SPITZ STARTS DUTIES WITH RKO; SAYS DEPINET WILL RETAIN POST

Chicago Attorney Who Is to Become President of Parent Company Launches Own Study of Operations

Operating Organization Will Not Be Disturbed, at Least Pending Study of Corporate Needs; Protest Plan Reported

Keystone Photo

LEO SPITZ

Leo Spitz, who is to assume the position of president of Radio-Keith-Orpheum Corporation, succeeding Merlin H. Aylesworth, who becomes chairman of the board, has plunged into his new duties, and in an initial announcement over the week end said that his first activity would be a survey of the company's operations.

On the heels of the announcement disclosing the changes, made by Floyd B. Odlum, president of the $100,000,000 Atlas Corporation, which has acquired half of Radio Corporation of America's controlling interest in RKO, the Chicago lawyer conferred in New York with the heads of the motion picture and theatre divisions. Returning to Chicago with James R. McDonough, president of RKO Radio Pictures Corporation, Mr. Spitz planned to be back in New York late this week. It was reported from Chicago, however, that Mr. Spitz will leave for the coast next week with Ned E. Depinet, president of RKO Distributing Corporation, to undertake an inspection of the studios.

Upon arrival at the RKO offices, Mr. Spitz immediately let it be known that the company's operating organization would not be disturbed, at least pending a study of its corporate needs, and that the survey would be as much for reorganization purposes as to familiarize himself with operations. The new controlling interests plan an early reorganization, but emergence from court supervision is still some months away.

Following a conference in Chicago, Mr. Spitz declared on Monday that Mr. Depinet would remain with the company in his present capacity. This statement set at rest reports that Mr. Depinet was scheduled to join United Artists in a high position, possibly the presidency, which was left vacant when Al Lichtman recently resigned. Mr. Depinet was called to the meeting in Chicago from the federal anti-trust trial in St. Louis.

No Changes in Executives

Mr. Spitz in Chicago reiterated that no changes in the company's executive personnel are planned, and said that no discussions for a new contract for Mr. McDonough had been held. The production head's present contract does not expire for another 10 months.

The new RKO president met a number of company executives for the first time at the New York offices on Saturday, among them Mr. McDonough, Phil Reisman, Jules Levy, S. Barrett McCormick and William Clark.

"My first job," said Mr. Spitz, "is to familiarize myself with the organization, determine in what ways the business can be aided, and then proceed from there. From what I know of the company's affairs, its present management has done a good job during the past two years. The company is in good shape and its morale is good. I don't know who deserves the credit—maybe it belongs to all—but the fact remains a good job has been done."

Mr. Spitz made it clear that while after the survey he might find that the personnel might need organizing," no shakeup was in prospect.

"I have no one in mind to replace anyone," he continued. "I certainly would not pre-judge a situation with which I am wholly unfamiliar."

While it is known Atlas is planning an early reorganization of RKO, Mr. Spitz pointed out that it is at least two months distant, because of the provision requiring that creditors be given 60 days' notice of intention of presenting a plan to the court.

Report Protest Contemplated

It is reported meanwhile that several of the RKO directors are planning to protest the informality of the action surrounding the Spitz and Aylesworth appointments, since they were not consulted and learned of the changes from the newspapers. No formal election was held and the formality probably will be dispensed with until the board of directors is reconstituted to include the Atlas and Lehman Bros.' representatives. This is not expected until shortly prior to the reorganization, and in the meantime it was said at the RKO offices, "titles will not mean much." The purpose of the elections, this source said, was to align the company for normal operating procedure as quickly as possible. The formal action of the directors will require the authorization of the federal court.

Mr. Odlum's announcement was made Thursday on behalf of Atlas and the investment banking firm of Lehman Bros., who jointly purchased half of RCA's holdings in RKO for $5,000,000 in cash. The new interests will pay RCA $6,000,000 in cash whenever they exercise their option to acquire the remaining half interest, which they have two years to do. Peter Rathvon of Atlas is occupied at the company's offices in working out a reorganization plan.

Sarnoff To Leave Chairman Post

The sale to the Atlas-Lehman group is attributed to RCA's desire to withdraw from activities alien to its main field, and the formal elevation of Mr. Aylesworth will retire David Sarnoff, president of RCA, from the chairmanship of RKO. Mr. Aylesworth, however, will retain the presidency of National Broadcasting Company, Inc.

The appointment of Mr. Spitz is credited to his long friendship with John Hertz, a partner in Lehman Bros. A lawyer of long experience in the industry, Mr. Spitz for many years has been attorney for Balaban & Katz, Paramount theatre subsidiary, in Chicago. In 1932, when Paramount was nearing its financial crisis, Sam Katz, formerly of B. & K., brought Mr. Hertz, then a director of the Chicago theatre company, into Paramount to aid in its financial reorganization. Mr. Hertz became chairman of the Paramount finance committee and brought Mr. Spitz into the organization. Mr. Spitz rapidly gained a position of authority, and when Mr. Katz resigned, assumed most of his duties. Mr. Hertz withdrew from Paramount early in 1933 and Mr. Spitz a few months later.

25 Years in Law Practice

A native of Chicago, Mr. Spitz was born June 30, 1888, and was graduated from the University of Chicago. He practiced law in that city for the past 25 years, and is a member of the law firm of Spitz & Adcock. Since 1920 Mr. Spitz's practice has been identified largely with the motion picture industry.

He became associated with B & K when that circuit acquired the Lubliner & Trinz group in 1925, and has been general counsel for the circuit since, this activity bringing him in contact with many phases of the industry, including the legal affairs of Paramount Publix. He has been an important factor in the settlement of operators' union disputes in Chicago.

Court Opinion Awaited

Meanwhile, a decision is expected from Judge William Bondy in the United States district court on exceptions to the report of Thomas D. Thacher, special master, allowing the claim of the Karl Hoblitzelle enterprises in Texas against RKO at approximately $7,500,000, subject to specified reductions. The court permitted the filing of briefs by attorneys for Hoblitzelle and the RKO trustees. Exceptions also have been filed against the Criterion Advertising Company's claim of approximately $300,000.

HOLLYWOOD SCENE

Young Directors Turning Out Box Office Successes — Garnett on World Tour for Background Shots — Universal Starts Weekly Studio Meetings — Eight Films Start, and Five are Finished

WITHIN the last few months, producers at most of the major studios have handed a number of important scripts to directors who are not as yet in the higher salary brackets. In nearly every instance these men have turned in outstanding pictures.

At RKO, for instance, George Stevens, who was directing two-reel comedies a year ago, was intrusted with "Alice Adams" and did such good work that he immediately was assigned "Annie Oakley." Now he has been put on the next Astaire-Rogers picture, and will follow that with another with Katharine Hepburn. George Nicholls, Jr., currently directing Anne Shirley, also at RKO, is another director who is turning out box office hits. In the same category Paramount has Alexander Hall, now working on the Jan Kiepura-Gladys Swarthout picture, "Give Us This Night," and Henry Hathaway, who is following "Peter Ibbetson" with "The Trail of the Lonesome Pine." Universal's contribution is Louis Friedlander, who made "The Raven" and "Stormy," while Warner offers William Keighley, with "G-Men" and "Special Agent" to his credit, now working with Al Jolson.

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Carl Laemmle Content As Big Change Pends

After three decades of close association with the industry, during which he has seen it grow from a dubious experiment to its present high status in the worlds of commerce, art and amusement, Carl Laemmle, Sr., is happier today than ever before. Positive that Standard Capital Corporation and Charles R. Rogers will take up their option to purchase his holdings in Universal, unconcerned as to whether he will be active in the new organization, the little giant, looking back over his career, has no regrets.

Proud of the associations he has made, of the contributions he has made, of the career that has carried him, an immigrant boy, from "shooting gallery" proprietor to the head of one of the greatest producing establishments, Uncle Carl is content that the structure he built should pass into other hands.

When Carl Laemmle made a great picture, and he made many that entirely altered current trends, the world was quick to pay tribute. When a picture turned out a flop, he was the first to point out that the responsibility was his alone.

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Garnett on World Tour To Get Authentic Shots

Tay Garnett's examination of thousands of feet of foreign locale library stock shots is sending him off on a voyage around the world. Prior to starting direction of "China Seas" he was amazed to discover that none of the terrific amount of such footage he had inspected was suitable to the backgrounds he had in mind. He blamed poor and in many cases outmoded photography. So he sent camera man Jim McKay to China. The logic of Garnett's idea is reflected in the fact that almost every foot of film shot by McKay was incorporated in "China Seas."

Garnett contends that the results of his expedition will prove that actual foreign backgrounds can be photographed on the spot artistically and economically in a manner that will prove the vogue of process shots impractical. Of course, many studios, particularly MGM, have long held to the practice of sending production to locales actually called for in the story.

QUINTUPLETS SIGNED BY 20TH CENTURY-FOX

A contract between the guardians of the Dionne quintuplets and Twentieth Century-Fox for a picture featuring the five sisters has been approved by David A. Croll, Ontario minister of welfare and special guardian of the babies, it has been announced officially.

Coincidental with the signing of the contract for the feature, which is tentatively titled "The Country Doctor" and is said to be based on the life of Dr. Dafoe, who brought the children into the world, Pathe News, Inc., heretofore holder of the exclusive rights to film the babies, renewed its contract with the guardians for three more years.

Garnett's world circling tour will take him to the Hawaiian Islands, Japan, China, the South Seas, Straits Settlements, India, Formosa, up through the Red Sea visiting Africa and the Asia Minor countries, all through Europe to London. The voyage will be made on Garnett's yacht, "The Athene," which has been equipped with a complete developing laboratory. Planning to sail immediately upon completion of "Professional Soldier," which he is now directing, Garnett will be gone for more than a year. He will be accompanied by his wife, his business manager, Douglas Hodges, cameraman James B. Shackelford, Sidney Burnap, a writer, and Al Jensen.

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News Flashes from the Production Center

J. C. Cowdin, president of Standard Capital, left for New York at the conclusion of Universal refinancing arrangements, which also involved Charles R. Rogers. . . . Simultaneously, Universal started a series of weekly meetings to be presided over in turn by leading distribution heads, exchangemen, exhibitors and studio employees. Executives are interested in obtaining a better understanding of industry problems. . . . Ed Kuykendall spoke before a representative group of Los Angeles exhibitors and distributors, attacking the Pettengill regulation bill, distribution percentages, the "monopoly" of the American Society of Composers, Authors and Publishers. . . . The research council of the Academy of Motion Picture Arts and Sciences has approved changes in the proposed 2,000-foot reel as recommended by New York distributing companies. . . . Benjamin Warner, father of the film Warner Brothers, was laid to rest here with all Warner offices, theatres and the studio closing down until one o'clock in the afternoon. . . . A two-story laboratory is now under construction here to house a branch of the United Research Corporation, a Warner subsidiary. . . . Elmer Raguse now heads the Hal Roach cutting department as well as the sound division. . . . The motion picture division of the Community Chest has reached 70 per cent of its $200,000 quota, or $141,737.60. . . . Charles Woolstenhulme has been named production manager for the Pickford-Lasky company at United Artists. He was formerly with 20th Century-Fox in the same capacity. . . . E. B. Derr and Charles Sullivan have arranged with Sam Berkowitz to release their first six independent features through Far West Exchanges. . . . L. J. McKinney of Seattle, Barney Rose of San Francisco and Jack Langan of Denver, all Universal branch managers, are here to arrange a Fox West Coast distribution deal.

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Eight Pictures Start; Five Others Finished

The number of pictures actually in work dipping to the lowest figure in several months, only eight new pictures started as five were finished, during the past week. Most of the pictures now in production and recently completed representing the various companies' ace future attractions, the current active quota with few exceptions is composed of average program features. The condition being a forerunner of that letdown that precedes and endures during the holiday season, it also serves as a program schedule sweep-up that clears studio machinery for active production after the first of the new year, when companies put into work their bigger pictures for late winter and early spring release.

Twentieth Century-Fox started two pictures. In "Song and Dance Man," a screen version of the George M. Cohan stage play, will be featured Claire Trevor, Paul Kelly, Michael Whelan, Ruth Donnelly, Lester Matthews, James Burke, Gloria Roy and

(Continued on following page)

STAGE SET FOR U. S. CODE TALKS DEC. 9

But Little Hope Is Seen for Results, in Light of Protests Against Interference

by FRANCIS L. BURT
Washington Correspondent

Faced by protests from industry-at-large against further interference with business by the United States Government, and with demands from organized labor for both a voice in the writing of any new codes which may be developed and equal representation on all administrative boards, George L. Berry, President Roosevelt's co-ordinator for industrial cooperation, next month will seek to align support behind plans for new industrial control legislation.

Unless the growing opposition of industry be silenced and the gap between employer and labor bridged, observers in Washington already see little hope for the conference, which has finally been called for December 9th.

Opposition of organized labor already has nullified President Roosevelt's efforts to protect the advantages gained by the workers under the old NRA recovery codes through inclusion of labor provisions in voluntary codes submitted by some score of industries.

Labor Opposition Threatens

Representatives of the workers opposed such provisions because no voice was given labor in their writing or administration and also because no machinery was provided for enforcement. This opposition, labor leaders warned this week, will be extended to any new control legislation proposed unless these defects are remedied.

Industrialists invited by Mr. Berry to attend the December conferences point out that business recovery has been greater since last May, when the United States supreme court held the NRA invalid, and theretofore under the codes and on this ground will oppose any new effort toward codification.

Labor takes the position that its rights are now protected under the National Labor Relations Act, although admitting that efficacy of that law will depend largely upon the interpretation given its various provisions and the affirmation of its constitutionality by the United States Supreme Court. Because of the uncertainty as to interpretation and constitutionality, labor is willing to cooperate in a new move for industrial control legislation but only on the condition that the privileges it demands be granted.

Administration officials are split as to the desirability of the December conference, it having become known that Mr. Berry called the meeting over the protest of other advisers to the President.

In hostile quarters, Mr. Berry is charged with making a bid for prominence in the Administration, on the theory that if his move to align support behind industrial control is successful he would be the logical man to administer any new legislation enacted, thus stepping into the shoes of General Hugh S. Johnson and of Sol A. Rosenblatt. In these quarters, therefore, failure would be charged directly to Mr. Berry.

A graceful withdrawal by President Roosevelt from his demands last session for new Congressional legislation regimenting industry is predicted by political observers in Washington.

With the Presidential election campaign due to follow almost immediately the adjournment of Congress next summer, faced with the opposition of industry and the demands of labor, the Administration is seen as adopting a more conservative attitude and pressing the new control legislation program in purely a perfunctory manner.

Regardless, representatives of industry, management and labor, rivaling in number the mass rally originally called by former NRA Administration General Hugh S. Johnson to consider codification, will attend, in Washington the series of conferences beginning December 9 on the Administration's recovery program.

Ostensibly Mr. Berry called it for the purpose of drumming up interest in voluntary codes, but the conference is admitted by Administration officials to be intended also to discover what, if any, support the President will have for his anticipated demand upon Congress next session for new industrial control legislation.

Although members of several important industries—members of the motion picture industry among them, as individuals or individual groups—have accepted Mr. Berry's invitation to attend the conferences, some of the major trades have refused *in toto* to participate in anything which might tend to revive Federal control. For the most part, it is said, the important industries which are represented will participate only for the purpose of opposing any moves which might be made toward that end.

Changed Objective Seen

Although Mr. Berry's projected conferences are seen as devoting themselves more particularly to the possibilities of new legislation, the coordinator publicly announced some days ago that his primary purpose was to develop the adoption of voluntary codes. However, that he has switched his ideas was reflected in a letter protesting the refusal of one of the prominent industries to participate, and an appeal for reconsideration in which he declared that "the problems around which I hope the discussions will focus transcend the immediate problems confronting a single industry.

"I shall be content, and my purpose will have been accomplished," he declared, "if industry decides that these questions are vital enough to warrant its earnest consideration and to justify the establishment of an instrumentality for cooperative action."

This "instrumentality," it is indicated, will take the form of an industrial council, supposedly free from governmental interference, which will be proposed at the forthcoming conference.

HOLLYWOOD SCENE

(*Continued from preceding page*)

Arthur Hoyt. Allan Dwan is directing. The second picture, "It Had to Happen," will present George Raft, Leo Carrillo, Arline Judge, Astrid Allwyn, Alan Dinehart, Andrew Tombes, Rosalind Russell and Arthur Hohl. Roy Del Ruth is directing.

At Radio, "Follow the Fleet" went before the cameras. Fred Astaire and Ginger Rogers again are co-starred, supported by Randolph Scott, Harriet Hilliard, Kay Sutton, Jane Hamilton, Maxine Jennings, Lucille Ball, Thelma Leeds and Addison Randall. Mark Sandrich is directing. "The Green Shadow" is also on the stages at this studio. Its cast lists Preston Foster, Margaret Callahan, John Carroll, Guinn Williams, Molly Lamont, Alan Mowbray and Pat Flaherty. Charles Vidor is directing.

"Woman Trap" started at Paramount. The cast thus far includes George Murphy, Gertrude Michael, Bradley Page, Akim Tamiroff and Samuel Hinds. Harold Young is directing.

Republic Pictures started "Hitch Hike Lady." Alison Skipworth, Mae Clarke, Arthur Treacher, James Ellison are featured, supported by Warren Hymer, Beryl Mercer, Dell Henderson, Lionel Belmore, Harold Waldridge, Christian Rub and George Hayes. Aubrey Scotto is directing.

MGM Completes Two

MGM, which has been operating under an intensive production schedule, was the only studio to complete two pictures. The first, "Riffraff," will present Jean Harlow, Spencer Tracy, Joseph Calleia, Una Merkel, Mickey Rooney, Baby Jane Quigley, Roger Imhoff, J. Farrell MacDonald, Paul Hurst, Vince Barnett, Dorothy Appleby, Judith Wood, Arthur Houseman, Wade Boteler, Victor Killian, Al Hill and Helen Flint. J. Walter Ruben directed. In the second feature, "Ah Wilderness," the cast lists Lionel Barrymore, Aline MacMahon, Eric Linden, Cecelia Parker, Wallace Beery, Mickey Rooney, Helen Flint, Frank Albertson, Edward Nugent, Helen Freeman, Tom Dugan and a number of former child stars. Clarence Brown directed.

Paramount completed "Her Master's Voice," a Walter Wanger production. The small cast is made up of Edward Everett Horton, Peggy Conklin, Elizabeth Patterson, Laura Hope Crewes and Grant Mitchell. Joseph Santley directed.

College Film Finished

At Warners, "Freshman Love" was finished. It will present Patricia Ellis, Frank McHugh, Warren Hull, George E. Stone, Mary Treen, Walter Johnson, Joseph Cawthorn, Joseph Sawyer, Alma Lloyd, Henry O'Neill, Florence Fair, Spec O'Donnell and Anita Kerry. William McGann directed.

Regal-Pacific completed "The Rest Cure." Reginald Denny, Esther Ralston, Eleanor Hunt, Claudia Dell and Vince Barnett are featured. Crane Wilbur directed.

Pacent on Committee

Louis Gerard Pacent, president of Pacent Engineering Corporation, New York, has been appointed a member of the World Fair Committee to arrange for the fair to be held in Flushing, L. I., in 1939.

Poto Magazine - Jack Price

J. CHEEVER COWDIN

Injunction Sought to Stop Warner Meeting

An action for an injunction and an accounting, naming Harry M., Jack L. and Albert Warner, as well as all other officers and directors of Warner Brothers Pictures, Inc., Goldman Sachs and McClure Jones & Co., since September 1, 1928, was filed in Federal court in Brooklyn by Martin J. Clougherty of Boston, who described himself as a stockholder. The action seeks to have Warner officers enjoined from voting proxies at the December 9 stockholders' meeting at Wilmington in favor of an out-of-court settlement of a suit brought against the company some time ago by Max Goldberg, a Warner stockholder, and asks for an accounting of the settlement.

Mr. Clougherty's complaint charges that Goldman, Sachs & McClure, Jones were the recipients of blocks of Warner stock valued at $6,500,000 on December 1, 1928, for which Warners received "no consideration." A return of the stock is asked. The suit also recites that the three Warner Brothers on December 1, 1928, voided a contract by which they were to render their services exclusively to Warner Brothers Pictures, Inc., and made a similar contract with Renraw, Inc. Warner Brothers Pictures, it is alleged, transferred to Renraw 90,000 shares of Warner common with a market valuation of $12,000,000 at the time.

Edward Hutchinson, who has filed a $500,000 libel suit against Warner Brothers Pictures, Inc., and Vitaphone, Inc., was granted a preference in the New York Supreme Court by Justice John E. McGeehan.

NO EXTENSION NOW OF COWDIN'S INTERESTS

Head of Standard Capital Says Option to Purchase Universal Has Not Been Exercised

Unlike the course being pursued by Floyd Odlum's Atlas Corporation, which already is financially interested in Paramount and RKO, J. Cheever Cowdin's Standard Capital Corporation has no intentions at the moment of extending its financial participation in motion pictures any further than Universal, to which Standard made a $750,000 loan two weeks ago, securing an option to purchase Carl Laemmle's company for $5,500,000.

Universal's board of directors met in New York Tuesday and voted their approval of the new financing deal with Mr. Cowdin.

At about the same hour this week when Mr. Cowdin was explaining his position in the situation, Universal's management inaugurated a series of weekly meetings at the California studios, with employees, distribution department representatives, exhibitors and others participating.

The aim is to exchange ideas on means for effecting improved cooperation among the three industry branches. Each meeting will be given over to some well-known speaker from the respective divisions. Persons from studios other than Universal's will be invited to address the gatherings.

While an extension of Standard Capital's financial interest in motion pictures is probable at some future time, Mr. Cowdin explained this week that there is little likelihood it will be undertaken in advance of a conclusion of its present dealings with Universal.

Says Option Not Exercised Yet

The Universal deal is expected to occupy the company's attention for many weeks to come, Mr. Cowdin said.

He said that Standard's option to purchase Universal for $5,500,000 had not been exercised yet and probably would not be for several weeks to come. Examinations of Universal's books are still in progress on both coasts and Standard will make no decision in advance of their completion.

The Standard executive reiterated that no sweeping executive changes are contemplated for Universal in the event the option is exercised, adding that he wanted Carl Laemmle to remain with the company if a sale is consummated. He also confirmed the fact that no arrangements have been made for Charles R. Rogers to take over direction of the Universal studio in advance of a decision on the purchase option. If and when that takes place Rogers immediately will become studio head, Mr. Cowdin said.

Not Participating Directly

He added that it was not his policy to participate directly in the management affairs of firms in which he was interested, inferring that full authority and active direction of Universal would be left to the executive appointees. All employees of the company, executive and otherwise, would be judged solely on their performances before replacements of any kind were made, he said.

Mr. Cowdin explained that Standard Capital is his own organization and has no association with other banking or investment firms. In reply to a question, he said that while he had known Dr. A. H. Giannini for 20 years neither the doctor nor the Bank of America National Association were in any way identified with the Universal deal or other Standard activities.

In the informal interview, with MOTION PICTURE DAILY, Mr. Cowdin was reported to have evidenced a keen understanding of the industry and revealed indications of having made a penetrating analysis of the problems and needs of Universal. His attitude toward the company's future appeared to be definitely optimistic.

AMPA Discusses Ad Award Plan

General discussion of a proposed advertising award featured last week's meeting of the Associated Motion Picture Advertisers at Jack Dempsey's restaurant just off Broadway in Manhattan.

Following the proposal made previously that the association sponsor annual awards for the best work in advertising by national producing and distributing companies, president Gordon S. White brought up the matter before the members.

Mr. White revealed that a letter from Milton Silver to *Quigley Publications* had suggested the idea, but that the awards would in no way conflict with the monthly Quigley Awards which are confined to exploitation campaigns in theatres.

Following criticism of the AMPA proposal by Martin Starr and Tom Hamlin, Mr. White asked members to submit suggestions as to whether it should be an annual award, and whether it should be for the best advertising copy and for publicity angles.

The entertainment at the meeting was provided by Imogene Carpenter, who sang several songs; vivid sea stories by Cameron King, and by the introduction of Gene Tunney, Ernest Hemingway and Grantland Rice.

Scheduled for this week's meeting were Rubinoff and his violin; Elsie May Gordon, radio comedienne; Ferri La Franconi, singer; Roland Young, Alice Hughes, Helen Hoerle, Max Hoffstetter and Thomas Brennan. The latter two were to give an exposition of the recently perfected direct colored photography and the engraving of colored plates.

Palace in Bankruptcy Plea

A voluntary petition in bankruptcy has been filed in the Federal Court in New York by the Palace Amusement Company. Liabilities were listed as $258,801 and assets at $6,940.

GTE BONDHOLDERS TO CONTINUE FOX FIGHT

Judge Rejects Plea to Review Bankruptcy Proceedings of Fox Midland, Rocky Mountain

General Theatres Equipment Corporation bondholders will appeal the decision of Judge Albert L. Reeves of the Kansas City federal district court, in which Judge Reeves last week dismissed the bondholders' petition to review the bankruptcy proceedings of Fox Midland and Fox Rocky Mountain theater companies, and their ancillary suit in equity.

Bondholders had sought to impose a lien on the properties in their favor.

R. R. Brewster and C. A. Randolph are attorneys for the six General Theatres bondholders in the action. They have 30 days in which to take their appeal to the circuit court of appeals.

Judge Reeves' decision clears up the bankruptcy proceedings in which the two Fox theatre subsidiary companies were involved, the status of some 130-odd thetres being disputed.

The debenture bondholders, in a rather complicated legal move instituted just before the sale of the theatre properties to Fox Film's National Theatres Corporation at Kansas City, last spring, had sought to impose, in their favor, a lien on the assets of the bankrupts. Judge Reeves based his opinion on the ancillary petition, filed originally on April 22 but amended and filed again in June, because it contained all the points raised by the petitioners.

Prevention of Sale Asked

The petitioners—Jacob Smith, Lee H. Hamlin, William Snower, Ray D. Jones, Anna Kupper, and Katherine K. Mosher—represented by C. A. Randolph and R. R. Brewster, asked the court to prevent the sale of the assets of the bankrupt companies; to stay the bankruptcy proceedings; to have the estates re-appraised and the "actual value thereof determined and established;" to declare that the assets of Fox Rock Mountain and Fox Midland part and parcel of "the assets wrongfully and illegally diverted" from General Theatres and that the petitioners were entitled to have a lien impressed upon the assets in their favor; that the lien "be foreclosed and said assets sold to pay off said bonds, principal and interest, and costs;" and asked for an accounting by Chase National, Fox Film, and subsidiaries "as to the assets so wrongfully diverted."

Their chief contention was that the corporations in bankruptcy had been fraudently formed.

General Theatres, a Delaware holding company organized in 1929, owned, among other assets, the entire stock of Fox Film Corporation. Fox Film owned the capital stock of Wesco, which directly or indirectly owned the stock of Fox Rocky Mountain and Fox Midland.

Bond Sale in 1930

Chase Securities Corporation, subsidiary of Chase National Bank, promoted the issuance and sale of $30.000.000 of six per cent ten-year debenture bonds for General in April, 1930. General executed an indenture to secure the bond issue and Chase National Bank was named as trustee. Under the indenture, or mortgage, General contracted not to "create or suffer to be created or to exist any pledge, mortgage or other lien of or upon any of the shares of stock of subsidiaries or other assets owned by the corporation." . . . "so long as any of the debentures remain outstanding" . . . "without making effective provision in and by the instrument creating such pledge, mortgage or other lien whereby all of the debentures issued hereunder shall be directly secured thereby at least equally and ratably with the bonds, notes or other obligations issued under or secured by such pledge, mortgage or other lien."

Among assets pledged as security for the debentures was the stock of Fox Film.

The market was unstable when the securities were offered to the public and to maintain a fair market price. Chase National required General to purchase many of its own debentures on the market. Chase National provided the money, and as security required General to pledge 1,221,213 Class A shares, or a majority, of Fox Film stock.

Say Indenture Was Violated

The present petitioners claimed this violated the indenture, and that it made fraudulent the later foreclosure and assumption of dominant influence over Fox Film and its subsidiaries (including Fox Rocky Mountain and Fox Midland theatres) by Chase National.

Because the indenture was "fraudulently conceived and carried out," complainants asserted, "they were entitled to look through the several corporate cloaks intervening between them and the bankrupts and proceed directly against the assets being administered in bankruptcy." (When the referee in bankruptcy refused to recognize any rights of claimants on account of the debenture bonds against the assets being administered in bankruptcy, the claimants filed the petitions to review.)

Judge Disagrees

The bondholders were not entitled to assert claims against the assets of the bankrupts unless the bankruptcy court disregarded all the corporate forms, including Fox Film Corporation, Wesco, and the corporate entities of the bankrupts themselves, Judge Reeves held. The bonds held by the petitioners constitute obligations of the General Equipment, and "in the event the various corporate shells should be broken down . . . the assets would revert to and become the immediate property of General Theatres Equipment, Inc., unless it had previously parted with its title to such assets."

Judge Reeves pointed out that "after the adjudication in bankruptcy, even the claimants recognized the propriety of the proceeding and made their claims in subordination and recognition of such proceedings."

Refers to Subsidiaries

"Every presumption must be indulged in favor of the utility as well as the legal propriety of the formation of the corporations," Judge Reeves pointed out. "Immediately prior to the initiation of bankruptcy proceedings the . . . bankrupts formed a number of subsidiaries" (of which Fox Rocky Mountain and Fox Midland were two) "and transferred certain of their assets to such subsidiaries. The object of this was to enable the subsidiaries to manage control and operate theatre properties remote from the immediate jurisdiction of the court. By such means the receiver and trustee of the bankrupts was able to dominate the boards of directors and receive the income from the income producing properties of the corporation without the usual expense of ancillary proceedings and court orders appertaining thereto.

"When the petitions in bankruptcy were filed, representations were made that such subsidiaries had been formed solely and alone to avoid inconvenience, and to save court expenses. Nothing was taken away from the bankrupt corporation."

In other words, the judge held the subsidiary corporations do exist legally and can be adjudged bankrupt.

Claimants Overstep Rights

While an ancillary bill is permissible, Judge Reeves found, claimants had no right to proceed against the assets of corporations (Fox Midland and Fox Rocky Mountain) with whom there was no "legal privity." He found also that the processes of the court had not been abused in the bankruptcy proceedings.

Bankruptcy proceedings were closed in July, this year, and the theatre properties involved proceeded to reorganize under National Theatre ownership.

The present decision clears up the bankruptcy proceedings. It has no bearing on the rights of petitioners to proceed against Chase National, General Theatres Equipment, or some other corporation, but it indicates Judge Reeves' opinion that they cannot proceed in this court, in this case, against the bankrupt corporations involved.

New York Hearing

An investigation into charges of misrepresentation in General Theatres Equipment Corporation's own reorganization plan which have been made by security holders of the company was begun this week in a closed hearing called in New York by a sub-committee of the Sabath Congressional committee for the investigation of real estate bond reorganizations. Former United States Senator Daniel O. Hastings of Delaware, receiver for General, was the first witness.

Due to what Murray W. Garsson, attorney for the Sabath committee, described as "the importance of the testimony involved in the investigation," it was decided to make the subcommittee's proceedings exploratory in character and, if the preliminary findings warrant, turn the investigation of the General plan over to the whole Sabath committee early in December. On the sub-committee are Representatives Martin J. Kennedy and Francis D. Culkin, both of New York.

As a result of the charges of misrepresentation, which Attorney Garsson said were received from "thousands of bondholders," Inspector Moore of the Postoffice Department, New York, appeared at the hearing rooms and will observe the proceedings for possible evidence of misuse of the mails.

Similar complaints from security holders of Fox Metropolitan Playhouses figured in the Sabath committee's investigation of reorganization of that company, Mr. Garsson said. The committee's report on its study of that reorganization has been turned over to the federal district attorney in New York for study.

REORGANIZATION PLAN IS UP AT WILMINGTON

The plan of reorganization for General Theatres Equipment, Inc., was presented before Chancellor Josiah O. Wolcott in the chancery court of Wilmington, Del., on Wednesday.

Aaron Finger of the law firm of Richards, Layton and Finger, representing the committee of debenture holders which evolved itself into a reorganization committee, presented the plan to the court. United States Senator Daniel O. Hastings of Delaware is receiver for GTE.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Peg Murray, who Bob Ripleys the "Believe-It-Or-Not" facts about Hollywood and Hollywoodites, collected for Lou Sobol some oddities and eccentricities from which we learn that . . . Lupe Velez once bit a horse . . . Clive Brook weighed 20 pounds at birth . . . and the dignified Norma Shearer is quite adept at standing on her head, which, we presume, is a trick Norma cultivated while trying to please some Hollywood producers.

Leon Trotsky, one of the founders of the Soviet Republic, once appeared as an extra in a picture starring Clara Kimball Young. Now Trotsky is an exile and Clara is an extra. . . .

Lyle Talbot, whose real name is Lyle Hollywood, is an only child, yet he has an uncle who is his brother—Lyle was legally adopted by his grandmother when he was a baby, so his uncle became his brother. . . .

Lew Cody once telephoned to the Kaiser from Hollywood to settle an argument as to who started the war. . . .

Herbert Mundin, a naval radio officer during the war, wore the same life preserver all through the big fight. After the armistice he threw it overboard and it sank immediately. . . .

▽

Jack Benny describes a "Hollywood Cocktail" as a swimming pool with an actor in it.

▽

Some 200 motion picture equipment manufacturers and a scattering of less robust technicians sat breathless at the banquet in Washington that signaled the climax the other week of the fall convention of the Society of Motion Picture Engineers. Will H. Hays, general-in-chief over all things cinematic, had just been introduced as the speaker of the evening. Mr. Hays arose, slowly, stood for several seconds meditatively, the while he surveyed the pompous gathering about him. Clearing his throat and carefully weighing the words, General Hays announced emphatically, "I AM A MOVIE FAN!"

All of which proves that we learn new things every day.

▽

Charles Butterworth in Hollywood relates, via Sid Skolsky, the story about the Jewish gentleman who was sitting in the barber's chair getting a shave, a manicure and a shine, when a chap rushed in excitedly and shouted, "Cohen's new house is on fire! Cohen's house is on fire!" The man in the chair pulled the hot towel from his face, rushed out of the barber's without his coat, ran several blocks toward the fire and then stopped. "What the hell am I running for?" he asked. "I'm not Cohen."

▽

And about Mr. Skolsky himself, Whitney Bolton tells that yarn which has Eddie Cantor, Phil Rapp and Sid sitting around suffering. Cantor had a headache, Rapp felt pains all over, and Sid settled for a backache.

"Tell you what let's do," groaned Cantor. "Let's all go over to my doctor and get examined."

"Okay," snapped Skolsky. "And low blood pressure pays!"

▽

"Tell me, Mr. Goldwyn," asked an enterprising Hollywood reporter, "do you plan to sign any more talent?"

"Why should I sign any more talent," Talent-discoverer Sam Goldwyn retorted with some contempt. "I've got all the players I can use now—Merle Oberon, Eddie Cantor, Joel McCrea, Miriam Hopkins—in fact I've got a DEARTH of talent."

Extra! Farnol Has A New Smeller

THE GODS OF SCIENCE have stolen Lynn Farnol from his workbench in motion picture press agentry and transported him to that world inhabited by those tireless creatures who invent something not caring a tinker's dam whether the thing is needed. Lynn Farnol, Broadway press agent, has invented a smelling machine!

Awed at the thought of the great potentialities that lie ahead for determining beforehand the nasal effect of some of Hollywood's motion picture product, Newspaper Writer Archer Winstein tramped briskly to Mr. Farnol's Times Square office to find out whether Mr. Farnol's departure into science really brought forth a smeller or just another junkyard showpiece. It's a smeller all right.

The story really begins with Mr. Farnol lolling around his home grounds one evening thinking on his favorite topic—smells. What to do? What to do? He cudgeled his brains and groaned inwardly.

At this point the picture is further enlivened by the arrival from nowhere of Mr. Samuel Sloan Auchincloss, a tall, studious glasses-wearer, who last spring invented a Cinefusionmeter for correcting squints in children.

So the combined heads of Farnol and Auchincloss bethought them that if firearms can make man equal to the man-eating tiger, then man could also overcome his nasal inferiority to a dog and with the aid of some mechanical aid jack his smelling powers up to the *n*th degree of the canine.

The end result has been described to Reporter Winstein as combining "the electrical brain of the automatic telephone, the principle of air-conditioning and indirect lighting, the newest materials of airplane propellers and fuselages, and a trick electrical circuit making a complete change of air possible in 15 seconds, a fact hitherto considered well-nigh impossible. If it was considered at all." In brief, the Farnol-Archincloss smeller is a veritable Rube Goldberg smell detector.

It is a booth not unlike a telephone booth, in size and shape, though infinitely superior in other respects. To tell the truth, or part of it, the machine can do everything but smell for you.

A fan blowing at a rate of five miles per hour introduces air, and another fan, at the superior rate of six miles per hour, extracts air. As you can see, this would leave the poor booth without any air at all if allowed to continue to the bitter end. But there are also six nozzles at hand. A slight push on a button and from one of the nozzles issues the enchanting essence of "My Sin" (a perfume) or any other scent that has been put in the bottle.

The opalescent sides of the booth through which an inmate can neither see nor be seen raised an interesting problem in feminine psychology. "What," mulled the inventors, "will happen when a woman finds herself able neither to see nor be seen? Will she scream with claustrophobia?"

They nearly substituted clear glass before remembering a woman can't concentrate on smell when some one is looking at her. The opaque was retained.

When the booth was constructed in the now historical basement at 439 East Seventy-second Street, New York, it was too large to take out through the door. Dismounted, it was reassembled in an old store across the street. Estimates are being drawn and plans laid for the construction of 0 more. Unitl genuine mass production has been achieved on a conveyor belt basis the price F. O. B. East Seventy-second Street will hover at the $500 mark. Thus, for private homes, it must be definitely regarded as a plaything of the rich.

Nasal titillation, like most everything else—Vultee airplanes, blinis with beluga caviar, trips to Florida, penthouses with terraces and Deusenbergs (Bill Ferguson, take note) will be a perquisite of those with the dough.

Anyway, no matter how thinly you spray it, Farnol can smell it.

▽

Something we have never seen in those trillions of miles of Javanese travel reels is a scene showing the simple wedding ceremony that is performed in the interior of Java where the bride and groom are whammed on the tops of their heads with an old shoe—and, presto, they're married. Over here, in our advanced civilization, they're married first—and, presto, they wham each other on the top of the head with an old shoe, or a rolling pin, or anything that is handy.

▽

Radio's advancement has been noteworthy from the scientific standpoint since that November day when the belligerents agreed to suspend World War operations. On the 17th anniversary, last monday, of the Armistic, Merlin Aylesworth's National Broadcasting Company echoed over its countrywide air waves. via shortwave relay from Paris, the original "Cease Firing!" order, played on the same bugle that officially ended the war, by the same bugler, Monsieur Sellier, who blew the call in that bleak forest northeast of Paris in 1918.

The bugle has rested in a place of honor among curios of the war, in the French War Museum, in Paris, and was moved from its glass showcase for the first time.

▽

From Odd McIntyre we hear that Ernest Booth, discovered by H. L. Mencken while serving a life term in California, is, under a new law, to receive his freedom in four years, having served eleven. Since the ban on prison writing was lifted in California in 1928, Booth has achieved economic security for a devoted wife by writing for Hollywood studios, submitting his manuscripts through the mail, probably writing under a nom de plume. Under the prison regulations, however, inmates may not write about crime or prisons.

During his long travail, Booth, one-time burglar, has devoted his available hours from rock-breaking, to a historical research of Byzantine literature, and is now an authority on the subject. So much so, McIntyre tells us, that he has completed a novelized version of the rise of Justinian's mistress from a mimic to the exalted position of empress.

▽

Violinist Rubinoff was awaiting the railroad train to take him back to Broadway from Los Angeles and a performance in Fox's "Thanks a Million" when seven friends ambushed him and seized his $100,000 Stradivarius violin. When they came out of the huddle they broke a fiddle over the troubled maestro's head much the same way a ship is sent along the ways by a broken and beribboned bottle of sparkling champagne.

Rubinoff passed out on the spot, believing that his valuable instrument had been destroyed. When he came to it was with great difficulty that they convinced him that it was a cheap pawn shop model, and not his precious Strad that was splintered on his noble dome.

CHINESE RETURNING TO NATIVE OPERA AS INCOME ON FOREIGN FILMS DROPS

Greater Selection of Product One Hope of Distributors; Rebate Possible in Canton Local Censor Fee Dispute

by J. P. KOEHLER
Shanghai Correspondent

While it is yet a bit early to gauge the extent of the coming season's prospects, the cinema trade is facing the undoubted facts of reduced income for foreign pictures.

There is no question but what the present depression, lack of employment and the hardships incurred in widespread areas by floods and drought are having their reaction in the very evident lack of money being spent for cinema amusement.

Admission prices have been reduced in many cities, in order to increase attendance, but have had their usual result in a small box office return without relative patronage increase.

Many Chinese cinemas are resorting to the old-fashioned but popular Chinese native opera in an effort to get out of the red, and since for such shows admission prices are generally about one-half those charged by the theatre under their film exhibition contracts, the attendance for the stage shows is usually good.

A fair indication of the theatre depression is shown by the results of a European traveling variety show, now running in Shanghai. Last year a similar American company packed the house continually for three weeks, and today a scarcely inferior company is running to 25 per cent in the second week.

In Hongkong, Kings theatre is the premier house, with Queens next, and the Alhambra, across the bay in Kowloon, taking third position. These three cinemas constitute the only good first-run outlet in Hongkong—a few first runs going into the Central theatre, which has found Chinese production more profitable. Paramount and Warner-First National will run in the Queens this season, with MGM and Fox in the Kings. The Alhambra quite possibly will take second run after Kings, along with selected first release from the American distributors. No definite information is as yet available regarding RKO Radio, Universal and United Artists in Hongkong.

With 23 houses in the city showing American product, at least 15 of these include many Chinese productions and run only selected foreign product such as action or spectacular films.

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Rebate Settlement Possible

The Canton situation is still in doubt. No American films have been released first-run in Canton since the dispute about local censor fees resulted in a boycott against Paramount and a concerted "Stop Service" by all large American distributors. The first run cinemas are facing irreparable losses by being forced to run the product of Chinese native studios—cheap European films and a few independent American productions, and most of this is being double-dated owing to lack of product to keep doors open.

The lost playdates will remain so to the American distributors and the result at the end of the season undoubtedly will show a curtailed release list with only selected product getting a chance.

However, there is now the possibility that Nanking will effect a settlement of this irritating situation by arrangement with distributors whereby the distributors will receive a rebate of all local censor fees paid in Canton, when the regular fees are paid at Nanking, which is entirely acceptable to the distributors, and leaves the entire matter of final settlement between the Chinese authorities.

Canton is one of the three largest outlets for American product in China and disputes like this one could have easily been avoided by a preliminary conference before arbitrarily putting into force a rule which the Canton authorities must have known would lead to resentment, and which in itself was illegal so far as the national law of Chinese censorship goes. It is another example of failure of the Chinese authorities thoroughly to examine prospective legislation affecting foreign film product in order to prevent unfair or impracticable rules from coming into force.

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Shanghai Prospects

In Shanghai the trade is looking forward to a fairly good first-run season, and if productions live up to a good percentage of advance notices, subsequent-runs here should also be good. However, the general economical situation is such that it can be expected to see the box office below normal. Admission prices in the first-run theatres here cannot well be reduced owing to heavy investment in equipment, cooling systems, and so on. With 6,150 seats in the four leading cinemas and a top of C$2.00 evening and C$1.50 for two daily matinees and a C$0.60 minimum for both evening and matinees, these prices are still too high to admit the masses, so it can be expected that subsequent-runs, whose patronage is 90 per cent native, will take only selected product. Shanghai has 25 cinemas showing foreign product but of these only the first-runs and six or eight second-run houses can take an all-foreign type product.

The summer season just passed was rather unusual, in that many strong pictures were released. The policy proved that an air-conditioned theatre, given good product, can get results in any season.

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Tientsin and Peiping

In the North—Tientsin and Peiping—things look pessimistic. Tientsin has 19 cinemas and Peiping 10 releasing American product with three first-run theatres in each city, capable of handling full time foreign programs. None is prosperous, and they undoubtedly will endeavor to book only the stronger product. Block-booking will show smaller lots divided among the eight major American studios.

▽

In Nanking the New Capitol and New State, the last-named scheduled to open in February, 1936, will handle the cream of American product. Nanking now has five cinemas showing American first-runs, but at least two of these will be forced into subsequent runs by the new, modern, air conditioned cinemas now open or in process of construction.

▽

Hankow has three first-runs and two subsequent-runs using American and occasional European product, but the subsequents in general use only selected action pictures. Hankow has just gone into a drastic admission price reduction that scarcely promises well for the distributors' share. It seems that some distributors will be left out in the cold in Hankow this year.

Exhibition Profit Found Dependent on Modern Theatres and Showmanship; Chinese Producers Wary on Predictions

▽

Tsingtao, with three theatres handling foreign product, will probably be out of the running for new season's product for some time. Overbooking will not allow further new contracts until the situation clears up.

▽

Other Theatres

The remainder of China's 160 cinemas that may be expected to handle American product will be limited, with only a few exceptions, to selected pictures, and the result is that only about 40 can be expected to handle all-time foreign product,

The time when China was a golden opportunity for foreign product is gone. Salesmanship and product now must take the place of the former "come and get it" idea. On the exhibitor's side, only those theatres which go in for modern construction, comfortable surroundings, good projection and sound, and exploitation showmanship, can expect to show a profit.

Chinese producers are not revealing, with any certainty, their coming releases or studio activities. One reason may be that advance notices of uncensored productions are strictly forbidden by law and all script must first be approved before a crank is turned.

Among the four leading Chinese studios are the Unique Film Company with headquarters in Hongkong and studios in Hongkong and Shanghai; United Photoplay Service, which is expected to release several films with China's leading stars; Star Motion Picture Company, whose leading star is Miss Butterfly Wu, China's outstanding film actress, commands a most favorable position due to her, though her latest release, with a personal appearance at the Strand, Shanghai, apparently flopped after a few days run, when it was transferred to an inferior theatre. Yi Hwa Motion Picture Company, with studios in Shanghai, will also turn out a few productions.

The new Central Studios in Nanking will confine its efforts to propaganda and educational films for the present; and it is expected that, sooner or later, all native controlled cinemas will be required to show such films as part of their programs. "Quotas" do not exist—but there is no telling when China will take such action.

▽

Yet another burden has been laid upon the distributors in China. Films passed by the existing Central Film Censorship Committee are not subject to any charge for reissue of a lost certificate except the usual C$3.10, but film passed by a previous Committee must pay C$15.00 for feature and C$5.00 for shorts. The rule applies both to native and imported product, and such films must again be sent back to Nanking (at distributors' expense, of course!) for re-censorship by the existing Committee. Seems as if the standing Committee have little faith in the work of their predecessors.

EXHIBITORS IN BRITAIN PROPOSE GOVERNMENT REGULATE INDUSTRY

Standard Contract and Compulsory Arbitration Are Demanded; Also Reduction of the Theatremen's Film Quota

by BRUCE ALLAN

London Correspondent

Amendment of the Films Act, a matter of current negotiation between the Cinematograph Exhibitors Association and the Film Group of the Federation of British Industries, will take a form not contemplated in official plans if suggestions favored by rank and file exhibitors in various districts are forced to the point of adoption by the CEA Council. A unanimous resolution from the Leeds branch requests support for amendments to the Act calling for a Standard Contract compulsory distributor-exhibitor arbitration and, of course, a reduction in the exhibitors' British film quota. And there is evidence that the Leeds policy reflects the opinion of theatre men in many other districts.

The keen desire of British producers to obtain a more stringent quota offers exhibitors a certain bargaining power, in view of the necessity of arriving at an "agreed" policy for the Board of Trade. An exhibitor concession on quota, balanced by producer support for the exhibitors' Standard Contract demand, might produce a situation in which the distributor would be the main sufferer from a revision of the Act.

Recent events undoubtedly have tended to support the CEA Council's demand for increased powers from the rank and file.

Public Rates Authors

London Film Productions has now published an analysis of the first 10,000 replies to question 7b in its recent National Film Investigation. This question was: "Which three of our contemporary writers could, in your opinion, write the best film stories?" The following eleven writers led in the balloting, the next in order receiving less than 1,000 votes. In the listing are given the order of ranking, writer's name and total votes received.

1. H. G. Wells	8253
2. J. B. Priestley	7757
3. John Buchan	2837
4. Noel Coward	2567
5. Somerset Maughan	1932
6. A. E. W. Mason	1739
7. Rudyard Kipling	1487
8. Warwick Deeping	1439
9. G. B. Shaw	1343
10. Hugh Walpole	1269
11. P. G. Wodehouse	1225

The leaders in this list have all proved that they can write film material. Wells, who has "Things to Come" and "The Man Who Could Work Miracles" in preparation by London, has given the screen two big winners in "The Invisible Man" and "Kipps." Priestley's best seller, "The Good Companions," was filmed by Gaumont-British; Buchan wrote "The Thirty Nine Steps;" Noel Coward, "Cavalcade;" Maugham, "Rain" ("Sadie Thompson"); Mason, "The Four Feathers." Yet Yeats-Brown, of "Bengal Lancer" fame, got only 36 votes, and a best-seller like A. S. M. Hutchinson but 35 ballots. It was announced that "a very considerable number of entrants suggested that the screen should develop its own authors."

▽

Garrett, Klement Plans Studio

Garrett, Klement Pictures, Ltd., plans to erect another studio in the Buckinghamshire area favored by London Film Productions, Technicolor, and British National Films. The site is at Cowley, near Uxbridge, and plans are going before the local authority at an early date. GK also has become a Western Electric licensee. Its current activities are being carried on at British & Dominions' studio at Elstree.

▽

No Censor for Ulster

A suggestion that an official censor be appointed for Northern Ireland was rejected in the Belfast House of Commons. Sir Dawson Bates, the minister for home affairs, declared that such an official was unnecessary "if Belfast Corporation will do its duty." This body has the authority, in view of its licensing powers, to prohibit films on grounds of immorality or unsuitability for exhibition. Special powers also are possessed by the Ulster Government to prohibit films likely to prove "subversive of law and order," but these powers never have been exercised. In the neighbouring Irish Free State, censorship is a Government matter and the official in charge is so active a civil servant that the UK distributor who gets in a subject quite without cuts thinks dolefully of the law of averages.

▽

Sir Gordon Craig, prominently associated with British production through New Era and other companies, has joined Fox in London in charge of British Movietone News sales.

* * *

Preference shareholders in General Theatre Corporation who dissent from the reconstruction plan are protesting against the decision to allow them no representation on the directorate. Their allegation is that preference capital represents over £400,000 against £32,000 of ordinary capital held by Gaumont-British, who manage the company, and that the office of president occupied by Isidore Ostrer, is unauthorized.

BRITISH TURN DOWN "BOOKING HOLIDAY"

The Manchester branch of the Cinematograph Exhibitors' Association in England has tabled a resolution for discussion by the general council calling for a "booking holiday" at the expense of distributors making a 50 per cent price demand for any of their features. No bookings would have been placed in such companies for three months under the tabled plan.

Edward Shortt, British Censors' Leader, Is Dead

Edward Shortt, King's Counsel and president of the British Board of Film Censors, died in London early this week of blood poisoning that set in following an attack of influenza. He was seventy-three years old.

Mr. Shortt was Chief Secretary of Ireland in 1918 and 1919 and British Home Secretary from 1919 to 1922.

His signature was familiar to all British theatregoers as it appeared on the censor's certificate of every picture shown in England. He always admitted that he saw few pictures himself, but insisted on banning those of the "horror" type.

Mr. Shortt was appointed president of the censor board in 1929 following the death of T. P. O'Connor.

Mr. Shortt was born at Newcastle-on-Tyne and educated at Durham School and University. After leaving the university he studied law in London and was called to the bar in 1890. He built up a large practice, and in 1907 was made recorder of Sunderland, a position he held until 1918.

In 1910 he was elected a Liberal Member of Parliament from West Newcastle, a position he held for twelve years, and he achieved national prominence under the Coalition government. Toward the end of the World War, Ireland was in turmoil as the Irish fought conscription, then in force in Great Britain. Mr. Shortt was a leader in the fight against conscription in Ireland, and his appointment as Chief Secretary lessened the tension in that country.

Kohn, Schulberg Quitting Columbia

Ralph Kohn's contract as an executive producer for Columbia Pictures, which had six months to run, was cancelled last Friday at Mr. Kohn's request and at the same time B. P. Schulberg indicated he also would leave Columbia when his contract expires on May 1. Mr. Schulberg immediately will assume the vice-presidency of Schulberg Productions, Ltd., formed several months ago.

"At the expiration of my contract, Schulberg Productions will expand operations for an increased number of pictures," said Mr. Schulberg. The program will include a series starring Edward Arnold.

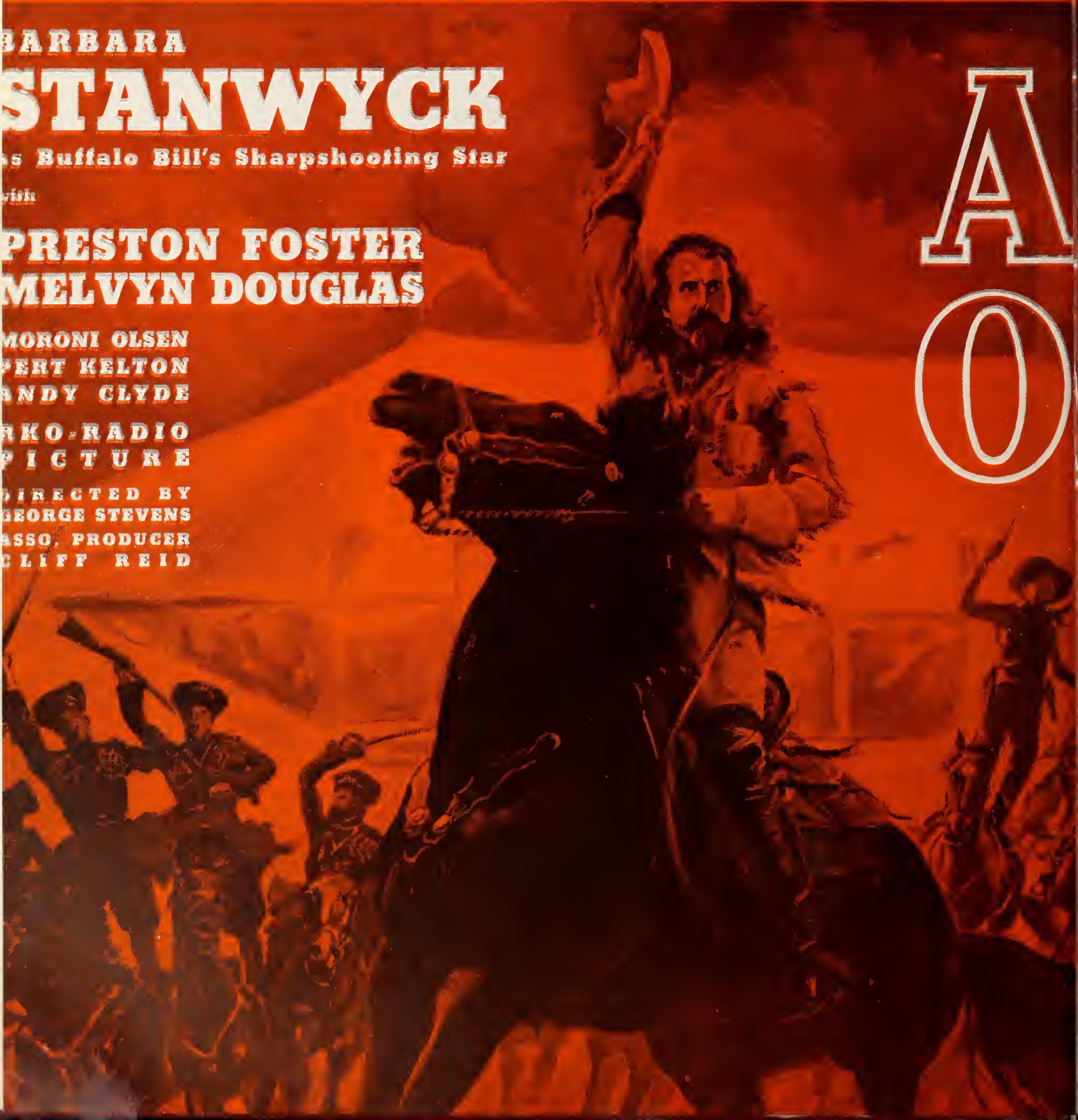
The developments corroborate reports current in Hollywood for some time that both Mr. Kohn and Mr. Schulberg were dissatisfied with their Columbia deals.

'SOMETHING TO CHEER A
'A SHOWMANSHIP SHOW'

the glamorous girl who came out of the west

and thrills on the roaring pages of BUFFALO

A CIRCUS! . . . MORE LOVE THAN



BARBARA

STANWYCK

as Buffalo Bill's Sharpshooting Star

with

PRESTON FOSTER
MELVYN DOUGLAS

MORONI OLSEN
PERT KELTON
ANDY CLYDE

RKO-RADIO
PICTURE

DIRECTED BY
GEORGE STEVENS
ASSO. PRODUCER
CLIFF REID

OUT" . . FILM DAILY . .

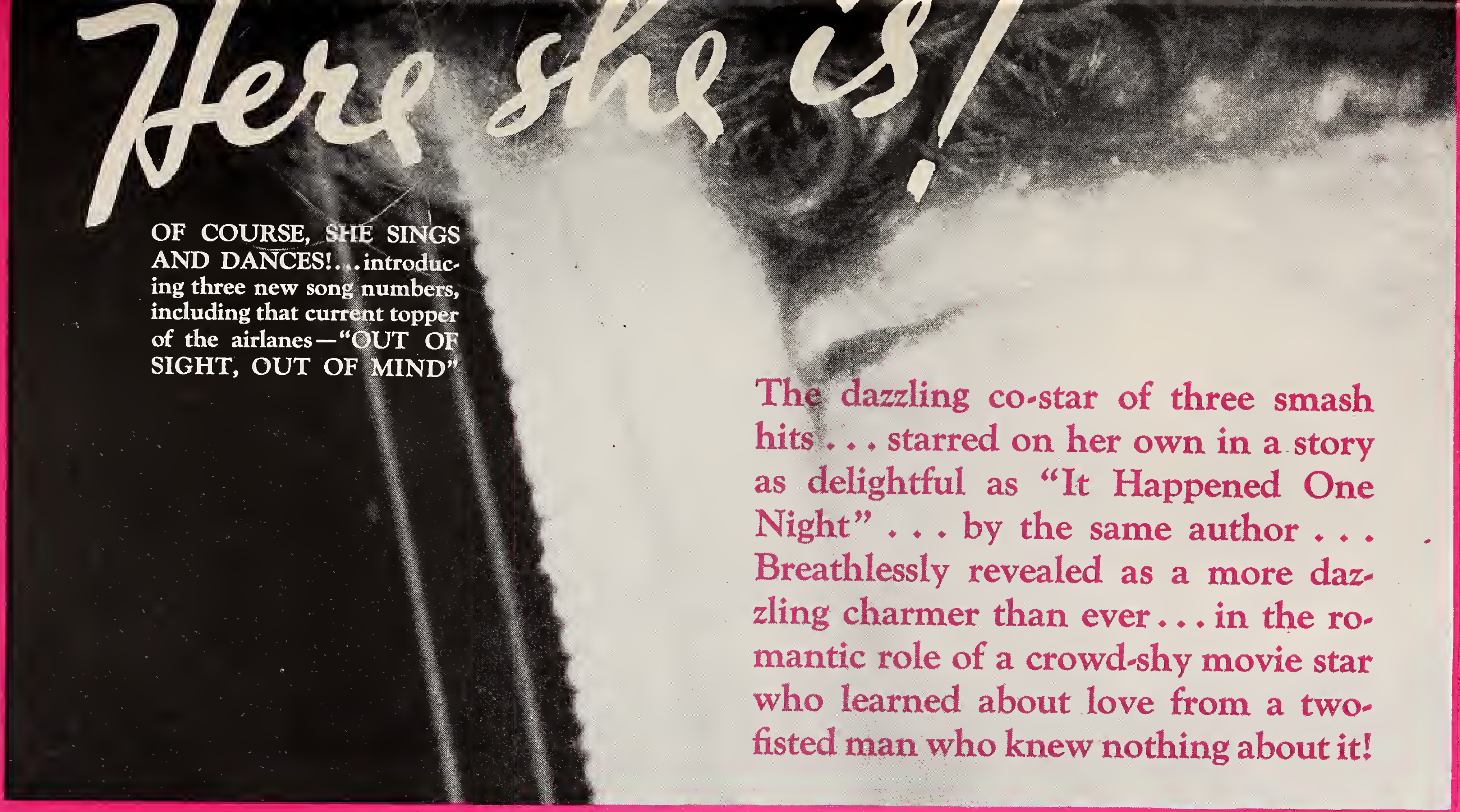
. MOTION PICTURE HERALD . . ***The amazing romance o***

o shoot her way to glory . . . written in laugh

BILL'S BIG SHOW! . . . MORE FUN THAN

A HONEYMOON!

NNIE
AKLEY



OF COURSE, SHE SINGS AND DANCES!...introducing three new song numbers, including that current topper of the airlanes—"OUT OF SIGHT, OUT OF MIND"

The dazzling co-star of three smash hits . . . starred on her own in a story as delightful as "It Happened One Night" . . . by the same author . . . Breathlessly revealed as a more dazzling charmer than ever . . . in the romantic role of a crowd-shy movie star who learned about love from a two-fisted man who knew nothing about it!

GINGER ROGERS

in

"IN PERSON"

with

GEORGE BRENT

ALAN MOWBRAY . GRANT MITCHELL . SAMUEL S. HINDS

Directed by WILLIAM A. SEITER from the novel by SAMUEL HOPKINS ADAMS. A Pandro S. Berman Production RKO RADIO PICTURE.

U. S. FILMS RETAIN PRESTIGE OVERSEAS

Two Brussels Grand Prizes Went to United States, Third to Feature Distributed in America

by J. K. RUTENBERG

Berlin Correspondent

World acknowledgment that American film arts and sciences are maintaining their supremacy is reflected by the large number of prizes awarded to motion pictures born in the United States at the International Film Festival organized by leading representatives of the Belgian industry and recently concluded at Brussels. An impartial jury presided over several weeks of continuous screenings of offerings from the studios of many countries.

Two Out of Three

Two out of three of the grand prizes for general entertainment features went to American product. The winners were:

The Informer, John Ford production for RKO Radio; awarded The King's Prize.

Way Down East, Twentieth Century production for Fox release. The Prize of the Chambre Syndicale Belge de la Cinematographie (organization of the Belgian industry).

Escape Me Never, British and Dominions picture, starring Elisabeth Bergner and directed by Dr. Paul Czinner. Released in America by United Artists. The Prize of the City of Brussels.

Grand Honorary Medals

Grand honorary medals were awarded to the following:

Best Scenario: "The Scoundrel," written by Ben Hecht and Charles MacArthur and starring Noel Coward. A Paramount release.

Best Photography: "Bosambo," British production directed by Zoltan Korda.

Best Musical Interpretation: "L'Equipage," French picture directed by Anatol Litvak.

The prize for the best cartoon went to the Walt Disney color comedies, Mickey Mouse's "Band Concert" and the Silly Symphony, "Who Killed Cock Robin?"

Honorary medals for other achievements were given to the following:

Daro un Millione, Italian picture, directed by Mario Camerini.

Clive of India, United Artists production directed by Richard Boleslavsky.

La Bandera, French, directed by Julien Duvivier.

Pygmalion, German picture from the George Bernard Shaw play. Jenny Jugo and Gustav Gründgens were starred in the screenplay.

Call of the Wild, Twentieth Century production released by United Artists and directed by William Wellman.

Variete, French, directed by Nicholas Farkas and starring Annabella.

David Copperfield, Metro-Goldwyn-Mayer, directed by George Cukor.

In the field of the educational subject and the socalled cultural picture European producers divided the awards.

Pictures of an educational nature which won signal praise were these:

The Song of Ceylon, British, the Belgian Government Prize for best foreign production.

La Merveille de l'Occidente, French, by Maurice Cloche, the International Film Press Federation Prize for best travelogue.

Terres Brulees, by Charles de Keukeleire, the Belgian Government Prize for best Belgian picture.

Honorary medals in the educational field went to "Physiognomy of Great Britain," by Paul Rotha; "Coal Face," British picture by Wright; "B. B. C. the Voice of Britain," by John Grierson, and "Les Troits Mats," Belgian, by Storck and Fernhout.

"Culture" Pictures

In the classification "cultural films" were these winners:

The Sea Bear, British, by Hewer and J. Huxley, the Alberteum Prize.

L'Hippocampe, French, by Jean Painlevé, the Prize of the Chambre Syndicale des Distributeurs et Exploitants de Salles (Association of Distributors and Exhibitors).

The Strength of Plants, UFA, Prize of the Brussels Exhibition.

Honorary Awards

Honorary medals went to these:

Uit het Rijk der Kristallen, Dutch; "Schmetterlingsleben," German; "The Amoeba," British, Huxley and Hewer; "The Blowfly," British.

Other honorary medals in special fields of award went to the following:

Colour Box, British, by Len Lyl, and the following Fischinger German compositions, "Symphony in Blue" and "Studio 7" and "Studio 8."

The Grand Honorary Medal for best technical realization in natural colors was not awarded.

American Seating Company Shows Nine Months Profit

The American Seating Company, for the nine months to September 30 reports a consolidated profit of $237,236 after depreciation, interest and other charges, but not allowing for federal taxes. After allowing $26,000 for tax reserve, the net reduces itself to $211,236, which is equal to $1.05 a share on 202,875 net par common shares excluding stock held in the treasury. Profit before tax for the identical period last year was $95,579.

Lloyd Production Head

Theodore Allen Lloyd, who wrote, directed and produced "New York Uncensored" for Celebrated Pictures, Inc., has been placed in charge of all of the company's future productions.

Freeman, Griffiths New Members of Paramount Board

The board of directors of Paramount Pictures, Inc., have elected Y. Frank Freeman, who is in charge of Paramount's theatre operations, a vice-president and director of the company and have also elected Stanton Griffiths, of the New York brokerage firm of Hemphill, Noyes & Co., a member of the board. These two fill the vacancies left by the resignations of Frank Vanderlip and William S. Gray, Jr. There still remain, however, two vacancies on the Paramount board which have existed since the reorganization.

Robert K. Cassatt, Philadelphia and New York investment broker, has, meanwhile, advised the Paramount officials that he had abandoned consideration of resigning from the Paramount board and would continue as a member. Mr. Cassatt is serving a one-year term which expires next June. During recent weeks he has been considering resigning from the board because of the press of other business.

Mr. Cassatt's decision to remain stabilizes the board after its recent period of flux begun with the resignation some weeks ago of Mr. Vanderlip and Mr. Gray.

Sir William Wiseman, partner in Kuhn, Loeb & Co., and a former director of Paramount Publix, last week forestalled the beginning of examinations before trial of former officers and directors of Paramount who are defendants in an action brought by trustees of the company to recover large sums involved in the issuance and allotment to subscribers of Paramount stock in 1931.

Mr. Wiseman was the first of the defendants to be subpoenaed for examination last week before Special Master John E. Joyce in New York. Prior to the hearing he moved for an order to have the subpoena vacated.

Pathe's RKO Notes Sale To Be Studied

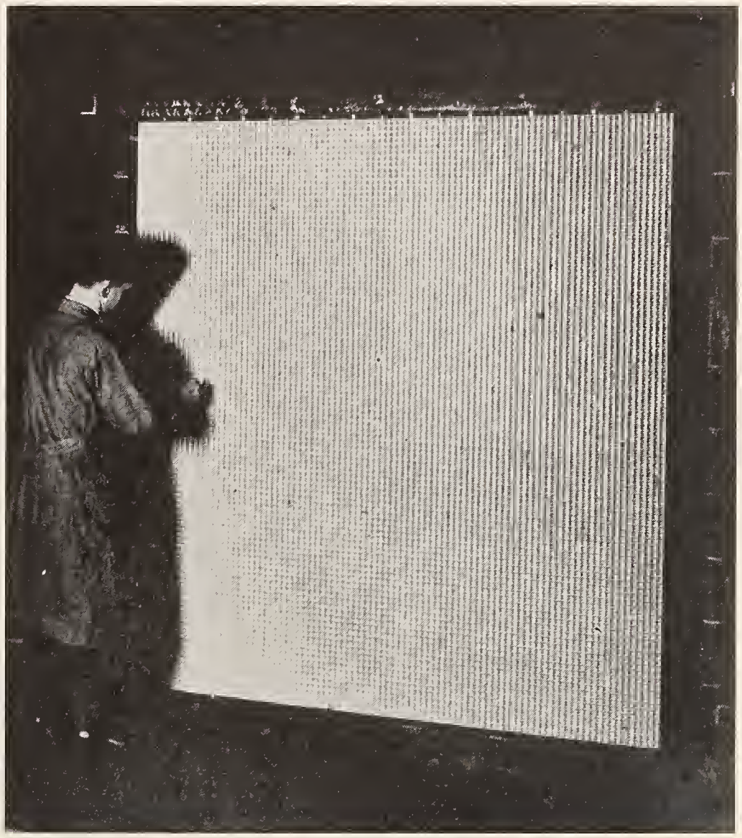
The purchase by Time of Pathe's $1,696,000 notes for $340,000 last spring will be included in the examination of Pathe officers and directors now being conducted before trial in New York of Pat Casey's stockholder action alleging mismanagement and dissipation of assets of the old Pathe company, it was indicated by Martin King, attorney for Casey.

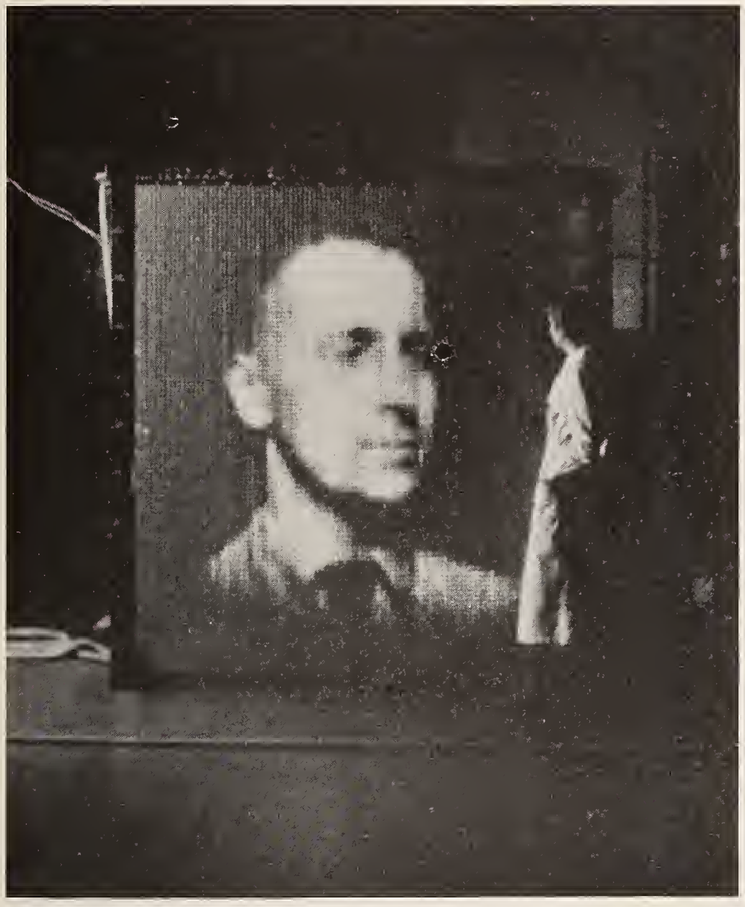
Mr. King said that with a reorganization of RKO pending under the financial direction of Atlas Corporation and Lehman Brothers the RKO notes which were given in exchange for Pathe assets purchased in 1931 soon might be worth "100 cents on the dollar." He said that Pathe officers would be questioned concerning a report that Henry R. Luce, publisher of Time and a director of Paramount, purchased the RKO notes from Pathe on the recommendation of Atlas Corporation.

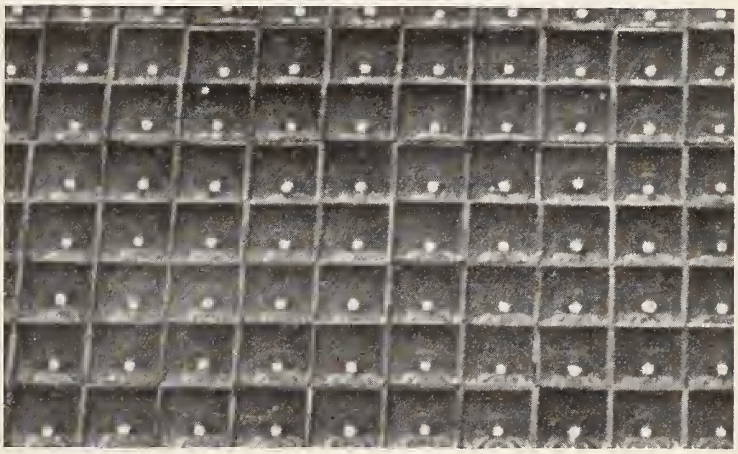
The examination of Frank F. Kolbe, president of Pathe Film, before trial of Mr. Casey's action, was continued this week by Mr. King. Robert W. Atkins, vice-president, is scheduled for questioning next week.

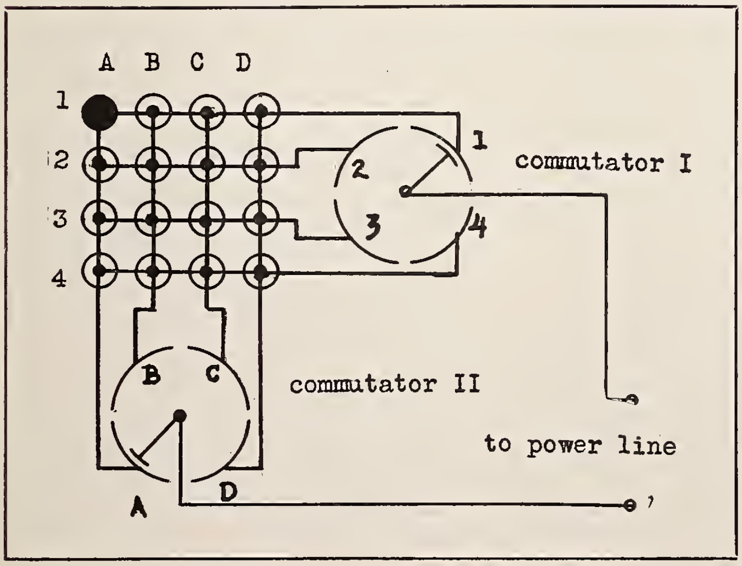
TELEVISION FOR THE GERMAN THEATRE

● Graphically reporting a new German development in television, a method described in that country as one adapted to reception in the theatre. Several theatres have been equipped with this system and are presenting Herr Hitler and other national figures in speeches. Large-scale scenes or groups of figures have not yet been successfully transmitted, and only the heads and shoulders of the speakers are shown. Features of the system, as represented, are described in the caption below.









● The major innovation in this method of television is in the lamp and circuit system of the screen. The screen is shown in the two larger pictures above with and without the transmitted image. The smaller picture shows a section of the screen in detail. The screen consists of a grid of shallow recesses, each of which contains a small incandescent electric lamp. There are 100 rows of lamps each way, making a total of 10,000 bulbs in an area 6.3 feet square. The lamps are of regular incandescent type, with tungsten filaments glowing in a vacuum. The filaments are extremely thin, however, and provide for complete loss of glow in one twenty-fifth of a second upon breaking of contact. The mechanism for supplying energy to the lamps is indicated in the digram at the left, showing a set-up of 16 lamps. With a screen containing 10,000 lamps, each commutator has 100 contacts. The speed of rotation of commutator No. 1 is four times that of commutator No. 2.

Argument Finished On City Sales Tax

United Artists completed presentation of its arguments against the taxability of New York film rentals under the city sales tax ordinance at a hearing last week before a committee of the city finance department, which reserved decision on the validity of the proposed levy.

The assessment by the city against the United Artists rentals is being contested as a test case for all New York distributors, whose rentals would be subject to an estimated aggregate tax of $700,000 if the city is successful in establishing the validity of its levy. An assessment was also made against Universal's New York film rentals, but further action on this has been held in abeyance pending the outcome of the test case.

The United Artists defense was based upon the industry contention that films are licensed under federal copyright laws and not sold, and hence are not subject to a local sales tax. Witnesses who testified at the hearing for United Artists included Paul Lazarus, Edward Mullen, New York branch manager for United Artists and Harry Muller, company treasurer. Gabriel L. Hess, Motion Picture Producers and Distributors of America attorney, was an observer at the hearing.

Indications are, according to those close to the proceedings, that the city finance committee will hold film revenues to be taxable under the city ordinance in order to pave the way for a formal court opinion and precedent on the subject. The committee is empowered to pass upon the validity of the levy, but its findings are subject to review by the courts. In the event of the almost certain adverse ruling from the city committee, the industry, through United Artists, will appeal the case to the appellate division of the New York supreme court for a ruling.

Accountants for both the city and United Artists were given an indefinite period in which to agree on items of exchange income which would be taxable in event the levy was held valid.

Meanwhile, in Olympia, Wash., the state tax on film rentals was held unconstitutional in the state supreme court there, upholding the decision of the superior court. The state Tax Commission had appealed the lower court's decision.

On the other hand, the sales tax is in Missouri to stay, and the state cannot rely upon any other form of taxation to provide funds for old age pensions, Jerome Joffee, state senator and author of the Missouri old age pension law, said in Kansas City.

While Mr. Joffee regards the "bottle cap" tokens as a successful collection method, he believes the legislature will provide for metal tokens at the next session.

Film men in Nebraska are worried over the special session of the legislature that has been called to raise some $5,000,000 through new tax channels. The latest proposal is the two per cent sales tax which was defeated in the last session. Theatre box-offices are not included, as yet, in the measure but indications are they will be added.

Ryskind to Pickford-Lasky

Morrie Ryskind will write the screen play for the initial production of the newly formed Pickford-Lasky Productions, releasing through United Artists. It is to be an adaptation of a French play for which Jesse L. Lasky obtained the screen rights on his recent trip abroad, and will star Francis Lederer. Production starts next month.

TRAVELERS

NICHOLAS M. SCHENCK is en route to the Coast.

DAVID PALFREYMAN is in Oklahoma City. From there he goes to Little Rock and New Orleans for exhibitor meetings, returning to New York November 25.

A. H. BLANK is in New York from Des Moines to discuss with Paramount officials an extension of his theatre operating agreement with the company.

MARTIN BECK, FRANZ WERFEL and MRS. REINHARDT arrived Tuesday on the Ile de France.

BARNEY BALABAN is in New York from Chicago for conferences on product deals.

WILLIAM K. HOWARD, who directed "Mary Burns, Fugitive," for Walter Wanger, is due in New York for the opening at the Paramount.

CARY GRANT, CLAIRE LUCE, OTTO KRUGER and MAX FACTOR sailed on the Aquitania for Europe.

GENE and MRS. MARKEY (JOAN BENNETT) are en route to the Coast by boat.

ED ROWLEY of the Robb & Rowley circuit is in New York to complete product buys for his southwest circuit.

TULLIO CARMINATI and W. SOMERSET MAUGHAM arrived on the Europa.

E. V. RICHARDS is in New York for product deals for the Saenger circuit.

NATE BLUMBERG returned to New York from the Middlewest.

SAM ROSEN left New York for the Coast.

R. A. MCNEIL, general manager of the Golden State Circuit, has sailed for New York via the Panama Canal from San Francisco.

MORT BLUMENSTOCK, in charge of advertising for Warner Brothers Theatres, returned from Philadelphia.

GEORGE W. WEEKS, general sales manager for GB Pictures, has returned from a tour of exchanges.

JACK HULBERT and his wife, CICELY COURTNEIDGE, are en route from New York to the GB studios in England, after a visit in Hollywood.

JEAN PARKER, returning from abroad, has arrived in Hollywood to resume work for MGM.

PANDRO S. BERMAN, Radio Pictures producer, has arrived in New York from the Coast.

MARC CONNELLY, author of "Green Pastures," has arrived in Hollywood to make a screen version for Warner.

KATHARINE HEPBURN is in the East on a long holiday, dividing her time between New York and her home town, Hartford, Conn.

Constable Sale Upheld

An opinion against the petition of the Stanley Company of America against John Anderson, of Wilmington, Del., asking for a correction of an order of distribution of proceeds of a constable sale has been handed down in the superior court of Wilmington by Chief Justice Daniel J. Layton. The Stanley Company claimed Mr. Anderson, then a constable, distrained upon the goods of one of its lessees and sold the effects for $135.25.

DeMille Sponsors Memorial

Cecil B. DeMille will be an international sponsor of a memorial to be erected to Mark Twain at the latter's birthplace in Hannibal, Mo. The dedication exercises are scheduled for November 18. The memorial will be in the form of a statue by Walter Russell, who was commissioned by Mrs. Clara Clemens Gabrilowitsch, the author's daughter.

Mexican Impost Burden Easing

American influence in the person of Jack Gallagher, who produced independently in Hollywood and served in other capacities in studios there, is being exerted in the controversy between the Mexican government and American distributors over duties and the income tax. Mr. Gallagher is working with the ministry of finance to straighten out the rumpus; he says that great progress is being made toward an early and permanent settlement and that the Americans will not drop this country like a cold potato.

According to Mr. Gallagher, work is now being done toward inducing the ministry to withdraw film materials from the tariff classification of ultra luxury and gambling articles, and to class it as merchandise that benefits Mexico, and to give the income tax matter a better viewpoint to have it applied to the distributors' net instead of gross revenues. Good headway is being made along both these lines, he says.

When Mr. Gallagher finishes with his assignment, he plans to stay on here and work with those Mexican producers who are convinced that the only way for them to make more money out of their productions is to have an English language version. Several experiments along these lines already have been made.

▽

Uncopyrighted Material

Uncopyrighted Mexican novels, poems or other literary works are the free property of any film producer; anybody can go ahead and make a picture based upon these works without paying any fees or royalties, the national supreme court has ruled. But if a copyrighted literary work is to be used, well, that is a hoss of another shade.

▽

George Pezet Dead

Death has removed the young dean of the Mexican cinematographic industry, George Pezet, who died of pneumonia at his home in Mexico City. He was president of the Film Exchange, S. A., president of Producciones Fesa, and general secretary of the Association of Mexican Motion Picture Producers and the Film Board of Trade of Mexico, both of which he organized.

Born at Lima, Peru, on May 7, 1897, Mr. Pezet served for some time as a secretary of the Peruvian legation in Washington. D. C. He came to Mexico as the assistant manager of the Mexican City bureau of Paramount. He wrote several scenarios which were produced by Mexican companies. Mr. Pezet is survived by his widow, two sons and two daughters, and a brother, Juan, who is president of Mexican Motion Picture Distributors Company. Burial was in the French Cemetery, Mexico City. The funeral was attended by practically all Mexican and foreign film men in the Mexican capital.

Schermer Joins Republic

Jules Schermer, former assistant to Mel Shauer in the personnel department at the Paramount studios in Hollywood, has been appointed assistant to Nat Levine at Republic, where he will concentrate on talent and production matters.

NEW ZEALAND STANDARD CONTRACT GOES TO WORK ON TRIAL FOR YEAR

Large Segment of the Trade Is Reported Skeptical of Success of New Agreement; Provisions Are Outlined

by CLIFF HOLT
Sydney Correspondent

The Standard Contract for the hire of all film between exhibitor and distributor is now operating as law in New Zealand. The Advisory Committee which governed the framing of the agreement has approved it for an experimental period of 12 months. At the expiration of that period the contract will be brought up for revision upon application of either the distributors' or exhibitors' association, but a joint application can effect revision at any time.

An extremely lengthy document, the Standard Contract cost a considerable amount of money and took several months in the drafting. Although both distributors and exhibitors have undertaken to cooperate to the fullest extent and avoid disputes, a large section of the trade is skeptical of its success.

Stripped of its legal embroidery and in abbreviated form, the contract sets out the following:

1. If the renter offers the exhibitor a lesser number of pictures than that specified in the agreement, a pro rata adjustment shall be made.

2. If the renter fails to deliver the full quota of films specified in the agreement, but releases any such films in the next renting season, he agrees to offer them to the exhibitor in the same relative priority to competitive exhibitors as he would have under the original agreement, had the films in question been duly delivered.

3. Unless specifically contracted for first- or second-run exhibition—the renter shall be under no obligation to fulfill supply until the film has played first—and second-run seasons in the city.

4. If the renter is unable to deliver on the due date any specified film, he shall have the right to make a substitution, but the exhibitor may, by giving at least 14 days' notice, refuse to accept it; and unless the renter has failed to deliver the film because of any one of a given number of reasons, the number of films specified in the contract may be reduced accordingly.

5. The hire on flat rental pictures, together with all advertising, freight and other charges, must be paid to the renter by the exhibitor not less than three days from the date of the film's dispatch to the exhibitor.

6. On percentage pictures the exhibitor is given seven days in which to make hiring payments. The exhibitor undertakes to provide, on a form satisfactory to the renter, a certified, itemized statement of the daily gross receipts, and the authorized representative of the renter is given the right to verify the receipts and inspect the books and taxation returns in respect of the gross receipts. Any information of this character must be treated as confidential by the renter, except before arbitration or in litigation.

7. Nothing contained in the above shall impose any obligation on the exhibitor if the film is not delivered in reasonable physical condition, and was not screened for that reason.

8. If the exhibitor fails or refuses to exhibit a percentage picture as provided in the agreement, he shall pay to the renter as liquidated damages a sum averaged on the gross receipts for the corresponding days over the preceding weeks, prior to the date or dates on which the film's exhibition should have taken place. If the exhibitor should exhibit the picture for but part of the specified season, the sum payable to the renter shall be computed at the rate of 75 per cent of the gross receipts on the last day of the screening.

9. The minimum admission clause may be decided upon at the discretion of the renter, but must be either 1/- for adults and 6d for children (or 3d for children at matinees), or else 6d for adults and 3d for children.

10. The exhibitor agrees that he will not offer any inducement to the patron which may have the effect of directly or indirectly reducing the minimum admission price.

11. The breach of clause 10 by the exhibitor shall make him liable to the renter for £5 in liquidated damages, but this provision shall not preclude the renter from exercising any further remedies to which he may be entitled.

12. In all advertisements the exhibitor agrees to mention the producer's name and to give full prominence to the renter's trademark.

13. The exhibitor shall not use any advertisement or publicity of which the renter has given his written disapproval, and the exhibitor shall indemnify the renter against any loss or damage suffered by the renter by reason of a breach of this obligation.

14. The exhibitor agrees that not more than two feature length films shall be shown on the one program.

15. The exhibitor is to pay all cost of transport and accessories from a renter's exchange and return, or to another exhibitor, as the case may be.

16. If any loss is incurred by the renter because of the exhibitor's failure to arrange the proper dispatch of film for reasons not beyond his control, the exhibitor will pay the renter's loss, and also indemnify the renter's loss in the event of any claims made upon the renter by another exhibitor who has suffered a loss because of this failure to arrange efficient dispatch.

Exhibitor, By 14 Days' Notice, May Reject Renter's Substitute Picture; Minimum Admission Prices Are Established

17. The exhibitor shall exhibit each film in its entirety, and shall not copy, duplicate cut or alter any film except with the written or telegraphic consent of the renter.

18. The exhibitor must report by prepaid telegram the loss, theft, or damage to any print, and unless this report is telegraphed before or immediately after the first public exhibition of the film, the film will be deemed to have been in the exhibitor's possession.

19. The exhibitor must pay to the renter the cost of any damage to the film if the damage was done while the film was in the exhibitor's possession.

20. The exhibitor agrees to insure and keep insured all films in his possession under a block risk policy effected and operated by a Board consisting of an equal number of representatives of the Film Exchanges Association of New Zealand (Inc.) and the New Zealand Motion Picture Exhibitors' Association (Inc.)

21. The broadcasting of or from any films supplied under the agreement is expressly prohibited.

22. No costs or expense in switching shall be borne by the exhibitor, unless done at his request.

23. The renter has the right to stamp his copy of the agreement, and to charge the exhibitor with the amount of stamp duty involved.

24. If the renter persistently fails to provide films on due dates or gives prior exhibition to competitive theatres or commits any other breach that strikes at the root of the contract, the exhibitor may terminate the contract or suspend payments until such defects have been remedied.

The contract also covers sound and projection equipment and copyright.

Ojerholm General Manager

John Ojerholm, who has held various executive positions with Paramount for the last sixteen years, has been appointed general manager of the Ben Hecht-Charles MacArthur production organization, which is now working at the Astoria, L. I., Eastern Service Studio on "Soak the Rich."

Skouras Reopen Theatre

Skouras Theatres reopened the New Granada theatre, Flushing, L. I., last week. The theatre was closed some time ago for alterations and remodeling. Thomas di Lorenzo is in charge of the house under George C. Ritch, zone manager.

Moffitt Retains Post

Jack Moffitt, film critic on the Kansas City *Star,* has not resigned from the publication, though he has signed another writing contract with Paramount and will work for some time in Hollywood. Mr. Moffitt will contribute to the *Star* from the Coast.

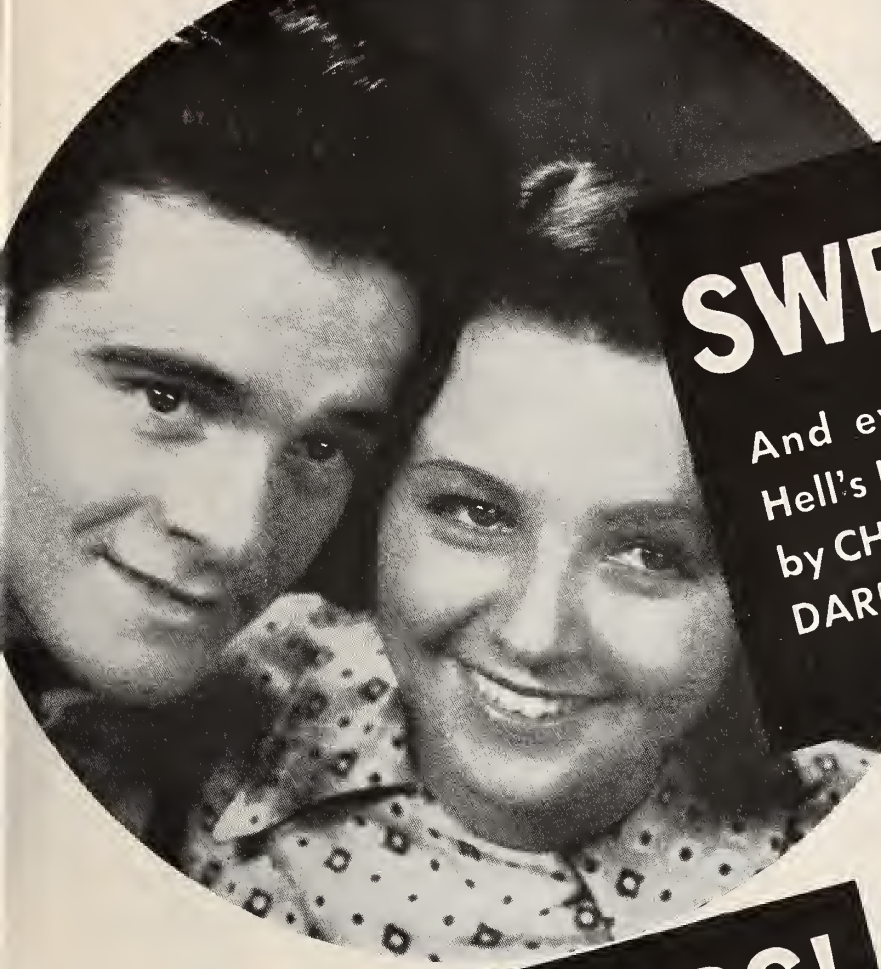
HELD OVER AT

LOUD LAUGHS!

New York's tremendous week-end crowds rocked the Roxy with roars at the performances of HENRY ARMETTA and HERMAN BING! They're the world's new idea of comedy!

3 KIDS AND A QUEEN

NEW YORK ROXY!



SWEET SIGHS!

And every heart went out to the Hell's Kitchen sweethearts as played by CHARLOTTE HENRY and FRANKIE DARRO. They're love's young idea!

TENDER TEARS!

Men and women alike sobbed like children at the affecting scenes between MAY ROBSON and BILLY BURRUD. That boy Burrud—he's every mother's and father's dream child!

Carl Laemmle Presents May Robson with Charlotte Henry, Frankie Darrow, Henry Armetta, Billy Burrud, Herman Bing, Wm. Benedict, in a Universal Picture produced by Ben Verschleiser, directed by Edward Ludwig. From the original story by Harry Poppe and Chester Beecroft. Screenplay by Barry Trivers and Sam Ornitz.

"TOP HAT" COMEDIAN TOP HIT RAVES!

"HILARIOUS COMEDY, PACKED WITH RIB-TICKLING SITUATIONS AND SURE TO PLEASE ANY MAN'S AUDIENCE"! . . . Boxoffice • "THE SHOW IS A-1" . . . National Exhibitor • "RIOT OF FUN WITH HORTON AT HIS BEST . . . GOOD FOR ANY B.O."! . . . Hollywood Reporter • "COMEDY RIOT WITH PLENTY OF DRAW"! . . . Daily Variety • "IN THE MONEY MAKING CLASS"! . . . Motion Picture Daily • "PICTURE SHOULD AFFORD THEM (PATRONS*) SOME OF THE MERRIEST MOMENTS EVER ENJOYED"

* RIGHT! This is what they said as they left the Orpheum Theatre in San Francisco:

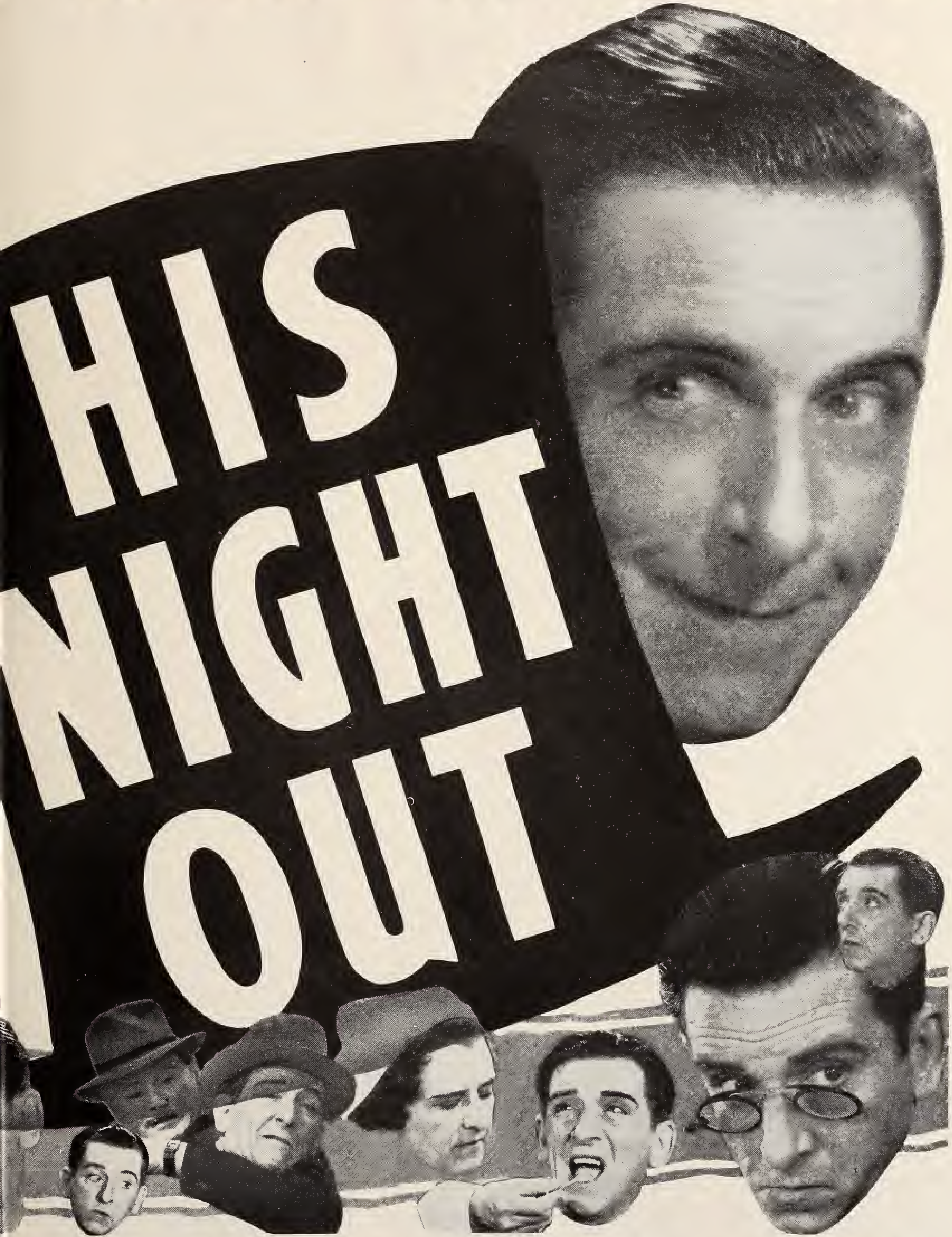
"Best show you've had here in some time." "I've seen it three times, and it's the best I've seen this year." "His Night Out sure is swell." "Best show I've seen here in ages." "Edward Everett Horton was splendid." "We're glad we didn't miss His Night Out." "Horton's best picture." "I thought I would die laughing." "If they could keep the shows like this we'd come steady." "That is the funniest picture I've seen in many a moon." "I got my money's worth." "Horton is a lot better in this picture than in 'TOP HAT'."

EDWARD EVERETT HORTON

in

CARL LAEMMLE PRESENTS A UNIVERSAL PICTURE WITH IRENE HERVEY • JACK LA RUE • ROBERT McWADE • LOLA LANE •
AND HARRY CLORK • DIRECTED BY WILLIAM

S NEW SMASH GETS



LY BURRUD • JACK MULHALL • FROM THE ORIGINAL STORY BY CHARLES CHRISTENSEN • SCREENPLAY BY DORIS MALLOY
H • AN IRVING STARR PRODUCTION.

Adopted Foundling Of Variety Club Is Guest at Banquet

Approximately one thousand men, representative of every branch of the amusement industry, attended the Seventh Annual Variety Club Banquet at the William Penn hotel in Pittsburgh Sunday night. Many of the guests arrived a day earlier to attend the Army-Pitt football game.

The banquet was held in honor of the retiring staff: Mike Cullen, chief barker; Frank Smith, first assistant chief barker; Art Levy, second assistant chief barker; Dr. L. G. Beinhauer, doughguy; James G. Balmer, property master; C. J. Latta, Josepy Blowitz, Steve Cox, Albert Barnett and George D. Tyson, canvasmen, and Harold Lund and Dr. A. Wise, delegates to the national convention.

Among those present were: Governor Harry W. Nice, Maryland; former Governor W. G. Conley, of West Virginia; Attorney General Charles J. Margiotti; Secretary of the Commonwealth David L. Lawrence; Mayor McNair of Pittsburgh; Tony Sarg; L. Howell Davis, chairman of the Pennsylvania censor board; Joseph Bernhard, general manager of Warner Brothers theatres; "Rip" Collins and Joe Whitehead, of the St. Louis Cardinals baseball team; T. W. Carrol, general manager of Western Union; Herman Robbins, president of National Screen Service; Sam Dembow, of National Screen Service; George Dembow, of National Screen Service; William Rodgers, of Metro-Goldwyn-Mayer; George Skouras, president of Skouras Theatres; Mayor Frank Couzens, of Detroit; Jules Levy, vice-president and foreign sales manager of RKO and Ed Lowry, vaudeville and radio star who acted as master-of-ceremonies. Norman Frescott was toastmaster.

In the circusy atmosphere of the "Big Top" passed in review a score of vaudeville acts, a half dozen internationally known dance orchestras, beautiful girls and leading wits, but it was a little girl with "china-blue eyes, flaxen hair and cheeks as pink as sea shells" who stole the whole show.

She merely waved a chubby hand, puckered a tiny mouth as if to cry and then smiled in such a way that a thousand relieved men laughed and applauded.

Of course, the members of the Variety Club have a proprietary interest in her welfare and her future, for with her debut at the banquet she was christened Miss Catherine Variety Sheridan, 2nd, and so became the adopted daughter of the club's members and the successor to Catherine, 1st, who was adopted by the club after being left in the Sheridan theatre eight years ago.

The new Catherine was taken from Roselia Foundling Asylum, where she was chosen by John Harris, and was presented to her new foster fathers by Mr. Cullen and Art Levy, who succeeds him.

New Dietz Show Written

Howard Dietz and Arthur Schwartz have written a musical comedy, "Follow the Sun," which C. B. Cochran, English producer, will stage in London. Claire Luce and Nick Long, Jr., will be co-starred in the revue.

THEATRE STARTS OWN NEWSPAPER

A four-page weekly newspaper is being published by the Mesa Theatre, Westland house, in Grand Junction, Colo. Because of connections with the opposition theatre, the town's newspaper buried the Mesa ads, so B. V. Warren, manager of the house, started his own paper, carrying advertisements from merchants, theatre and film news and serial stories. The paper, called The Mesa Movie Revue, is sent through the mails to every home in the vicinity of Grand Junction as well as in the town itself.

'So Red the Rose' Opens in 11 Cities

The old Southern Confederacy will be revived for a night Thursday evening when Paramount has its world premiere of "So Red the Rose" simultaneously in the 11 cities which were the capitals of the Confederacy during the war between the states.

"So Red the Rose" will open with ceremonies in Austin, Tex.; Jackson, Miss.; Montgomery, Ala.; Tallahassee, Fla.; Baton Rouge, La.; Richmond, Va.; Raleigh, N. C.; Columbia, S. C.; Nashville, Tenn.; Atlanta, Ga., and Little Rock, Ark.

Governors of the 11 states have been invited to the premieres and leaders of the United Daughters of the Confederacy and other prominent Southern organizations will attend. The opening ceremonies will be broadcast by radio from each of the 11 states.

Members of the motion picture trade press will leave New York Thursday morning to attend the Richmond premiere, which will be held at the Colonial theatre. Those attending include James Cunningham, of MOTION PICTURE HERALD; Maurice (Red) Kann, of *Motion Picture Daily;* Don Carl Gillette, *Film Daily*, and Lou Guimond of *Box Office*. They will be accompanied by Al Wilkie, Paramount home office publicity manager.

At Raleigh, N. C., the father and family of Randolph Scott, who plays opposite Margaret Sullavan in the film, will attend the premiere at the State theatre. Governor J. B. C. Ehringhaus of North Carolina and United States Senator Josiah Bailey will attend together with Josephus Daniels, Jr., son of the former Secretary of the Navy and the present Ambassador to Mexico. The United Daughters of the Confederacy have appointed a committee for the opening.

Following the Southern premieres "So Red the Rose" will be presented at the New York Paramount theatre here on Thanksgiving Day.

Celebrated Signs Murray Korman

Murray Korman, art photographer, has been signed by Theodore Allen Lloyd, producer for Celebrated Pictures, as art director.

Vivian Moses Joins Zeidman Film

Vivian M. Moses has been signed by the Zeidman Film Corporation to handle its advertising and publicity.

Three State Units Of Exhibitors Meet; Others Preparing

Three state exhibitor organizations held meetings this week—Allied of New England, Allied of Michigan and Oklahoma's MPTO—and five others set convention dates: Texas Theatre Owners Protective Association, November 15th, at Dallas; MPTO of Arkansas, November 17th, Little Rock; Allied Theatre Owners of Iowa and Nebraska, November 18th, Des Moines; Independent Theatre Owners of Iowa, November 19th, Cleveland, and the Theatre Owners of North and South Carolina, December 9th.

In Boston, Allied of New England met and alleged extant and increasing product monopoly, plans to combat pari-mutuel betting, the Pettengill bill, demands for allegedly promised and now refused product from RKO and Columbia and local business matters headlined the gathering.

Allied of Michigan opened its sixteenth annual convention at the Hotel Statler in Detroit on Tuesday morning following the meeting of the board of directors the night before. More than 200 members attended the session, including national Allied figures as Sidney Samuelson, Abram F. Myers, general counsel; Fred Herrington of Pittsburgh; Aaron Saperstein of Chicago; Col. H. A. Cole of Texas and others.

Theatre Owners of North and South Carolina, Inc., will hold their annual convention at the Charlotte Hotel, Charlotte, N. C., December 9-10. Approximately 200 members are expected to attend and Martin Quigley, publisher of MOTION PICTURE HERALD and *Motion Picture Daily* will also be present.

Morris Lowenstein was reelected president and five new directors, Ralph Talbot, Homer Jones, Harry Lowenstein, Max Brox and L. C. Griffith were picked, and old age pension taxes were discussed by 250 theatre men in Oklahoma City Tuesday at the convention of the MPTO of Oklahoma. Ed Kuykendall, president of the Motion Picture Theatre Owners of America, was the principal speaker.

Eight topics are listed for discussion at the third annual convention of the Independent Theatre Owners of Ohio to be held November 19-20 at the Deshler-Wallick hotel in Columbus. The issues include the preferred playing time law, music tax, bank nights, giveaways, distributor sales policies, restriction of feature pictures due to mergers, state tax on film rentals and a closeup of the legislative situation with respect to the present 3 per cent admission tax which reverts to 12 per cent on January 1st.

Warners Fete Melton

Stars of stage, screen, radio and press attended a midnight supper party tendered to James Melton by Warners at Jack Dempsey's restaurant, New York, Monday night. The party was in honor of Mr. Melton's screen debut in "Stars Over Broadway," which opened at the Strand, on Broadway, Wednesday.

HELP!

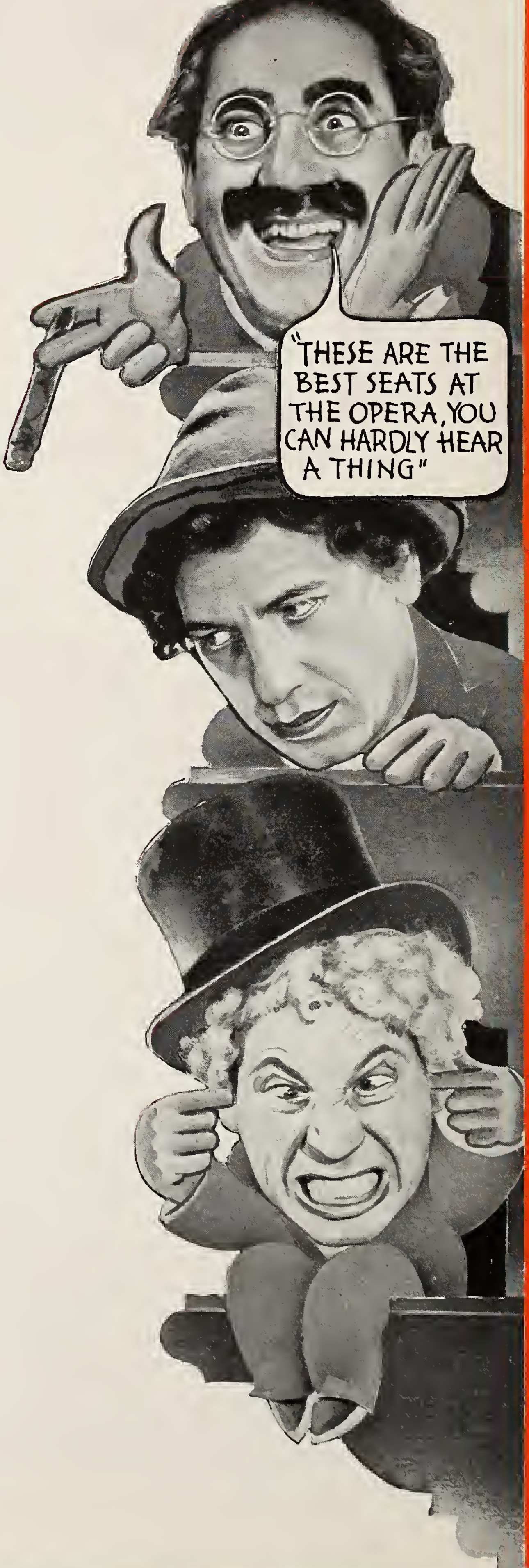
POLICE!

"MUTINY"

As this advertisement is written, Monday afternoon, police reserves are vainly trying to handle Broadway crowds which have been storming the Capitol since Friday's opening! Nationwide in 36 engagements "Mutiny on the Bounty" becomes M-G-M's BIGGEST grosser since "Big Parade" and "Ben-Hur". Cheers for Laughton, Gable, Tone and all the M-G-M box-office mutineers!

ST. LOUIS GETS A BRAND NEW RECORD!

Are you ready
for yours?


"THESE ARE THE BEST SEATS AT THE OPERA, YOU CAN HARDLY HEAR A THING"

TENTH daffy day!
"**NIGHT** at the Opera"!
BIGGEST 10 day gross
STATE Theatre, St. Louis,
EVER rolled up!
AND still rolling merrily!
GROUCHO's delighted!
CHICO's thrilled!
HARPO won't talk!
AND as for you,
MR. Exhibitor,
WILL you please
GET right up
ON your marquee
AND tell the facts to
MAMA and Papa Public—
THAT you've got the very
SWELLEST entertainment!
EVEN M-G-M's Roaring Lion
IS laughing at
"**A** Night at the Opera"!

HIGHER GROSS TAX IN SPAIN FEARED IF IMPORT DUTY IS CUT UNDER TREATY

Better Ticket Sales Accounting Reported Needed; Eight First-Runs and Three Newsreel Theatres Among 84 in Barcelona

by HARRY CHAPIN PLUMMER

Barcelona Correspondent

Associated motion picture interests centered in Barcelona, both distributors and exhibitors, are currently concerned with two questions that directly affect the industry throughout Spain. One is the joint effort of the American and foreign producing houses, all actively represented by branch units in this city, to effect a reduction of the existing high impost of 7½ per cent upon gross receipts from all film sales, which, of course, has to be passed on to the buyer and so has its repercussion with the seller. Corollary is the movement to bring about the long contemplated commercial treaty between the United States and Spain, which automatically would reduce the customs duties levied against American films coming into the Spanish market. In this movement the picture interests have the benefit of the close cooperation of large automobile interests (General Motors and Ford maintain large branch assembling plants here) and the many radio, electrical, machinery and other corporate industrial entities represented in the American Chamber of Commerce in Spain.

The Chamber committee favoring a commercial treaty, headed by Jack Edelstein, general manager of MGM Barcelona, which is the general representation of that company for all of Spain, recently raised 15,500 pesetas for research work undertaken by the Chamber to obtain trade data of a character that might facilitate the labors of the American Embassy at Madrid in the treaty negotiations with the Spanish foreign office. President Roosevelt has just put forward to December 31 the date for the conclusion of the negotiations that originally had a time limit of the 31st of this month.

Fear has been expressed among the motion picture factors that if the treaty is consummated and lower duties go into effect on imported films, Spanish *Ministerio de Hacienda* may extend application of the gross tax to compensate for the loss occasioned by the lowering of the film import duty.

Ticket Accounting Need

The second matter, particularly affecting the exhibitors, is the growing need for better ticket-sales accounting methods. Indeed, except in the *cines de categoría,* or higher-priced first-run houses of the leading cities, such as Barcelona, Madrid and Bilbao, where the seating is numbered and reserved, "rule of thumb" principles may be said to apply. There is virtually no ticket sales accounting in the modern sense of the term and it is generally recognized that only the phenomenally high standard of honesty prevailing among the elements of the Spanish population from which the theatre box-office employees are recruited operates to prevent serious losses.

Even as it is there is the mounting conviction that due to lack of system, to confusion at periods of big attendance, such as Sundays and holidays, of which there are many in this country, and to the errors incident to medieval principles of bookkeeping, there are constant loss and waste, which, of course, would be corrected by introduction of the automatic ticket-registering devices common to American motion picture theatres.

▽

Some Statistics

Of the 84 theatres and auditoriums in Barcelona devoted to pictures, eight are first-run and three newsreel theatres. Of the first-runs, two seat 2,200, one 1,500, three 1,000, two have 600 seats. Prices range from 3 pesetas to 2 pesetas nights, Sundays and holidays; 1.50 peseta to 1 peseta afternoons (double feature programs lasting a minimum of 2½ hours). The average seating capacity of newsreel houses is 450.

There are 34 subsequent-run houses, seating 2,000 to 1,700 and charging 1.25 peseta top. The remaining theatres seat from 2,500 to 600 and charge 80 to 25 centimes.

The average price per program for reels is as follows: 100 pesetas for a Spanish language picture; 75 pesetas for a "dubbed" picture; 25 to 50 pesetas for an American feature with superimposed screen titling, and 5 to 20 pesetas for shorts.

Booking combines are raising a serious problem of the industry in Spain. Different provinces, districts and cities are forming booking combines; especially is this true in the north of the republic, cities like Salamanca, for example. Two years ago as high as 4,000 to 5,000 pesetas was paid for a picture; now all the theatres of a given community are in the hands of a single exhibitor and 1,000 pesetas is his top price.

There are few large circuits in Spain. The most important is the Cinaes in Barcelona, which controls 26 houses; Sage, with headquarters in Madrid, with 18 theatres. There are two small units—Enesa and Traga.

▽

Honor Fox General Manager

Three hundred or more notables of American film representation in Spain and heads and stars of Spanish producing organizations and representatives of the national provincial and municipal governments along with Claude I. Dawson, American Consul General, cheered Sydney S. Horen, general manager of Hispano Foxfilms, S.E.A., to the echo when he announced at a gala banquet, tendered in his honor here at the Hotel Rizt, that the year 1936 would see "the first production in Technicolor in Spain for the Spaniards" of Fox. The occasion marked the presentation to Mr. Horen of the decoration of "Oficial de la Orden de la Republica," the insignia being valued at 8,000 pesetas, or considerably more than $1,000. It was set in diamonds and rubies. (Picture of the gathering is in Pictorial section).

NEWS BRIEFS

"Scrooge," the Twickenham Studios production of Charles Dickens' classic, has been acquired by Paramount for distribution in this country. . . .

▽

Chesterfield has started production on "Ring Around the Moon," its first production on the 1935-36 schedule. Doland Cook, Erin O'Brien-Moore, Alan Edwards, John Qualen and Ann Doran are featured. . . .

▽

The Silent Camera Subcommittee of the Research Council of the Academy of Motion Picture Arts and Sciences has completed arrangements for a series of tests of comprehensive camera noises, as well as several blimped type cameras presently used in production. . . .

▽

"Land of Promise," sound picture depicting the rebuilding of Jewish Palestine, will have its American premiere at the Astor, New York, next Wednesday. . . .

▽

The Jesters Club of Charlotte, S. C., recently elected Roger Mitchell president, John Vickers first vice-president, Lester Sipe second vice-president, Walter Griffith secretary, and Ralph Jackson treasurer. . . .

▽

All week-day attendance records for the Capitol, New York, since 1926 are claimed to have been broken on the opening day of "Mutiny on the Bounty" last week. . . .

▽

Details have been practically completed for a charity show in Kansas City on December 14 by all independent theatre owners there. Admission will be in the form of toys and canned goods, which will be turned over to the Salvation Army. . . .

▽

Harry Poole has turned over his three houses in Klamath Falls, Ore., to George Mann., who operates three theatres in northern California. . . .

▽

Nathan Dax, veteran Sioux City, Iowa, theatre man, was killed last week in Omaha in an automobile accident. . . .

▽

Frank N. Darling, for fifteen years musical director of the late Florenz Ziegfeld's Follies, died last week at his home in Lyons, N. Y. . . .

▽

Funeral services for Henry Pollak, brother of Joseph Pollak, one time president of National Screen Service, were held in New York Monday. . . .

▽

Charles C. Pettijohn of the Motion Picture Producers and Distributors of America was granted an audience with Pope Pius XI in Rome on Monday. . . .

▽

Norma Shearer has again received the Gold Medal Award of *Photoplay,* this time for her performance in "The Barretts of Wimpole Street." She is the only actress to win the award twice. . . .

▽

Frederick W. Ayer, formerly of the editorial staff of MOTION PICTURE HERALD, in association with Robinson Smith, presented the play, "Parnell," at the Ethel Barrymore theatre, off Broadway, Monday. . . .

Federal Trade Body Curbs Film Schools

The misrepresentation of motion picture "training courses" has come under the ban of the Federal Trade Commission in Washington, it was revealed with the announcement that Harry L. Keepers, trading as the Hollywood Motion Picture Self Training Course at La Crescenta, Cal., has signed a stipulation agreeing to discontinue unfair advertising practices.

The school is said to have advertised in part as follows:

"Mr. Keepers, who is recognized as an authority on all matters pertaining to motion picture photography and projection, is the originator of self-training home study for the art and science of cinematography and sound projection. His experience in these lines of endeavor dates back to 1900, when he started with Thomas A. Edison at Orange, N. J., at the very birth of the motion picture in America."

The stipulation points out that in fact Mr. Keeper's experience does not point back to 1900 and that he did not start with Mr. Edison and that other representations made by Mr. Keepers were exaggerated and misleading.

Criterion Films Organized By Douglas Fairbanks, Jr.

Criterion Film Productions, Ltd., is the name of the new company organized in London by Douglas Fairbanks, Jr., and Marcel Hellman for the production of pictures to be released through United Artists. The chairman of the new concern is Captain A. Cunningham-Reid, D.F.C., M.P., and the managing directors are Mr. Fairbanks, Mr. Hellman, George Smith and H. A. Hawes.

The first production of the new organization, now in an advanced stage of camera work, is a screen adaptation of Jeffery Farnol's "The Amateur Gentlemen," with Fairbanks and Elissa Landi in the leading roles.

Honor Francis Jenkins' Memory

Will and Atwood Jenkins, brothers of the the late C. Francis Jenkins, have erected a bronze tablet in Richmond, Va., on the site of the first motion picture show in the town and in honor of their brother, who invented the phantescope, one of the earlier projection machines. The inventor died last year.

Move Circuit Headquarters

Headquarters of the independent theatre circuit controlled by Phil Smith have been moved from the Park Square Building in Boston to the new Academy Exchange in the film district, occupying the offices formerly held by Columbia Pictures.

Censorship Supervisor

Roy Reichelderfer, secretary to E. L. Bowsher, recently appointed Ohio director of education at Columbus, has been named supervisor of the Ohio censorship division, a newly-created position.

Hirliman Signs Conrad Nagel

George Hirliman, president of Pacific Productions in Hollywood, has signed Conrad Nagel, who is now in England, to appear in eight mystery features.

ANOTHER BROTHER GROUP IS LISTED

The motion picture industry is noted for its brother combinations who have attained measures of success, and to the long list must now be added the four Mallers who control the Mallers Enterprise Corporation, in Indiana.

Peter is at the main office in the Riley theatre, Fort Wayne; George P. handles the Hines theatre at Portland, Charles at the New Grand at Blufftown and Nichols runs the Centennial at Warsaw. Between them they divide the operation details of ten other theatres spread through the state.

RCA Net for Nine Months Is Increased by $623,000

David Sarnoff, president of the Radio Corporation of America, reporting the statement of income and surplus for the third quarter of 1935 and for the first nine months of the year, disclosed a net income of $511,987 for the third quarter, ending September 30, representing an increase of $105,797 over the corresponding quarter of last year, and a net of $2,801,123 for the first nine months of 1935, an increase of $623,352 over the corresponding period of 1934.

The corporation grossed $59,096,000 from operations in the nine months, compared with $52,648,007, in the same 1934 period, and $19,433,641 in the third quarter, as against $16,493,887 for the third quarter last year.

Surplus on September 30th stood at $16,319,477, before dividends of $5,813,990 were paid.

Academy Pictures and Regal Move

Academy Pictures and Regal Productions have transferred their headquarters from the Mascot studios in Hollywood to the Talisman studios. Academy has begun production of "The Thrill of the Century." Regal, which is headed by George Hirliman, will soon start work on "The Rest Cure."

Returns to Former Job

Virgil Miller, who has been head of the Paramount studio camera department in Hollywood for the last four years, has left that job to resume his former work of first cameraman. Ray Wilkinson, of the laboratory department, has been made camera department head.

New Contract for LeBaron

William LeBaron has been signed to a new long-term contract by Paramount as an associate producer. He is now producing Mae West's "Klondike Lou" and Jan Kiepura's "Give Us This Night."

E. L. Scanlon Joins Pioneer

Ernest L. Scanlon has joined Pioneer Productions in Hollywood as assistant treasurer. Phil Galagher, former auditor at RKO Radio, has also joined Pioneer in a similar post.

Publisher Sues Fox On Rights of Novel

A suit over the rights to "Captain January" has been filed in the federal court of Manhattan by L. C. Page & Co., Inc., Boston publishers, and Laura E. Richards, novelist of Gardiner, Me., against Fox Film Corporation and Rural Pictures Corporation. The plaintiff, Page & Co., is seeking a permanent injunction to restrain the defendant from producing and exhibiting "Captain January" and also asks the court to declare invalid an agreement entered into between Miss Richards and Rural Pictures Corporation.

The complaints state that Laura Richards is the author of an original novel entitled "Captain January," first published and copyrighted on April 25, 1890, and that she granted Page & Co. the exclusive film rights.

Zeidman Film Corporation Announces Sixteen Titles

The Zeidman Film Corporation, of which B. F. Zeidman is president, and in charge of production, with L. J. Schlaifer, vice-president in charge of distribution, has announced the production of sixteen productions for release in the independent market for the coming season.

The titles of the films to be produced are:

"St. Elmo," "Sweetheart of the Navy," "Pride and Prejudice," "Woman in White," "The Captain Comes to Town," "Tempest and Sunshine," "They Walked Alone," "In His Steps," "Fantomas," "The Five Little "Peppers," "The Outcasts of Poker Flat," "M'Liss of Red Mountain," "Tennessee's Partner" and "The Luck of Roaring Camp."

According to present plans the first feature will be ready for release Jan. 15, 1936.

Loud Ballyhoos Banned

Street ballyhoos by theatres and distributors involving sound effects will be banned in New York under Mayor La Guardia's decision to prohibit unnecessary noises 24 hours a day. The noise abatement program, which was first tried out last month, has only been operative from 11 P. M. to 7 A. M.

Shauer Made Producer

Mel Shauer, who has been head of the Paramount studio personnel department in Hollywood for some time, has been appointed an associate producer on the staff of A. M. Botsford. Jack Botion, Mr. Shauer's assistant, succeedes him as head of the personnel department.

Krim Circuit Expanding

The Krim Brothers circuit in Detroit, which recently took over the Harmony, plan to add two more houses within the next month. This will give the brothers 10 houses, the largest independent group in the city.

GB Holds George Arliss

According to Arthur A. Lee, vice-president of Gaumont British Pictures, George Arliss has signed a new contract with that company calling for two pictures to be made in 1936 in England.

The surprise of the year!

GEORGE ARLISS

as a lovable vagabond

"MISTER HOBO"

Directed by Milton Rosmer

COMING TO RADIO CITY MUSIC HALL. EARLY NEXT MONTH . . . WATCH IT BREAK THE RECORDS OF "THE 39 STEPS" AND "TRANSATLANTIC TUNNEL"

TOPS 'EM ALL

GB

Physical Distribution Fox Exchanges • Canada, Regal Films, Ltd.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

CEILING ZERO

Warner

Subject matter of this story, box office worth of star and supporting cast names, value of spectacular production effects that are being incorporated, the drama, romance, comedy and thrill action through which it runs, all combine to inspire unusual showmanship effort. In essence, based upon a now current stage play by Frank Wead, who has written and contributed to many thrilling air stories, "Ceiling Zero" treats of a trio of war aces who turned to commercial aviation. Other than its romantic and comedy angles, it deals in dramatic incidents with which the public is vividly familiar. As it tells of two of the trio who sacrificed their lives that commercial transport aviation might be made safe, it blends thrill action with heart punch.

The topical worth of the story capable of standing on its own feet as an entertainment recipe, the quality of the cast playing it is something that should please showmen. It again teams the stars of "Here Comes the Navy," "Devil Dogs of the Air" and "The Irish in Us." Pat O'Brien and James Cagney will be seen in familiar characters, O'Brien the responsible manager, Cagney the dizzy firebrand of love and flying. To take care of romance the picture will present June Travis in her first feature part. Stuart Erwin is the third of the war ace trio. The supporting cast lists Edward Gargan, Barton MacLane, Isabel Jewell, Henry Wadsworth, Robert Light and Martha Tibbetts in important feature parts. Minor players include Carlyle Moore, Jr., Addison Richard, James Bush, Pat West and Richard Purcell.

The title definitely clewing the adventurous thrill action character of the production, the presence of O'Brien and Cagney in the cast should give the public a quick and complete picture of what they may expect to see on the screen. The familiarity which audiences have with the type of entertainment Frank Wead concocts has further significance in the choice of the director, Howard Hawks, who made "Hell's Angels," "Dawn Patrol," "Scarface" and the current "Barbary Coast."

MOTHER LODE

Radio

Based on a screen play by Dan Totheroh and George O'Neil, this is an action drama romance, and, as the title suggests, is being made in the California country where the first great gold strikes were uncovered. A yarn of man's ambitions for wealth, power and love, it plans to make use of all the old standby elements common to such entertainment and in addition to introduce much that is new in production settings and story twists. Particular attention will be given to the story in the substantiating romantic and comedy situations.

The production will feature Richard Dix, Leila Hyams, Andy Clyde, Moroni Olsen, Jessie Ralph and Onslow Stevens in the principal roles. Minor players include Ray Mayer, Art Mix, Ethan Laidlaw, Ted Oliver and George Lollier. Wallace Fox, who made the all western starred "Powder Smoke Range," is directing.

In the yarn. Dix and Clyde discover a bonanza claim. Rescuing Leila Hyams and Jessie Ralph from road agents holding up a stage coach, Dix falls in love and forgets to register the claim. Dix having trouble enough on his hands with badman Olsen, enters the real badman Stevens, intent not only on stealing the partner's mine, but also the girl. Dix and Olsen, becoming friends, combine to give Stevens a dose of his own medicine and in the meantime the girl registers the claim under her own name. The excitement packed finale has the villain rubbed out, the mine reverting to its real owners, as Dix and Miss Hyams and Clyde and Miss Ralph announce their bethrotals.

Being plotted for mass amusement, the production as previously indicated will make use of essentials in action and situations geared to appeal to mass minds. Story value, while novel in some ways, differs but little from standard formula, which necessarily puts the selling job up to the value of names and that certain audience interest that always accrues to outdoor, romance and comedy contrasted, action entertainment.

THE LITTLEST REBEL

20th Century-Fox

Considering previous pictures, this one's star, Shirley Temple, seems to be all that's necessary to arouse showmen to exploitation efforts which they can confidently expect to pay box office dividends. As all that was needed in past features and much that is new as it pertains to this is included here, there should be no fear that there will be any lack in essentials needed to stimplate maximum public attention.

In this, an adaptation of an old and popular legitimate stage attraction, there is a singing, dancing, acting Shirley snuggling her way into the hearts of foe and friend alike, in a dramatic role which mingles tears and heart throbs with smiles and laughs, as the story narrates one of the most pungent romantic dramas of the Civil War.

Adapted from the play of the same title by Edward Peple, the screen play is by Edwin Burke and Harry Tugend. David Butler, who directed Shirley Temple in several of her more popular features, is handling the picture, a B. G. DeSylva production.

John Boles, seen with Shirley in "Curly Top," again is her leading man and, of course, he will be heard singing. Bill Robinson, also another one of Shirley's old supports, will also be seen in a characteristic comedy role exhibiting his dancing abilities. Other players featured include Jack Holt, Guinn Williams, Karen Morley, Willie Best, Frank McGlynn, Sr., Bessie Lyle and Hannah Washington.

To be released during the holiday season, the character of the story lends itself readily to exploitation which should easily capitalize upon the popular mood of Christmas time.

LAST OF THE PAGANS

MGM

The stars of this picture are Mala and Lotus, the stars of "Eskimo." It is a story of the South Sea Islands. For the most part, its supporting cast is composed of Polynesian natives. In character it is a love story, the exotic, glamorous love of a raiding native warrior for a girl he has made captive. Its drama is that of a simple, honest, pagan people who lived in idyllic peace, menaced by native conflict until the white man came, bringing with him all the curses of white civilization to encompass the wrecking of an aboriginal people.

The potency of such a uniquely contrived entertainment idea being demonstrated as commercially valuable by the success of the "Eskimo" and in a different but at the same time relative degree by that of "Sequoia," "Last of the Pagans" is being produced with a direct idea of being a follow-up. Localed entirely in the South Sea Islands, unusual photography has captured the full charm of strange and beautiful backgrounds. Substantiating this feature as a patron interesting angle is the musical score, played by a large symphonic orchestra directed by Herbert Stothart, who scored the current "Anna Karenina" and the current "Mutiny on the Bounty."

To make the feature, a large company of actors, technicians and production crew spent months on the Islands, as a result of which all that will be seen on the screen is actual and authentic. As the backgrounds are real, so is the character of the story. With simple humans featured, it concentrates on humanness in its strange love interest and gripping drama. Not the kind of attraction that can be sold in orthodox ways, it is possible that, like "Eskimo" and "Sequoia," the public will grasp the significance of its sheer but beautiful simplicity in all phases if their memory is jogged and they are convinced by this means that this attraction is equally worthy of their support.

FRESHMAN LOVE

Warner

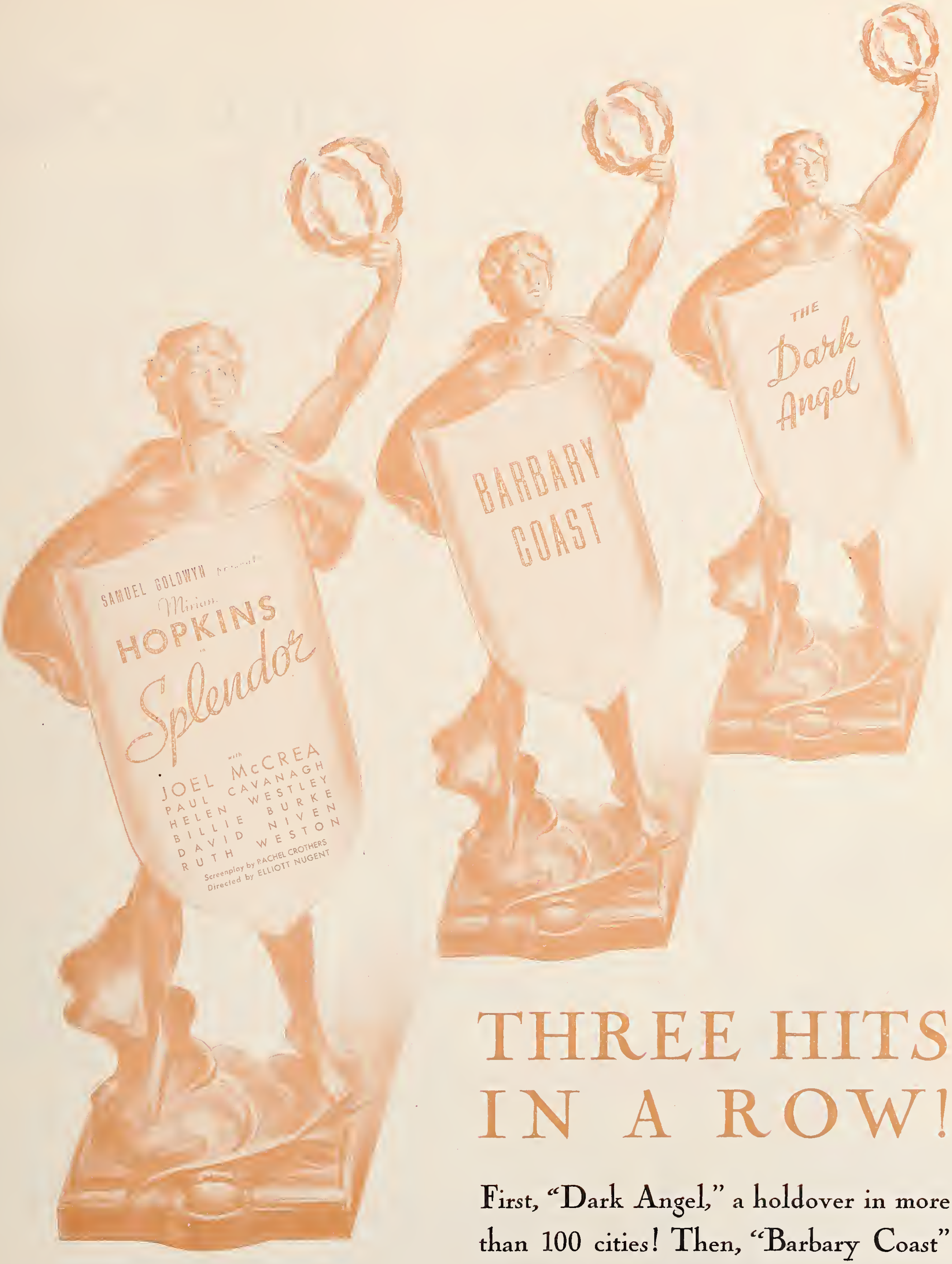
The title providing the descriptive key, this production is a unique action atmosphered comedy of college life and love, yet all that will be included in the picture is not included in title significance. Substantiating production values are novel. The theme idea, supporting straight comedy and romantic story content, has a timely but different topical appeal. It deals with the matter of collegiate athletic proselyting. Rather than concentrating on the now current subject of football, the subject treats of crew commercialism. In doing so it does not approach the matter from a satirical or condemning viewpoint, but makes this feature a part of its comedy and romantic, as well as commercially valuable, romantic comedy.

The original story is by George Ade, a fact that in itself is of showmanship exploitation value. The screen play is by George Bricker and Earl Felton. Direction is by William McGann, who has handled several recent Warner features. While, with the exception of Ade's prestige, these credits are not of much commercial value, showmanship consideration must be directed to the worth of cast names as well as that modern topical timely story interest. In addition to these features is the asset of new and different musical utilization.

In the story, a college crew sport has gone on the rocks. To rectify the condition, the coach embarks upon building school prestige in this form of sport by going out and getting the necessary men. Differing from established methods, he depends greatly upon the assistance of collegiate romance, the lure of campus sirens and the natural rivalry for a fair co-ed's affections to get a crew which, affected by romantic complications, looks like a dud, but under the inspiration of stirring collegiate music and patriotic anthems emerges as conquering champions.

The topical, familiar nature of the story, which is of unusual interest to adolescent and younger contingents of prospective audiences, is

(Continued on page 52)


SAMUEL GOLDWYN presents
Miriam
HOPKINS
in
Splendor
with
JOEL McCREA
PAUL CAVANAGH
HELEN WESTLEY
BILLIE BURKE
DAVID NIVEN
RUTH WESTON
Screenplay by RACHEL CROTHERS
Directed by ELLIOTT NUGENT
BARBARY
COAST
THE
Dark
Angel

THREE HITS IN A ROW!

First, "Dark Angel," a holdover in more than 100 cities! Then, "Barbary Coast" if you've played it...you know its sensational drawing power! Now, "Splendor," greeted by preview raves, proudly continues the Samuel Goldwyn tradition!

Released thru
UNITED ARTISTS

IN THE STUDIO CUTTING ROOM

(*Continued from page* 50)

substantiated by cast selections. The cast is composed almost entirely of known screen names. It includes Patricia Ellis, Frank McHugh, Warren Hall, George E. Stone, Walter Johnson, Joseph Cawthorn, Joseph Sayer and Spec O'Donnell in the principal roles.

RIFFRAFF

MGM

Of primary showmanship importance, the fact that this is the girl of "Red Dust," of "Red Headed Woman," the China Doll of "China Seas," Jean Harlow, in exactly the kind of story and the kind of role where she has proved most valuable at the box office, keeps the entertainment character and showmanship worth of this production. That she also is a hard, brittle but loveable Min of "Min and Bill" fame further establishes the show's popular worth.

"Riffraff" is a story of the water front; a story of men who lived and loved lustily, but also and more important from the exhibitor point of view, it's the salty yarn of a woman who lived hard and loved hardly; a girl who dreamed grand dreams, hoping some day to leave the sordid surroundings of her girlhood behind her, but when the time came for her to realize her ambition, she couldn't be anything but the girl she always had been. As such it is a comedy drama in which the tensity of every dramatic situation is eased by a hearty laugh as it details the experiences of the girl, her boy friend, her menace and his rival. Always the story, in stars and support, concerns colorful, interesting characters. It is related against equally colorful and interesting settings.

The story is by Frances Marion, author of the screen plays for "Anna Christie," "Min and Bill" and many other successes, including "The Big House" and "The Champ." Direction is by J. Walter Ruben.

Spencer Tracy, last in "The Murder Man," with Joseph Calleia, remembered for "Public Hero No. 1," share the important roles with Miss Harlow. The name value represented by these personalities is furthered by the worth of the supporting cast, which lists, among many others, Una Merkel, Mickey Rooney, Baby Jane Quigley, Roger Imhoff, J. Farrell MacDonald, Vince Barnett, Dorothy Appleby and Judith Wood.

THE BRIDE COMES HOME

Paramount

Indications of what to expect in the line of potential showmanship availability and audience interest of this picture are noted in the unconcealed efforts of the producing company to have another "The Gilded Lily." It features that picture's two leading players, Claudette Colbert and Fred MacMuray, with the work of MacMurray in "Hands Across the Table" almost sure to win him many new friends and make his name more valuable. It is being directed by Wesley Ruggles, who made "The Gilded Lily." The screen play, from Elisabeth Sanxay's story, is by Claude Binyon, who functioned similarly in the previous picture.

In character, the story is an up-to-date and modern dramatic comedy romance. Taking full advantage of all the dramatic and romantic ingredients, it leans heavily on comedy contrast to put it in the same class as "The Gilded Lily." It deals with a spirited girl and a boy with a temper. Madly in love, they fight with each other, but both combine to fight against any and all comers who menace their romantic happiness. Battling all the way, in action and dialogue, they stake their biggest and most sensational brawl just prior to their wedding, when the girl threatens to wed another man and the boy has to battle harder than ever before to win his fighting sweetheart back. Yet even in the climactic, peaceful romantic scene there is a promise that their armistice may not be long enduring.

Claudette Colbert and MacMurray are in the leading roles with Robert Young the triangle menace. Supporting players include William Collier, Sr., Donald Meek, Richard Carle and Johnny Arthur, with Charles Sylber, Bob McKenzie, William Arnold, Eddy Dunn and Jerry Mandy in minor parts.

A TALE OF TWO CITIES

MGM

A Charles Dickens story, this in barest detail is that of a man who loved and lost—a man who willingly sacrificed his life that the happiness of the woman he loved would be secure. Potentially an important feature, it is being produced by David O. Selznick, who made "David Copperfield." The drama of its romance is played against the turmoil of the French Revolution. Its outstanding production feature will be the taking and destruction of the Bastile. This sequence, those leading up to it and those succeeding will present thousands of players on the screen.

Historical in atmosphere, the theme nevertheless is a love story. Its content made familiar through its inclusion in the courses of study in almost every high school and college, and public interest already reawakened in Dickens' works by means of "Copperfield," there is little necessity for a description of the story that moves to the tune of world shaking drama. It features Ronald Colman, Elizabeth Allen, Donald Woods, Edna May Oliver, Reginald Owen, Basil Rathbone, Blanche Yurka of stage note, Henry B. Walthall, Walter Catlett and Fritz Leiber in the principal roles. The supporting cast provides a wealth of screen names, with such artists as H. B. Warner, Claude Gillingwater, Billy Bevan, Isabel Jewell, Lucille LaVerne, Tully Marshall, Ely Malyon, E. E. Clive, Lawrence Grant, John Davidson, Ralf Harolde, Tom Ricketts and scores of other featured players.

Evidence of the efforts that have been made to make sure that all the great values of the Dickens story are preserved is seen in the selection, as director, of Jack Conway, remembered for his "Viva Villa" particularly, and the employment of W. P. Lipscomb, who functioned on "Cardinal Richelieu," "Les Miserables" and "Clive of India," to adapt the screen play.

The entire production being on a lavish and authentic scale, showmanship that understands the value of an important picture in story, cast and production qualities must be applied in its marketing.

ANYTHING GOES

Paramount

A musical romantic comedy, showmanship that pays more than usual attention to production credits should key the type of publicity necessary to market this feature. It is adapted from one of the New York's recent and most successful stage plays. It was originally written by Guy Bolton, P. G. Woodhouse, whose screen contributions are familiar, Howard Lindsay and Russel Crouse. The present screen play is by Benjamin Glazer and Morrie Ryskind. The music is by Cole Porter, Frederick Holander and Richard Whiting, with lyrics by Leo Robin. Among the many numbers, Porter's "You're the Top," "I Get A Kick Out of You" and the title theme song are featured. Direction is by Lewis Milestone.

Bing Crosby and Ethel Merman are featured, but the comedy character of the story is established by the presence of Charlie Ruggles and Arthur Treacher in the cast. The worth of their name values is supplemented by those of Ida Lupino, Grace Bradley, Robert McWade, Laura Treadwell, Margaret Dumont, Jerry Tucker and the specialty dancers Sanami and Michi.

Being elaborately staged in settings and costumes, practically all the action happens aboard ship. The gist of the story has Crosby madly in love with Ethel Merman, a young lady without tickets or passparts, all over the ship. Crosby, in turn, is being hectically pursued by Ida Lupino, blonde menace to his romantic ambitions with Miss Merman. In turn, accentuating the comedy motivation, Charlie Ruggles is being trailed by a bunch of cops and detectives. Naturally, the music, featuring Crosby and Miss Merman, interludes all the action in dialogue and situation.

Promising to be tuneful comedy entertainment, the picture should be sold on not only production credit values, but also with a campaign that definitely establishes its character.

HER MASTER'S VOICE

Paramount

A domestic comedy drama, this story spots Edward Everett Horton in the kind of part where he shows to best advantage. He's an in-law pestered husband of a young girl whose wealthy mother and aunt consider her marriage to Horton one of life's major tragedies. The wife, spirited away by her folks, Horton, his identity unknown, is hired as butler in the aunt's home where the girl is secreted. Endeavoring to get into his wife's room, he inadvertently lands in her aunt's, whereupon, his presence being discovered, he is accused of philandering, particularly by the aunt's middle aged suitor. But when the suitor, who is owner of a great radio chain, discovers that he and Horton are old pals, the stage is so set that, though it runs through many comedy complications, Horton emerges as a star of the air waves whom the in-laws are proud to honor as a member of the family.

The yarn is an original by Clare Kummer, with screen play by Dore Scharey and direction in the hands of Joseph Santley, who made the current "Harmony Lane."

Peggy Conklin, in "One Way Ticket," will be seen in the part of Horton's wife, with Elizabeth Patterson as her mother and Laura Hope Crews as the aunt. Grant Mitchell is the other member of the cast. As with the exception of Miss Conklin the cast is composed of older artists, it might appear that the appeal of the picture would be directed mainly at more mature audience contigents. Such is not the case, however, inasmuch as comedy is the principal motivation and Horton's popularity with all ages and classes should be enough to convince general audiences of the picture's entertainment worth to them.

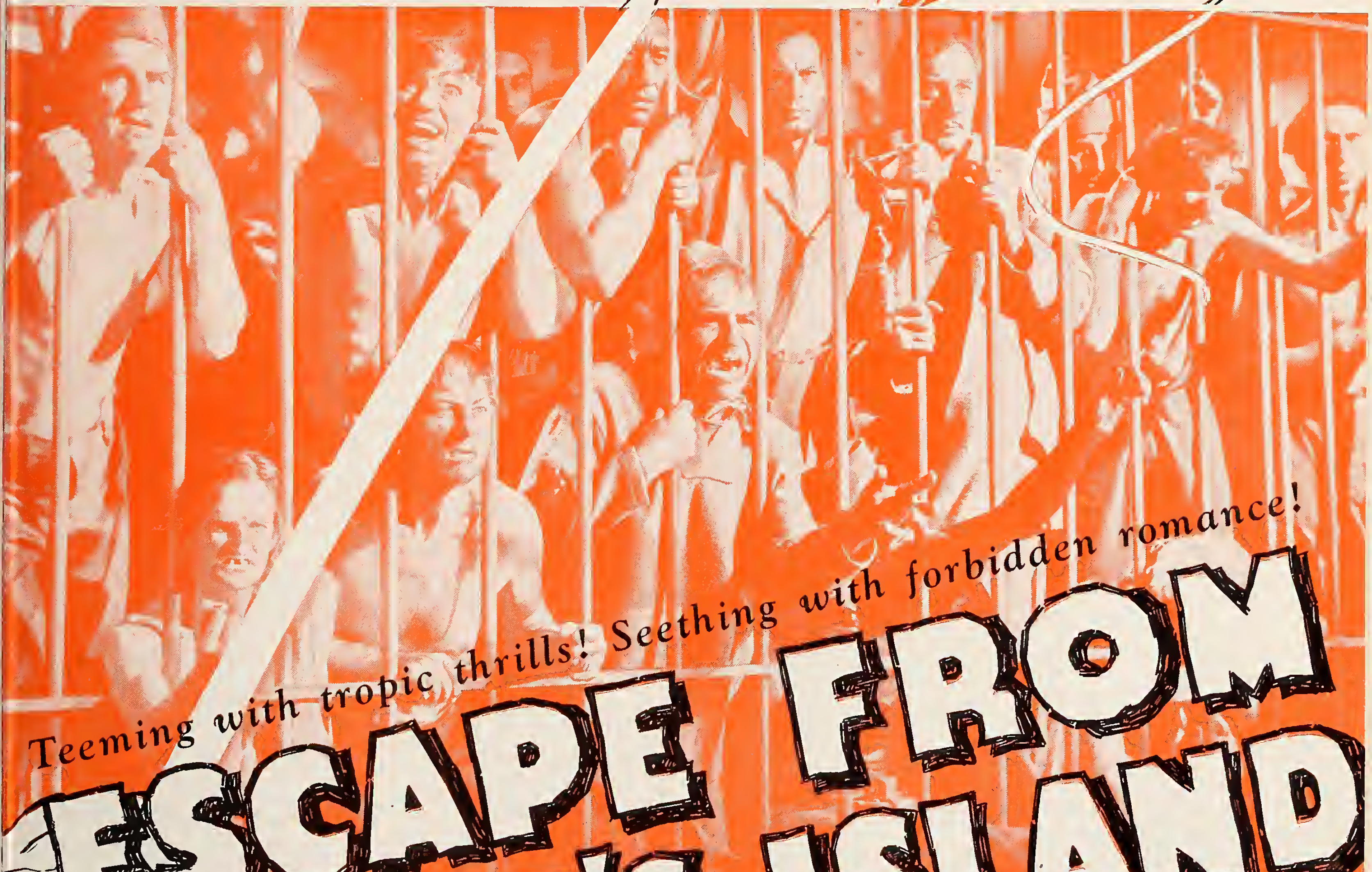
R. S. Benjamin Made Partner

Robert S. Benjamin, who has been connected with the Phillips & Nizer law offices in New York for the past ten years, has been made a member of the firm. Mr. Benjamin is a graduate of the College of the City of New York and was a gold medal winner at the Fordham University Law School.

Tugwell Editing Picture

Dr. Rexford Tugwell, assistant secretary of Agriculture, is working at the United Artists studios in Hollywood, cutting and editing a picture he recently filmed in the middle west and Texas dealing with the activities of farmers.

Exciting!



Teeming with tropic thrills! Seething with forbidden romance!

ESCAPE FROM DEVIL'S ISLAND

with

VICTOR JORY
FLORENCE RICE
NORMAN FOSTER

Story by Fred DeGresac
Directed by Albert Rogell

A COLUMBIA PICTURE

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

Answer to Question No. 285

Note:—Guess I must have been day dreaming or falling in love with the number 288, *for the question in October* 9, *November* 2 *and November* 9 *issues are all* 288. *Don't know how it happened but —well, I promise it won't again and as this is the first blunder of the kind in something like fifteen years perhaps you will forgive it.—F. H. R.*

—

Bluebook School Question No. 285 *was: (A) I have a small sound a.c.,* 46-*B, using No.* 264 *tubes in a modified amplifier, Western Electric. One day recently I found that in order to get my filament reading up to* 300 *milliamperes it was only necessary to turn the filament control rheostat knob half as much as was formerly necessary. Before this I was obliged to turn it all the way when the batteries were low. Now when the batteries are low enough to require charge, the control knob is only in mid-position when the reading is right. I questioned the engineer, who told me he had found a fuse that was offering abnormal resistance and had replaced it with a new one. I have my doubts about this and would like to have it verified by the engineers. (B) In a certain type of equipment there is what is called a "mechanical damper." As I understand it, such devices are merely to smooth out small, sudden changes in speed as the film passes through the sound head, but that they have no effect whatever on the speed of the film as a whole. Will the engineers explain, in not too complicated form, just in what way and by what means this is done?*

As to section A, all the engineers reply substantially as follows: "It is quite possible that the difference described arose from a defective fuse, or a fuse making poor contact, as the service engineer stated. Several cases have been reported where fuses have developed resistance sufficient to materially affect the current in that particular circuit."

(B) This has to do with a certain kind of equipment, the engineers of that company replying as follows: "We are all more or less familiar with flywheels as applied to rotating machinery, such as automobiles, gas engines, reciprocating steam engines, and so on. The purpose of such wheels is to smooth out the motion of the engines, the power of which is not evenly applied throughout the stroke of the piston. This they accomplish by reason of the fact that in the rim of such wheels is relatively great weight running at high, steady speed. Naturally great weight running at high speed, therefore, having great momentum, is not subject to sudden changes. It therefore compels approximate steadiness in speed of what it is attached to, regardless of forces tending to cause small fluctuations therein. However, be it noted that the flywheel does not alter the running speed of the device to which it is attached, once that speed has been attained. It merely prevents sudden small changes in speed. However, the addition of a flywheel will increase the time required to reach running speed, as well as the time required to come to rest when power is shut off."

And this is the office of the "mechanical damper" referred to. It is a flywheel with certain modifications. As such it has the effect of ironing out possible small inequalities or changes in speed of the film as it passes through the sound head.

The list of correct replies to these questions is very small. Messrs. C. Rau and S. Evans answer section A thus: "There is small reason to doubt the engineer's explanation when it is remembered that the current in question is very small, the 300 milliamperes being only three-tenths of an ampere. It then is evident that any extra resistance offered, no matter how small, will have a comparatively large effect in proportion to the total current.

"True, the added resistance might be in some other part of the circuit. The rheostat, for example, might have dirty or corroded contacts, but if the engineer found that a new fuse cleared up the trouble—well, that was that, or so it seems to us."

In the foregoing B. N. Alsbrook, G. E. Doe, H. Edwards, J. Wentworth, P. and L. Felt, N. L. Simms, C. Mellinger and H. Pitchkey; T. Turk, T. L. Evans and L. M. and C. B. Traxler agree.

N. L. Daniels replies to section B thus: "The mechanical damper has no effect upon film speed as a whole, either through the sound head or elsewhere. That speed is 90 feet per minute. But some little lost motion in mechanical parts may cause slight differences in speed of the film as it passes through the sound gate, when small differences may become big wows, which audiences do not in the least admire.

"The 'mechanical damper' referred to is in effect a flywheel with some modifications. As such it acts as any flywheel does and prevents any sudden small change in film speed due to whatever cause. It irons them out as the laundry iron wrinkles out of clothes."

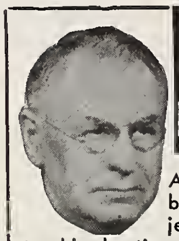
—

I note that Brother Dale Danielson adds a postscript of inquiry regarding the sixth edition of The Blue Book of Projection. I have just been advised that the first books will be in the office either Wednesday or Thursday of this week. They will be in the mail just as fast as I can autograph them, but that will be no small job itself, because I intend, as at least some repayment for the delay, to autograph every book ordered up to the time the books actually arrive at the office.

And now, men, this book is going to surprise you. It is something wholly new. Nothing like it was ever done, so far as I know. I want you to get used to working with that new subject index. Then, as a personal favor, write, telling me just what you think of it.

I am not asking for "bouquets." I want your honest opinion, and that only after you have tried it out thoroughly. Some to whom the plan has been shown have pronounced it the only real handbook of projection ever written, for the reason that as soon as he becomes acquainted with that subject index the owner can find anything he wants almost instantly. No hunting for it. Just turn to it and that's that. And you know how that counts when trouble comes and one is in a hurry.

You will find the new book to be "solid." It does not contain a lot of stuff that is all haywire after a few weeks because equipments have had small changes made in them.

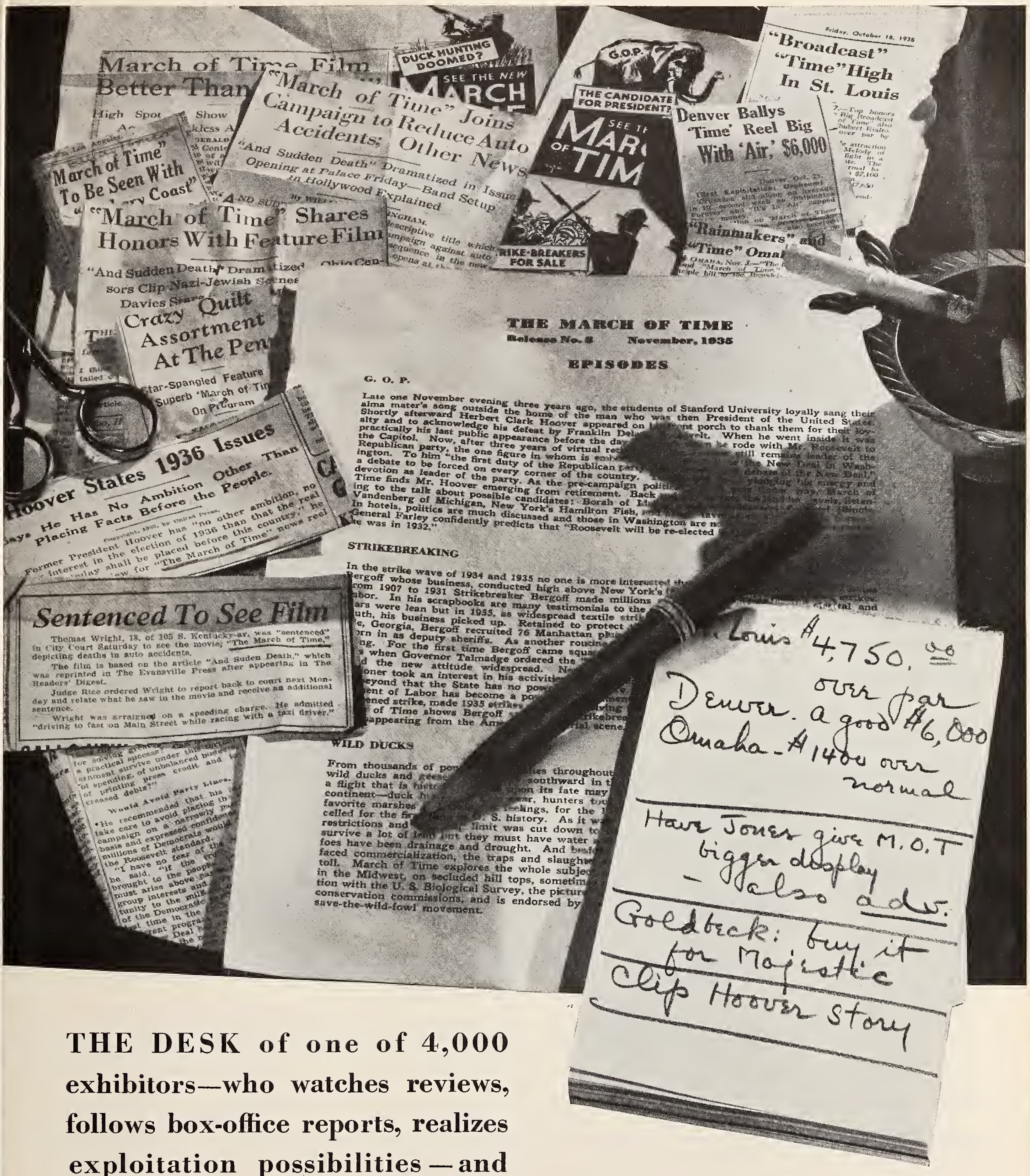


F. H. RICHARDSON'S NEW BLUE BOOK OF PROJECTION

A new edition of this famous book is now on the press. Projection sound reproduction and trouble-shooting all in one compact, handy volume of 700 pages, including 153 illustrations of hook-ups, wiring diagrams and schematics.

Experts consider it the most up-to-date and practical projection manual on the market. Contains an extremely simple index system for instant use in emergency breakdowns. A book that should be part of every projection room in the country. OUT NEXT WEEK.

QUIGLEY BOOKSHOP $5.25
1790 Broadway New York



March of Time Film Better Than

"March of Time" Joins Campaign to Reduce Auto Accidents; Other News

"And Sudden Death" Dramatized in Issue Opening at Palace Friday—Band Setup in Hollywood Explained

"March of Time" To Be Seen With

"March of Time" Shares Honors With Feature Film

"And Sudden Death" Dramatized

Crazy Quilt Assortment At The Penn

Star-Spangled Feature Superb 'March of Time' On Program

Hoover States 1936 Issues

Says He Has No Ambition Other Than Placing Facts Before the People.

Copyright, 1935, by United Press.

Former President Hoover has "no other ambition, no interest in the election of 1936 than that the real issues shall be placed before this country," he ... for "The March of Time" news reel

Friday, October 18, 1935

"Broadcast" "Time" High In St. Louis

Denver Ballys 'Time' Reel Big With 'Air,' $6,000

"Rainmakers" and "Time" Omaha

OMAHA, Nov. 3.—"The ... and "March of Time," ...

THE MARCH OF TIME

Release No. 8 November, 1935

EPISODES

G. O. P.

Late one November evening three years ago, the students of Stanford University loyally sang their alma mater's song outside the home of the man who was then President of the United States. Shortly afterward Herbert Clark Hoover appeared on the front porch to thank them for their loyalty and to acknowledge his defeat by Franklin Delano Roosevelt. When he went inside it was practically his last public appearance before the day ... he rode with Mr. Roosevelt to the Capitol. Now, after three years of virtual ... still remains leader of the Republican party, the one figure in whom is ... the New Deal in Washington. To him "the first duty of the Republican party ... debate of the New Deal," a debate to be forced on every corner of the country. ... pledging his energy and devotion as leader of the party. As the pre-campaign politi... March of Time finds Mr. Hoover emerging from retirement. Back ... listening to the talk about possible candidates: Borah of Idaho, ... Vandenberg of Michigan, New York's Hamilton Fish, ... In hotels, politics are much discussed and those in Washington are n... General Farley confidently predicts that "Roosevelt will be re-elected ... he was in 1932."

STRIKEBREAKING

In the strike wave of 1934 and 1935 no one is more interested ... Bergoff whose business, conducted high above New York's ... from 1907 to 1931 Strikebreaker Bergoff made millions ... labor. In his scrapbooks are many testimonials to the ... years were lean but in 1935, as widespread textile strikes ... South, his business picked up. Retained to protect ... Georgia, Bergoff recruited 76 Manhattan ... sworn in as deputy sheriffs. As another routine ... For the first time Bergoff came squarely ... when Governor Talmadge ordered the ... and the new attitude widespread. ... commissioner took an interest in his activities ... beyond that the State has no power ... Department of Labor has become a po... threatened strike, made 1935 strikes ... March of Time shows Bergoff ... strikebreaking disappearing from the American industrial scene.

WILD DUCKS

From thousands of ... throughout ... wild ducks and geese ... southward in the ... a flight that is ... upon its fate may ... continent—duck ... year, hunters to... favorite marshes ... feelings, for the ... celled for the first ... U. S. history. As it w... restrictions and ... limit was cut down to ... survive a lot of ... but they must have water ... foes have been drainage and drought. And besides ... faced commercialization, the traps and slaughter ... toll. March of Time explores the whole subject ... in the Midwest, on secluded hill tops, sometim... tion with the U. S. Biological Survey, the picture ... conservation commissions, and is endorsed by ... save-the-wild-fowl movement.

Sentenced To See Film

Thomas Wright, 18, of 105 S. Kentucky-av, was "sentenced" in City Court Saturday to see the movie, "The March of Time," depicting deaths in auto accidents.

The film is based on the article "And Suden Death," which was reprinted in The Evansville Press after appearing in The Readers' Digest.

Judge Rice ordered Wright to report back to court next Monday and relate what he saw in the movie and receive an additional sentence.

Wright was arraigned on a speeding charge. He admitted "driving to fast on Main Street while racing with a taxi driver."

Would Avoid Party Lines.

St. Louis $4,750.00 over par
Denver. a good $6,000
Omaha - $1400 over normal

Have Jones give M.O.T bigger display - also adv.

Goldbeck: buy it for Majestic

Clip Hoover story

THE DESK of one of 4,000 exhibitors—who watches reviews, follows box-office reports, realizes exploitation possibilities—and makes money each month on THE MARCH OF TIME.

RELEASED BY RKO RADIO PICTURES

NEW 8TH ISSUE NOW SHOWING COAST TO COAST

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended November 9, 1935, from 110 theatres in 18 major cities of the country reached $1,063,510, an increase of $25,411 from the total of the preceding week ended November 2, 1935, when 112 theatres in 18 major cities aggregated $1,038,099.

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Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Boston							
Boston	3,246	35c-65c	"Three Kids and a Queen" (Univ.) (plus Olsen and Johnson revue) (25c-50c)	17,000	"The Rainmakers" (Radio) (plus Benny Rubin and stage show)	12,500	High 9-7 "Hot Tip" (6 days) 35,000 (plus stage show "Folies Bergere") Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000
Fenway	1,382	30c-50c	"The Payoff" (F.N.) and "Ship Cafe" (Para.)	4,000	"Shipmates Forever" (F. N.) and "Harmony Lane" (Mascot)	6,000	High 1-6-34 "Lady Killer" and "Girl Without a Room" 12,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"The Three Musketeers" (Radio) (9 days)	15,500	"Way Down East" (Fox) (5 days)	6,500	High 9-7 "Top Hat" 33,000 Low 8-17 "Jalna" (6 days) 5,500
Loew's Orpheum	2,970	25c-55c	"Barbary Coast" (U.A.) and "The Bishop Misbehaves" (MGM)	15,000	"I Live My Life" (MGM) and "Pursuit" (MGM)	15,500	....
Loew' State	3,537	25c-55c	"Barbary Coast" (U.A.) and "The Bishop Misbehaves" (MGM)	14,500	"I Live My Life" (MGM) and "Pursuit" (MGM)	14,000	High 4-7-34 "Riptide" 22,000 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"Metropolitan" (20th Century) (plus Bob Hope and stage reveue)	22,000	"The Last Outpost" (Para.) (on stage: Guy Lombardo and orch.)	33,000	High 4-6 "Private Worlds" 41,000 Low 7-20 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"The Payoff" (F.N.) and "Ship Cafe" (Para.)	6,000	"Shipmates Forever" (F.N.) and "Harmony Lane" (Mascot)	8,500	High 1-6-34 "Lady Killer" and "Girl Without a Room" 12,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,500	30c-50c	"Rendezvous" (MGM)	13,300	"The Big Broadcast of 1936"	13,100	High 1-6-34 "Design for Living" 26,000 Low 12-19-34 "Music in the Air" 5,000
Century	3,000	25c	"Personal Maid's Secret" (W.B.) and "The Eagle's Brood" (Para.)	6,300	"Red Salute" (U. A.) and "Cappy Ricks Returns" (Republic)	6,400	High 5-11 "Mark of the Vampire" and "Gigolette" 8,200 Low 8-3 "Mad Love" and "A Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"It's in the Air" (MGM) and "Wings Over Ethiopia" (Para.)	7,160	"Dr. Socrates" (W. B.)	7,400	High 9-28 "Top Hat" 19,000 Low 12-22-34 "Gentlemen Are Born" and "Marie Galante" 3,800
Hippodrome	2.100	30c-50c	"The Three Musketeers" (Radio)	7,500	"Way Down East" (Fox)	5,600	High 5-19-34 "The House of Rothschild" 18,000 Low 8-3 "Shanghai" 4,000
Lafayette	3,300	25c	"Transatlantic Tunnel" (GB Pictures)	11,300	"Fighting Youth" (Univ.) and "Manhattan Moon" (Univ.)	7,000	High 10-19 "She Married Her Boss" 17,000 Low 7-27 "Notorious Gentlemen" and "Strange Wives" 4,100
Chicago							
Apollo	1,400	25c-50c	"I Live My Life" (MGM)	5,600	"Special Agent" (W.B.) (2nd week)	4,000	High 9-8'34 "The Cat's Paw" 16,000 Low 9-14 "Smilin' Through" (re-issue) 3,000
Chicago	4,000	35c-68c	"Shipmates Forever" (F.N.) (plus "Hello Annapolis" stage revue)	33,200	"I Live My Life" (MGM) (2nd week) (plus Bob Burns and revue)	26,000	High 8-11-34 "She Loves Me Not" 66,000 Low 5-26-34 "Thirty Day Princess 19,000
Garrick	900	25c-50c	"Way Down East" (Fox)	5,000	"The Last Outpost" (Para.)	5,700	High 7-27 "No More Ladies" 9,000 Low 5-4 "One New York Night" 3,000
Oriental	3,940	25c-40c	"Little Big Shot" (W.B.) (plus stage show)	19,500	"Woman Wanted" (MGM) (on stage: Major Bowes' Amateurs)	25,500	High 11-2 "Woman Wanted" 25,500 (on stage: Major Bowes' Amateurs) Low 6-16-34 "Registered Nurse" 12,000
Palace	2,509	25c-50c	"To Beat the Band" (Radio) (plus "Folies Bergere" reveue)	18,000	"The Last Days of Pompeii" (Radio) (plus Benny Davis revue)	15,000	High 9-14 "Top Hat" 32,500 Low 12-1-34 "Kentucky Kernels" 8,000
Roosevelt	1,591	30c-60c	"The Crusades" (Para.) (40c-$1)	16,500	"Broadway Melody of 1936" (MGM) (5 days-3rd week)	10,000	High 1-5 "Forsaking All Others" 27,000 Low 8-18-34 "Paris Interlude" 6,000
State-Lake	2,776	20c-35c	"Diamond Jim" (Univ.) (plus vaudeville revue)	14,500	"Sanders of the River" (U.A.) (plus vaudeville revue)	13,500	High 9-8-34 "The Most Precious Thing in Life" 19,000 Low 7-20 "Alias Mary Dow" 8,000
United Artists	1,700	30c-60c	"Barbary Coast" (U.A.) (2nd week)	15,200	"Barbary Coast" (U. A.) (1st week)	19,200	High 5-5-34 "House of Rothschild" 30,000 Low 4-13 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,300	30c-42c	"Music Is Magic" (Fox) (3 days)	1,750	"Redheads on Parade" (Fox)	4,500	High 10-12 "She Married Her Boss" 7,500 Low 12-15-34 "Silver Streak" 1,400
			"The Girl Friend" (Col.) (4 days)	1,200			
Hippodrome	3,800	30c-42c	"She Couldn't Take It" (Col.)	12,500	"Diamond Jim" (Univ.)	9,000	High 9-21 "Top Hat" 27,500 Low 3-17-34 "Journal of a Crime" 2,900
RKO Palace	3,100	30c-60c	"Three Kids and a Queen" (Univ.) (plus Henry Armetta and stage show)	15,250	"The Case of the Lucky Legs" (F.N.) (plus Stepin Fetchit and stage show)	23,000	High 4-6 "Transient Lady" 39,000 Low 5-19-34 "Where Sinners Meet" 4,000
State	3,400	30c-42c	"Metropolitan" (20th Century)	8,000	"Barbary Coast" (U.A.)	12,000	High 1-12 "Forsaking All Others" 28,000 Low 12-29-34 "Private Life of Don Juan" 3,500
Stillman	1,900	25c-35c	"Annapolis Farewell" (Para.)	4,000	"Two Fisted" (Para.) and "Wings Over Ethiopia" (Para.)	3,600	High 9-15-34 "Chained" 10,000 Low 1-12 "Our Daily Bread" 2,000
Denver							
Aladdin	1,500	25c-60c	"She Couldn't Take It" (Col.)	3,500	"Charlie Chan in Shanghai" (Fox) (3 days)	500	High 5-5-34 "House of Rothschild" 9,000 Low 6-22 "Nell Gwyn" and "My Heart Is Calling" (6 days) 600
					"I Live for Love" (W. B.) (4 days)	1,000	
Broadway	1,500	25c-40c	"She Married Her Boss" (Col.) (3 days)	900	"Superspeed" (Col.) and "After the Dance" (Col.) (2 days)	350	....
			"Shipmates Forever" (F.N.) (4 days)	1,100	"I Live My Life" (MGM) (3 days)	650	
					"She Married Her Boss" (Col.) (2 days)	400	
Denham	1,500	25c-50c	"Hands Across the Table" (Para.)	4,500	"The Crusades" (Para.) (2nd week)	4,000	High 9-29-34 "Belle of the Nineties" 16,500 Low 4-7-34 "She Made Her Bed" 800
Denver	2,500	25c-50c	"Rendezvous" (MGM)	7,000	"I Live My Life" (MGM) (3 days)	2,500	High 1-13-34 "Roman Scandals" 17,500 Low 7-20 "Escapade" 4,000
					"Shipmates Forever" (F. N.) (4 days)	4,500	
Orpheum	2,600	25c-40c	"The Three Musketeers" (Radio)	5,500	"It's in the Air" (MGM)	6,000	High 2-17-34 "Hi Nellie" 19,500 Low 12-29-34 "Hat, Coat and Glove" 1,000
Paramount	2,000	25c-40c	"Dr. Socrates" (W. B.)	3,500	"King Solomon of Broadway" (Univ.)	1,500	High 5-11 "Bride of Frankenstein" 7,000 Low 6-9-34 "Uncertain Lady" 400

QUALITY PLUS

OF ALL the reasons for adopting a new raw film, photographic quality... what the audience sees on the screen... ultimately stands supreme. That explains why the great majority of today's motion pictures are being made on Eastman Super X Panchromatic Negative. Speed, fine grain, versatility... all of these are overshadowed by the fact that Super X gives to the world's screens *quality plus.* Eastman Kodak Co., Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Hollywood							
Chinese	2,500	30c-55c	“O'Shaughnessy's Boy” (MGM) and “Charlie Chan in Shanghai” (Fox)	7,800	“I Live My Life” (MGM)........	8,750	High 4-14-34 “House of Rothschild”.... 25,171 Low 12-29-34 “Music in the Air”........ 4,292
Pantages	3,000	25c-40c	“The Last Days of Pompeii”.... (Radio)	4,300	“Three Kids and a Queen”........ (Univ.) (5 days)	3,300	High 9-7 “Top Hat” .... 19,000 Low 3-3-34 “Fugitive Lovers” and “The Poor Rich” 1,500
W. B. Hollywood	3,000	25c-40c	“Dr. Socrates” (W.B.)	11,700	“Goose and the Gander” (F.N.)..	10,780	High 9-8-34 “Dames” .... 25,000 Low 4-13 “Laddie” 5,700
Indianapolis							
Apollo	1,100	25c-40c	“Metropolitan” (20th Century)....	4,000	“Music Is Magic” (Fox)..........	4,000	High 9-7 “Steamboat Round the Bend” 8,000 Low 5-4-34 “Thunder in the East”...... 1,600
Circle	2,800	25c-40c	“Three Kids and a Queen” (Univ.) and “His Night Out” (Univ.)		“The Last Outpost” (Para.)......	3,500	High 8-17 “Smart Girl” .... 8,500 Low 1-19 “The President Vanishes” and “Enter Madame” 2,000
Indiana	3,100	20c-40c	“Remember Last Night?” (Univ.)	6,000	“Hands Across the Table” (Para.)	6,000	High 9-28 “Top Hat” .... 12,000 Low 1-12 “Little Women” 1,500
Lyric	2,000	25c-40c	“The Case of the Lucky Legs” (F. N.) (plus vaudeville)	10,000	“Dr. Socrates” (W. B.).......... (plus vaudeville) (2nd week)	7,500	High 8-31 “Going Highbrow” .... 13,000 Low 7-28-34 “Half a Sinner” and “Embarrassing Moments” 2,000
Palace	3,000	25c-40c	“Rendezvous” (MGM) and......... “Guard That Girl” (Col.)	5,500	“Barbary Coast” (U.A.) and.... “The Bishop Misbehaves” (MGM)	4,000	High 6-22 “Age of Indiscretion”......... 12,500 Low 4-6 “Casino Murder Case”.......... 2,750
Kansas City							
Mainstreet	3,100	25c-40c	“Jalna” (Radio) .... (plus Noble Sissle and orch.) (25c-50c)	8,300	“The Last Days of Pompeii” (Radio)	6,700	High 6-23-34 “Glamour” .... 23,000 Low 1-12 “I Sell Anything”............. 2,000
Midland	4,000	25c-40c	“Metropolitan” (20th Century)....	9,800	“Rendezvous” (MGM)	15,800	High 8-24 “China Seas” .... 25,000 Low 12-23-34 “Private Life of Don Juan” 4,000
Newman	1,800	25c-40c	“Thirty-Nine Steps” .... (GB Pictures)	7,800	“Hands Across the Table” (Para.) and “Wings Over Ethiopia” (Para.)	7,100	High 9-29-34 “Belle of the Nineties”..... 14,000 Low 4-13 “Rocky Mountain Mystery”.. 3,500
Tower	2,200	25c-35c	“Paris in Spring” (Para.)........ (plus stage show)	6,000	“She Couldn't Take It” (Col.).... (plus stage show)	10,400	High 1-12 “Broadway Bill” .... 14,000 Low 5-5-34 “Let's Fall in Love”.......... 4,000
Uptown	2,000	25c-40c	“The Gay Deception” (Fox) and.. “Charlic Chan in Shanghai” (Fox)	3,900	“Harmony Lane” (Mascot) and.... “His Night Out” (Univ.)	3,400	High 10-27-34 “Judge Priest” .... 9,200 Low 1-27-34 “Good Bye Again”......... 1,700
Los Angeles							
Four Star	900	30c-55c	“Metropolitan” (20th Century)....	6,250	“Transatlantic Tunnel” .... (GB Pictures)	3,250	High 5-18 “Les Miserables” .... 7,800 Low 12-15-34 “Have a Heart”........... 2,500
General Internat'l	750	35c-40c	“It Happened in Copenhagen”.. (Foreign) (4 days)	1,050	“Peasants” (Amkino) .... (2nd week)	1,350	....
Hillstreet	2,700	25c-40c	“Thc Last Days of Pompeii”.... (Radio)	4,600	“Three Kids and a Queen” (Univ.) (5 days)	2,800	High 9-7 “Top Hat” (6 days)........... 17,000 Low 1-27-34 “Let's Fall in Love”........ 1,800
Loew's State	2,500	30c-55c	“O'Shaughnessy's Boy” (MGM) and “Charlie Chan in Shanghai” (Fox)	11,400	“I Live My Life” (MGM)........	11,000	High 4-7-34 “Riptide” .... 28,500 Low 12-29-34 “Music in the Air”.......... 4,206
Paramount	3,596	30c-55c	“The Crusades” (Para.)........... (plus F. and M. revue on stage)	18,600	“Hands Across the Table” (Para.) (plus Cab Calloway and orch on stage)	26,000	High 8-10 “Paris in Spring” .... 32,000 Low 6-22 “People Will Talk”............ 12,500
W. B. Beverly	1,612	50c-$1.50	“A Midsummer Night's Dream”.. (W.B.) (3rd week)	13,800	“A Midsummer Night's Dream”.. (W.B.) (2nd week)	15,600	....
W. B. Downtown	3,400	25c-40c	“Dr. Socrates” (W.B.)...........	11,500	“Goose and the Gander” (F.N.)..	9,240	High 9-8-34 “Dames” .... 20,000 Low 12-29-34 “White Lies” and “The Last Wilderness” 4,900
Minneapolis							
Century	1,650	25c-40c	“Dr Socrates” (W. B.)	4,000	“The Dark Angel” (U.A.)...... (2nd week)	5,000	High 10-5 “Anna Karenina” .... 7,500 Low 10-19 “Special Agent”........... 4,000
Lyric	1,238	20c-25c	“Red Salute” (U.A.)...............	1,500	“Fighting Youth” (Univ.)........	1,500	High 9-28 “Bonnie Scotland”............ 2,000 Low 1-27-34 “Jimmy and Sally”.......... 500
Minnesota	4,000	25c-55c	“The Crusades” (Para.)...........	20,000	....		High 11-9 “The Crusades”............ 20,000 Low 2-3-34 “Eskimo” 7,000
RKO Orpheum	2,900	25c-40c	“Shipmates Forever” (F.N.)......	5,500	“Goose and the Gander” (F.N.).. (on stage: “Folies Bergere”)	9,000	High 9-21 “Top Hat” .... 18,000 Low 8-25-34 “The Lady Is Willing”..... 2,700
State	2,300	25c-40c	“Hands Across the Table” (Para.)	6,000	“Broadway Melody of 1936” (MGM)	7,000	High 11-2 “Broadway Melody of 1936”.. 7,000 Low 5-4 “Private Worlds” 5,000
World	400	25c-55c	“My Song for You” (GB Pictures)	3,500	“Chapayev” (Amkino) .... (2nd week‘	3,000	High 6-8 “Thunder in the East”........ 5,000 Low 3-23 “Narcotic” 2,000
Montreal							
Capitol	2,547	25c-60c	“Bonnie Scotland” (MGM) and.. “Woman Wanted” (MGM)	10,000	“Here's to Romance” (Fox) and.. “This Is the Life” (Fox)	9,000	High 2-24-34 “Queen Christina”......... 13,500 Low 12-22-34 “Great Expectations” and “Wake Up and Dream” 3.500
His Majesty's	1,700	50c-$1.50	“A Midsummer Night's Dream”.. (W.B.) (2nd week)	5,000	“A Midsummer Night's Dream”... (W. B.) (1st week)	8,500	High 11-2 “A Midsummer Night's Dream 8.500 Low 6-2-34 “All Quiet on the Western Front” 3,000
Imperial	1,914	20c-34c	“L'Homme a L'Oreille Cassee”.. (French) and “La Sacrifice” (French) (plus French stage show)	4,500	“Gangster Malgre Lui” (French).. (on stage: World on Parade)	3,500	High 6-23-34 “Wine, Women and Song” and “Pride of the Legion” 6,500 Low 3-3-34 “Fanny” 1,500
Loew's	3,115	30c-60c	“Age of Indiscretion” (MGM) and “Cappy Ricks Returns” (Republic) (on stage: Sally Rand and vaudeville)	13,500	“Thc Gay Deception” (Fox) and.. “Charlie Chan in Shanghai” (Fox) (on stage: Johnny Perkins and revue)	12,000	High 12-8-34 “Six-Day Bike Rider”.... 14,500 Low 7-21-34 “Fog Over Frisco” and “Affairs of a Gentleman” 4,500
Palace	2,600	25c-65c	“Broadway Melody of 1936” (MGM)	12,500	“The Crusades” (Para.)............	11,500	High 4-27 “Roberta” .... 15,000 Low 7-21-34 “Shoot the Works” and “Friday the 13th” 6,000
Princess	2,272	30c-65c	“Barbary Coast” (U. A.) and.... “Orchids to You” (Fox)	9,000	“Thirty-Nine Steps” (GB Pictures) and “Alias Bulldog Drummond” (GB Pictures) (2nd week	6,500	High 9-21 “The Dark Angel” and “Rainbow Over Broadway” 10,500 Low 8-4-34 “House of Rothschild” and “Most Precious Thing in Life” 4,500
New York							
Astor	1,012	25c-55c	“The Case of the Lucky Legs”.... (F. N.)	6,500	“Harmony Lane” (Mascot)........ (8 days)	6,000	High 3-32-34 “House of Rothschild”.... 23,600 Low 2-23 “Little Men”................. 6,000
Capitol	4,700	25c-85c	“Rendezvous” (MGM) .... (2nd week)	26,500	“Rendezvous” (MGM) .... (1st week)	36,400	High 10-6-34 “Barretts of Wimpole Street” 65,860 Low 12-29-34 “The Band Plays On”...... 4,500
Hollywood	1,426	55c-$2.20	“A Midsummer Night's Dream” (W.B.) (4th week)	17,000	“A Midsummer Night's Dream”.. (W.B.) (3rd week)	17,572	High 11-2 “A Midsummer Night's Dream” (3rd week) 17,572 Low 1-20-34 “Disraeli” (Re-issue)...... 4,200
Palace	2,500	25c-75c	“Metropolitan” (20th Century) and “The Rainmakers” (Radio)	7,500	“Dr. Socrates” (W.B.) and........ “Here's to Romance” (Fox)	8,000	High 7-21-34 “Of Human Bondage”..... 16,200 Low 12-22-34 “Babbitt” 6,500
Paramount	3,700	35c-99c	“Hands Across the Table” (Para.)	27,000	“The Crusades” (Para.)............ (2nd week)	18,000	High 8-25-34 “Cleopatra” .... 72,000 Low 8-11-34 “Elmer and Elsie”............ 10,500
Rivoli	2,200	40c-99c	“Barbary Coast” (U.A.).......... (4 days-4th week)	11,500	“Barbary Coast” (U.A.) .... (3rd week)	19,000	High 4-27 “Les Miserables” .... 60,115 Low 4-11 “Brewster's Millions”.......... 13,400
RKO Music Hall	5,945	40c-$1.65	“The Three Musketeers” (Radio) (plus stage show)	80,000	“A Feather in Her Hat” (Col.).. (plus stage show)	55,000	High 9-7 “Top Hat”......................131,200 (plus stage show) Low 1-19 “Evergreen”..................... 52,000
Roxy	6,200	25c-55c	“Transatlantic Tunnel” (GB .... Pictures) (plus stage show) (2nd week)	33,600	“Transatlantic Tunnel” (GB .... Pictures) (plus stage show) (1st week)	41,700	High 8-31 “Diamond Jim” .... 47,000 Low 6-30-34 “Affairs of a Gentleman”.. 13,700
Strand	3,000	25c-55c	“I Found Stella Parish” (F.N.)..	22,500	“Shipmates Forever” (F. N.)...... (2nd week)	16,007	High 5-11 “The G Men”.................. 60,138 Low 1-20-34 “Easy to Love”............ 9,271

NEWS NOTES FROM CHICAGO SECTOR

LOCAL theatre men and motion picture executives are enthusiastic over the selection of Attorney Leo Spitz as president of Radio-Keith-Orpheum.

Mr. Spitz has been legal counsel for Balaban & Katz, Essaness Theatres and other amusement concerns here and his knowledge of the motion picture business is most comprehensive.

The attorney, who plans to establish his residence in New York soon, is expected to leave for the Coast next week to give the studio the once over. Accompanying him will be Ned E. Depinet, president of RKO Distributing Corporation.

▽

Charles A. Lindberg, one of Roy Bruder's ushers at the Chicago, has received an appointment to West Point and will leave shortly. Lindberg incidentally is interested in flying, his father having been an officer in the U. S. Army Air Force.

▽

Jules Rubens, Great States theatre executive, is one of those most interested in the production of the WLS Barn Dance feature picture which is slated to start shooting soon, we are told.

Rubens, we understand, will finance the film, which will be produced here, and WLS will supply the cast, which will be selected from among the 80 Barn Dance performers.

▽

The Catham theatre, a Warner house which has been dark for some time, will be opened about January 1. The house will be thoroughly remodeled in the most modern style and will open under a new name. More than $75,000 has been appropriated for the modernization of this theatre, which is located on the south side at 76th St. and Cottage Grove. Work on the theatre will start at once.

▽

Mort Singer, local theatre executive, is visiting with his family in Hollywood. He left just in time to escape the bad weather.

▽

Gene Markey and the Missus, better known as Joan Bennett, went through town Armistice Day en route to Hollywood. They stopped off long enough for a short visit with Markey's parents at Evanston.

▽

John Balaban, Jack Miller, Aaron Saperstein and their cohorts are to be congratulated for their efforts in handling their portion of the work in the Community Chest drive. A quota of $20,000, a new high, was reached, but only after a tough struggle.

▽

Last week the Palace here, advertised as follows: See the Folies Bergere Revue; LAST WEEK IN *AMERICA!* Three days later the show reopened in Davenport. The Iowa citizens, who broke attendance records at the Orpheum theatre, where the show is playing, haven't decided whether to be insulted or not.

▽

George Stevens, Hollywood director, has been in town visiting his uncle, Ashton Stevens, veteran critic on the Chicago *American*. George was en route to New York.

▽

The Jack Hylton one-reel picture made by Wilding Pictures, Inc., for the Standard Oil Co., of Indiana, will be released as an entertainment short by Paramount. The advertising part was made at the end of the film and it will be deleted. Wilding pictures also announce that six one-reelers and one six-reeler are in production for the Norge refrigerator company.

SHORT PRODUCT PLAYING BROADWAY

Week of November 9

ASTOR	
Camera Hunting	Vitaphone
Oh Evaline	Vitaphone
CENTER	
A Happy Family	Columbia
Homework	RKO Radio
MUSIC HALL	
On Ice	United Artists
A World Within	RKO Radio
PARAMOUNT	
The Adventures of Popeye	Paramount
Sport on the Range	Paramount
Spring Night	Paramount
RIVOLI	
Football Teamwork	MGM
On Ice	United Artists
ROXY	
Mickey's Garden	United Artists
Oh My Nerves	Columbia
STRAND	
Tickets Please	Vitaphone
The Lady in Red	Vitaphone

▽

Two Essaness houses have upped their admission prices and as a result get new classifications under the release system. The Sheridan, starting Friday, becomes a class "B" house while the Devon goes from first-week-of-release to "C" week. "Dark Angel" goes into the Sheridan for a week's showing as the first picture played on this plan under the new deal the circuit has with United Artists.

▽

Paramount's muchly praised "Peter Ibbetson" goes into the Chicago theatre with a special advertising campaign to start it off. B. & K. officials after seeing the production felt it most worthy of the special campaign and a picture that would add much prestige to the theatre.

▽

Armistice Day was celebrated along Film Row with the closing of all exchanges at noon, Monday, November 11. Theatre business, which usually is very heavy on this holiday, was away off, as rain and wind kept patrons at home.

▽

Clyde Elliott, who distributes Screeno in Texas, reports that the colored folk who attend the Harlem theatre in Dallas are so interested in the game that the manager had to open his other house, the Circle, which has been dark for five years, in order to handle the crowd. Only Screeno is shown in the reopened house. They have to come back to the Harlem to see the pictures—at the next show.

▽

"Life Begins at Minsky's," the stage attraction at the Oriental this week, is being advertised through the use of many Hollywood film names. In the advance trailer the pictures of Hollywood stars who saw and commended the show were prominently presented. In the lobby this week practically all the space is given to Hollywood film faces. The shapely chorines are crowded off the boards in the attempt to show that this show was one that dazzled blasé filmland. Names and photos used in the advertising included: Clark Gable, Fredric March, Ruby Keeler, Al Jolson, Jack Oakie, Cary Grant, Glenda Farrell, Alice Faye and Pat O'Brien. Burlesque apparently went Hollywood in a big way. Or was it vice-versa?

▽

With messages coming from various pulpits to the effect that "Barbary Coast" is on the banned list, local publicity men are active in pointing out that the name, and not the story, is all that was used by Sam Goldwyn in making this picture after the film cleanup campaign took place.

▽

Members of the Chicago Amusement Publicists Association are planning a special activity which will be announced publicly next week. At the meeting, held with Jack Miller as guest of honor, a new idea was created and the result will be forthcoming soon.

▽

Warner Club members, only, will be allowed to attend the monthly previews to be held at Warner theatres starting at the Beverly November 26.

▽

C. E. Levine has been chosen as manager of the Essaness Town theatre, which opened this week. Levine was formerly assistant manager at the Byrd theatre.

▽

LaVera Fritz, cashier at Warners DeLuxe theatre and Paul Van Alven, of the B&K Crystol, were married at St. Lukes Church November 7. Congratulations!

▽

The B & K basketball season will be launched this month. Fifteen teams will be picked from staffs of the 35 B & K houses. This is an annual procedure with this circuit, and is one of the reasons for the fine spirit of friendship and loyalty which marks this organization.

▽

Last Armistice Day he went wading at Waikiki. This year he strolled shiveringly down Michigan Ave., and as the icy blasts (icy to him) tore through his topcoat . . . just why—was all a mystery to

CROUCH

Court Upholds Ban On Empire Pickets

Justice Samuel I. Rosenman in the New York supreme court has signed an order granting a permanent injunction to Edjomac Amusement Corporation against the Empire State Motion Picture Operators' Union to end picketing in front of the plaintiff's theatres.

Hoblitzelle Deal Discussed

A one-year extension of Karl Hoblitzelle's Interstate Circuit operating agreement with Paramount is under discussion and may be decided within the next few days, it is understood.

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)	
Oklahoma City								
Capitol	1,200	10c-41c	"Here Comes the Band" (MGM) (6 days)	1,800	"O'Shaughnessy's Boy" (MGM)	2,300	High 1-6-34 "Going Hollywood" Low 9-8-34 "You Belong to Me"	4,100 800
Criterion	1,700	10c-55c	"The Crusades" (Para.)	3,800	"The Case of the Lucky Legs" (F.N.)	2,500	High 1-27-34 "Dinner at Eight" Low 11-2 "The Case of the Lucky Legs"	9,000 2,500
Liberty	1,500	10c-36c	"Two Fisted" (Para.) (plus stage show) (10c-40c) (4 days) "Annapolis Farewell" (Para.) (3 days)	2,800 500	"Pursuit" (MGM) (plus stage show) (10c-40c) (4 days) "Woman Wanted" (MGM) (3 days)	3,200 600	High 4-6 "While the Patient Slept" and "We're Rich Again" Low 3-23 "The Winning Ticket"	4,100 400
Midwest	1,500	10c-56c	"Metropolitan" (20th Century) and "Little America" (Para.) (6 days)	2,000	"Rendezvous" (MGM) (6 days)	4,000	High 9-29-34 "Bright Eyes" Low 5-26-34 "Merry Wives of Reno"	9,540 2,000
Omaha								
Brandeis	1,200	25c-40c	"The Three Musketeers" (Radio) and "Grand Exit" (Col.)	5,200	"She Couldn't Take It" (Col.) and "The Rainmakers" (Radio)	5,400	High 9-14 "Top Hat" Low 2-16 "Bahbitt" and "Murder in the Clouds"	9,500 3,000
Omaha	2,200	25c-40c	"The Crusades" (Para.) (7½ days)	6,200	"The Last Outpost" (Para.) "The Affair of Susan" (Univ.) (6½ days)	4,900	....	
Orpheum	3,000	25c-40c	"O'Shaughnessy's Boy" (MGM) and "The Bishop Misbehaves" (MGM)	8,300	"Barbary Coast" (U.A.) and "Fighting Youth" (Univ.)	8,800	High 8-31 "We're in the Money" Low 12-29-34 "Babes in Toyland" and "Home on the Range"	18,100 5,000
Philadelphia								
Aldine	1,200	40c-65c	"The Melody Lingers On" (U.A.) (6 days)	11,500	"Barbary Coast" (U. A.) (6 days-3rd week)	5,500	High 5-5-34 "House of Rothschild" Low 4-20 "Brewster's Millions"	23,000 3,000
Arcadia	600	25c-50c	"O'Shaughnessy's Boy" (MGM) (5 days)	1,500	"I Live My Life" (MGM)	2,400	High 1-6-34 "Duck's Soup" Low 1-27-34 "Women in His Life"	6,500 400
Boyd	2,400	40c-55c	"The Three Musketeers" (Radio) (6 days)	9,500	"Rendezvous" (MGM) (6 days)	11,000	High 1-6-34 "Little Women" Low 8-17 "Jalna" (5 days)	30,000 6,000
Earle	2,000	25c-50c	"Two Fisted" (Para.) (on stage: Major Bowes' Amateur unit) (6 days)	16,000	"The Case of the Lucky Legs" (F.N.) (plus Sylvia Froos and stage show) (6 days)	12,000	High 4-7-34 "Harold Teen" Low 9-28 "Special Agent"	40,000 10,000
Fox	3,000	40c-65c	"Metropolitan" (20th Century) (plus Patricia Bowman and stage show) (6 days)	21,000	"Charlie Chan in Shanghai" (Fox) (plus Henry Armetta and stage show) (6 plus)	11,500	High 12-29-34 "Bright Eyes" Low 7-28-34 "She Was A Lady"	28,500 7,000
Karlton	3,000	25c-40c	"Little America" (Para.) (6 days)	2,200	"Java Head" (First Division) (6 days)	2,200	High 11-3-34 "One Night of Love" Low 8-17 "She"	8,500 2,100
Keith's	2,000	30c-50c	"Barbary Coast" (U.A.) (6 days)	2,600	"Shipmates Forever" (F. N.) (6 days)	2,900	High 3-3-34 "Carolina" Low 1-5 "Sweet Adeline"	8,000 1,500
Stanley	3,700	40c-55c	"She Couldn't Take It" (Col.) (6 days)	8,500	"The Crusades" (Para.) (6 days)	11,000	High 9-14 "Top Hat" Low 12-29-34 "Behold My Wife"	25,000 7,500
Stanton	1,700	30c-50c	"The Last Outpost" (Para.) and "Wings Over Ethiopia" (Para.)	5,700	"Dr. Socrates" (W. B.) (6 days-2nd week)	5,100	High 3-31-34 "The Lost Patrol" Low 1-5 "Man Who Reclaimed His Head"	9,000 2,000
Portland, Ore.								
Blue Mouse	700	25c-40c	"The Farmer Takes a Wife" (Fox)	1,700	"In Caliente" (F. N.) and "Going Highbrow" (W. B.)	1,700	....	
Broadway	1,912	25c-40c	"Remember Last Night?" (Univ.) and "The Bishop Misbehaves" (MGM)	5,000	"Alias Bulldog Drummond" (GB Pictures) and "The Case of the Lucky Legs" (F.N.)	5,000	High 4-7-34 "Wonder Bar" Low 7-14-34 "The Circus Clown" and "I Give My Love"	13,000 3,900
Mayfair	1,700	25c-40c	"The Black Room" (Col.) and "The Girl Friend" (Col.)	3,000	"I Live for Love" (W.B.) and "Manhattan Moon" (Univ.)	3,000	High 10-26 "Cappy Ricks Returns" (plus Major Bowes' Amateurs on stage) Low 1-19 "Behold My Wife" and "Defense Rests"	5,000 1,600
Orpheum	1,700	25c-40c	"The Last Days of Pompeii" (Radio)	7,000	"The Last Outpost" (Para.)	5,000	High 9-28 "She Married Her Boss" Low 11-10-34 "Wednesday's Child"	9,500 3,500
Paramount	3,008	25c-40c	"Hands Across the Tahle" (Para.)	6,000	"Transatlantic Tunnel" (GB Pictures) and "Personal Maid's Secret" (W. B.)	5,000	High 3-24-34 "David Harum" and "Once to Every Woman" Low 6-30-34 "Now I'll Tell" and "Springtime for Henry"	12,000 4,000
United Artists	945	25c-40c	"I Live My Life" (MGM)	6,000	"Barbary Coast" (U.A.) (3rd week)	6,000	High 4-28-34 "House of Rothschild" Low 8-4-34 "Paris Interlude"	9,800 3,700
San Francisco								
Clay	400	25c-35c	"A Man's Children" (Scandinavian)	1,050	"Waltz Time in Vienna" (Ufa) (4th week)	900	....	
Emhassy	1,400	25c-40c	"Power" (GB Pictures) and "My Song for You" (GB Pictures)	3,000	"The Last Days of Pompeii (Radio)	3,600	....	
Fox	4,600	10c-35c	"Music Is Magic" (Fox) and "The Affair of Susan" (Univ.)	5,800	"His Night Out" (Univ.) and "Bad Boy" (Fox)	5,000	High 7-27 "The Murder Man" Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally"	14,000 4,500
Golden Gate	2,800	25c-40c	"Thc Three Musketeers" (Radio) (plus stage band)	12,000	"Spanish Cape Mystery" (Republic) (plus stage band)	13,800	High 9-14 "Top Hat" Low 7-7-34 "Cockeyed Cavaliers"	26,000 10,200
Orpheum	3,100	15c-40c	"She Couldn't Take It" (Col.) and "Stormy" (Univ.) (2nd week)	6,500	"She Couldn't Take It" (Col.) and "Stormy" (Univ.) (1st week)	5,600	High 6- 9-34 "Sing and Like It" Low 10-26 "King Solomon of Broadway" and "Fighting Youth"	19,500 4,800
Paramount	2,670	25c-40c	"The Payoff" (F.N.) and "Dr. Socrates" (W.B.)	12,750	"Here's to Romance" (Fox) and "The Virginia Judge" (Para.)	10,000	High 9-29-34 "Belle of the Nineties" Low 1-20-34 "Eight Girls in a Boat" and "Fugitive Lovers"	19,000 8,000
St. Francis	1,400	15c-40c	"The Crusades" (Para.) (2nd week)	5,000	"The Crusades" (Para.) (1st week)	8,000	High 1-19 "The County Chairman" Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	11,000 3,500
United Artists	1,400	15c-55c	"Barbary Coast" (U. A.) (3rd week)	8,000	"Barbary Coast" (U.A.) (2nd week)	13,000	High 1-6-34 "Roman Scandals" Low 3-9-34 "Private Life of Don Juan"	15,000 4,000
Warfield	2,700	25c-50c	"Hands Across the Table" (Para.) (plus stage band)	22,000	"Broadway Melody of 1936" (MGM) (2nd week) (plus stage hand)	19,000	High 10-5 "I Live My Life" (plus stage band) Low 3-31-34 "Gambling Lady"	35,000 15,500
Seattle								
Blue Mouse	950	25c-55c	"Barbary Coast" (U.A.)	3,500	"Big Broadcast of 1936" (Para.)	3,600	High 2-17-34 "Roman Scandals" Low 7- 7-34 "Tomorrow's Children"	7,500 2,550
Fifth Avenue	2,500	25c-55c	"The Last Days of Pompeii" (Radio)	6,450	"Shipmates Forever" (F. N.)	7,250	High 4-14-34 "Riptide" Low 3-24-34 "Fashions of 1934"	12,750 3,500
Liberty	1,800	15c-50c	"Thunder Mountain" (Fox) and "The Public Menace" (Col.) (15c-35c)	3,700	"She Couldn't Take It" (Col.)	4,150	High 9-28 "She Married Her Boss" Low 4-13 "White Lies" and "Happy Landing"	7,900 2,700
Music Box	950	25c-55c	"Shipmates Forever" (F.N.)	3,800	"Broadway Melody of 1936" (MGM) (4th week)	3,200	High 4-14-34 "Spitfire" Low 1-26 "Man Who Reclaimed His Head"	6,500 2,850
Orpheum	2,450	25c-55c	"Rendezvous" (MGM) (25c-40c)	7,150	"Barbary Coast" (U. A.)	6,250	High 9-21 "Top Hat" Low 4-21-34 "Two Alone" and "I Believed in Yon"	10,400 3,750
Paramount	3,050	25c-40c	"Transatlantic Tunnel" (GB Pictures) and "Fighting Youth" (Univ.)	4,150	"Charlie Chan in Shanghai" (Fox) and "The Bishop Misbehaves" (MGM)	4,100	High 3-23 "Shadow of Doubt" Low 12- 8-34 "Peck's Bad Boy" and "Menace"	8,700 3,300
Rex	1,500	15c-30c	"I Live My Life" (MGM) (plus vaudeville and stage band) (15c-35c)	2,200	"She Gets Her Man" (Univ.) (plus vaudeville) (2nd week)	2,100	....	

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J. C. JENKINS--HIS COLYUM

Neligh, Nebraska

AN OPEN LETTER TO THE BOYS

Dear Boys:

We wish to thank you, each and every one, for the hundreds of sympathetic letters we have received from you, and we wish to assure you of our gratitude and our thankfulness that we have so many sympathetic friends, and to assure you also of our wish that we could write each and every one of you directly. But that being out of the question, we are taking this means of replying, in the hope that each of you will accept this as a personal acknowledgment of your very kind letters. We are trying to follow the instructions of an eminent writer who once said, "Do not permit your sorrow to shadow the lives of others." Those of you who have gone through the same experience will excuse us from writing a lengthy letter, we feel sure.

▽

Showmen Who Know

Some little time ago we went up to Rapid City, South Dakota, with Sherm Fitch of Sioux Falls. We went up there on purpose of meeting Leo Peterson, who operates the Elks theatre, and while there we met several of the boys, Charlie Klein of the Deadwood theatre, at Deadwood; A. J. Johnson of the State theatre, at Rapid City, and the manager of the Rex theatre, at Rapid City.

We have just forgotten this manager's name, but we remember calling on him once when he was managing a theatre in North Platte, Nebraska, for the Fox organization, and if we could see "Little Bobbie," his cashier at that time, she could tell us his name. Anyhow we had a nice visit with him, as well as all the other members of the Black Hills Amusement Company. We wanted to get up to Lead to call on our old friend M. C. Kellogg, who manages the Homestake theatre, and to get down to Hot Springs to call on the theatre operator down there, but we were called home on account of the sickness of our wife and had to cut our visit short. Some day we hope to go back when we can have more time.

General Store and Manager

On our way to the Hills we stopped at Bonesteel and called on R. E. Blakkolb, who manages the Bonesteel theatre. R. E. and his father operate the largest general store there is in the Bonesteel country, in addition to managing a theatre.

Bonesteel is located about in the heart of the Bonesteel country and this is the country that has been hit so hard the past year with drouth and for several years with a scourge of grasshoppers, and how this country can continue to look the depression in the face and smile is something that can't be accounted for, and only the Bonesteel folks can offer any kind of a solution. Our guess is that the folks up there all came from pioneer stock, and it was the pioneer stock that discovered these United States of America and have made it what it is today, the best United States on earth.

▽

Charles Allen operates the Allen theatre at Martin. Martin is located in the section that has been experiencing a period of drouth for several years besides a scourge of grasshoppers that ate up about everything except the stove pokers and the door hinges. Martin is a little more fortunate than most towns in the Bonesteel country, for the folks up there can run down to the Hay Creek marsh and shoot what ducks they want, and this makes Martin the envy of all the balance of the country.

▽

No "Calamity Howlers"

B. F. Shimki has been operating the Gem theatre in Philip for eleven years and he has gone through so many dry years and grasshopper years that he has become so hardened to it that he can smile and look this depression right square in both eyes and kickell out of it; that's the kind of a guy B. F. is. Say, Ezra, if you are looking for "Calamity Howlers" don't go up in the Bonesteel country, they shoot 'em up there.

▽

Grasshoppers Leave River

Then we stopped at Burke to call on Mr. and Mrs. C. Gehlsen, who operate the Burke theatre, and doggone our hide but there's a swell couple. We wish everybody in the business were as nice as these two are, but then maybe that would be asking a little too much of the human family.

Burke is just about where the grasshoppers commenced and where they left, but they didn't leave a darn thing except the White river and the state line, but in spite of all this, this most excellent couple wear a smile that won't come off, and they will divide the last piece of huckleberry pie with you. All of those Bonesteel folks are just like that.

FILMS ADVOCATED TO IDENTIFY CRIMINALS

At the recent Interstate Crime Conference held in Trenton, N. J., several resolutions were adopted endorsing various methods of identifying criminals and among these was the motion that sound motion pictures be more extensively employed toward this end. It was only a short while ago that several young boys, accused of the murder of a subway guard in Brooklyn, N. Y., repeatedly professed their innocence until placed before a newsreel camera, where their vanity got the better of them, and they fought to tell their stories for the screen.

We have known some countries (but we wouldn't want to mention their names for fear the boys might get sore about it) that, if they should experience one dry year, like South Dakota has experienced for four or five, they would yell so loud that they could be heard clear across Chesapeake bay and they would try to double the price on Michigan Northern Spies and Lawton grapes. In fact, we pay $2.25 a crate for Michigan peaches right now.

You talk about hard times, but listen here, Gertie, when it has been so dry for several years that you couldn't raise potatoes and you have to pay 45 cents a bushel tax on what potatoes you buy for the kids to eat, and they kill off your sows and little pigs to make the price of your meat higher, it is apt to cause you to wonder whyinhel Columbus went to the trouble of discovering this country. But then, when they get that "Shelterbelt" built out there so the Blue Pelicans can have a place to roost, everything will come out all right.

▽

But speaking of Rapid City, South Dakota. Out there is where they are going to try and get that "stratosphere balloon" to go up. They have been working on it for over a year now and it hadn't gone up when we were there a few weeks ago, but it doesn't matter much to humanity if it never goes up, for who wants to go up in that stratosphere anyhow? And who wants to go and live down at the South Pole with the penguins and icebergs? This stratosphere and Pole stuff never made much of a hit with us nohow, for this ice that is covering the trees, walks and streets out here, inclines us to the belief that we are near enough to a pole right now.

Some people like front page space, they like to be acclaimed the greatest this, that and the other thing. We knew a star once who got mad and threw a fit because another girl's name was put in electric lights, while both of their mothers were home mopping the kitchen floors and baking biscuits for dinner. But then, none of this has anything to do with either Pole or the stratosphere.

▽

Just a word to the Nebraska boys. We are going to come and see you just as soon as this ice is gone and the weather will permit. Get a good hold and hang on.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

P.S.: The HERALD covers the FIELD like an April SHOWER.

Close Philippine Deal

Guaranteed Pictures Company has sold its entire series of Big Boy Williams westerns to Universal Pictures for distribution in the Philippine Islands.

SHOWMEN'S REVIEWS

This department deals with new product
from the point of view of the exhibitor
who is to purvey it to his own public

So Red the Rose

(Paramount)

Dramatic Romance

This adaptation of a widely read novel is serious in its entertainment conception, manner of narration and audience appeal. Essentially it is a dramatic romance, the background for which is the tragic turmoil of the Civil War and the way in which that strife wrecked the lives and fortunes of a proud old Southern family. Practically, it is three stories in one. One chapter deals with the romance between the hero and heroine, the second with the family head as its symbol details the reaction of the South to the war, and the third is a heart touching portrayal of the courage, fortitude, faith and sacrifice with which the women of the South met and combated the challenge of war. While the menace of war atmospheres all action, it is not actually a war picture inasmuch as the scenes of combat are but few yet their potent menace always makes for complete and understandable illusion.

Opening in a manner graphically reflecting the traditional happy family life and hospitality of the South with Vallette Bedford, madly in love with Duncan, teasing him with a flirtation with visiting Pendleton to make acknowledgment of his affection. War breaks out. The idealist Duncan prefers to remain at home and the elder members of the family, Malcolm, Sally and Mary Cherry, maintain that it cannot last long. Pendleton, who has volunteered immediately, is killed. His friend, Edward Bennett, bent on hot-blooded vengeance, is also soon a victim. These horrors having their effect on the women folk, and Malcolm, the father joins his friends in arms. Meanwhile, Vallette is pleading with Duncan to take his place in the ranks.

The storm of war rages about the plantation. Led by Cato, the slaves rise in rebellion, cruelly maltreat faithful William, only to be placated by Vallette. Then Northern troops invade the plantation. Duncan enlists. A Yankee boy is wounded. Shielding him, Vallette clothes him in a Confederate uniform to save him from the vengeance of counter charging Southerners. Again comes the Yankee host, after Vallette has convinced Duncan that the boy is one of their own, to find the boy in enemy uniform and kill him. For sheltering a supposed enemy the mansion is burned, the slaves are driven off and the women folk, deprived of the counsel of Malcolm, who has come home to die, are left to work out their own existence.

With peace, Vallette, Sally and Mary, with little Middleton, are working the soil when Duncan comes home to have Vallette rush into his arms, with their marriage to be the first stepping stone in the effort to recreate the proud old Bedford heritage.

At first glance, as the production concentrates so heavily in detailing the suffering and sacrifices endured by the women folk, it might appear that the picture was exclusively a woman's attraction of the character in which tear drops are mingled with smiles. While that is true, there is also much in the way of commercial and entertainment worth to interest general audiences. Without being historical, the picture nevertheless is historical inasmuch as it details actions and events that more often than not are ignored in telling a semi-historical story. Production effects taking ample care of the martial background, accomplished acting performances on the part of the principal players, mainly Margaret Sullavan, Walter Connolly, Randolph Scott, Janet Beecher and Dickie Moore, together with those of Daniel Haynes and Clarence Muse, give the picture an atmosphere of human heart interest.

Sold as a moving love story that carries through a welter of heartbreak and tragedy, but so wording copy that it does not create a depressing reaction, the picture has the entertainment values for appeal to any type of audience.—McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Douglas MacLean. Directed by King Vidor. Assistant director, Vernon Keays. From novel by Stark Young. Screen play by Laurence Stallings, Maxwell Anderson and Edwin Justus Mayer. Music by Frank Harling. Costumes by Travis Banton. Sound, Harold Lewis. Film editor, Eda Warren. Art directors, Hans Dreier and Ernst Fegte. Photographed by Victor Milner. P.C.A. Certificate No. 1173. Running time, when seen in Hollywood, 90 minutes. Release date, November 22, 1935. General audience classification.

CAST

Vallette Bedford	Margaret Sullavan
Malcolm Bedford	Walter Connolly
Duncan Bedford	Randolph Scott
Sally Bedford	Janet Beecher
Mary Cherry	Elizabeth Patterson
Edward Bedford	Harry Ellerbe
Middleton Bedford	Dickie Moore
George Pendleton	Robert Cummings
George McGehee	Charles Starrett
Yankee Boy	Johnny Downs
Wm. Veal	Daniel Haynes
Cato	Clarence Muse
Major Rushton	James Burke
Confederate Sergt	Warner Richmond
Chas. Tolliver	Alfred Delcambre

Mary Burns, Fugitive

(Paramount)

Love Drama

Gangster backgrounded as it is and almost certain to be received by the public as a picture of that classification, "Mary Burns, Fugitive," is, in a stricter sense, a love drama of the kind seldom seen on the screen. Also it is an action drama which, not ignoring the worth of poignant dialogue, brings a coherent series of pounding, gripping dramatic sequences, the powerful suspense of which perched the preview audience on seat edges until the excitement packed climax, in which there are thrills enough to sate the most avid appetite. It concentrates on melodramatic drama, but it's not always melodramatic. It has a warmly human love interest contrast, one that plays upon the most tender human emotions as it rivets attention on its heroine, hero and menace.

Featuring Sylvia Sidney, in a role which regardless of past appearance is sure to restore her old prestige and make many new friends, the picture also presents a promising newcomer in Alan Baxter, whom audiences will be talking about after they have seen the show. They with Melvyn Douglas carry the story load.

The picture opens in a manner that gives no clue as to what is to follow. Mary Burns happily awaits the coming of her sweetheart. The story turning quickly dramatic to the tune of bursts of gunfire, audiences at once realize that Babe Nelson is a wanted public enemy. Nelson, escaping the Harper-led G-men, Mary is captured. There is tense drama to the court scenes, where Mary in her great love for the man whose identity she did not know permits circumstantial evidence to convict and sentence her to jail. There's heart-break drama to her prison life, drama that becomes tense as Goldie and Mary escape. More drama ensues in their hideout. Babe's henchman, Spike, arrives and is killed. Now the audience becomes aware that her escape was a police frameup, staged purposely so that she would lead the G-men to Nelson.

Trailed continually, Mary gets a job in a hospital, where the snow-blinded Powell finds her soft voice the only pleasant thing he has experienced during his long stay there. Hounded by him, by the officers, and menaced by the fear that Nelson, whom she now hates, will show up. Mary's life is a stark thing. In the quiet of a church service, Babe finds her. Trapped by the G-men, he holds them at bay and again makes his escape by threatening to explode a hand grenade among the congregation. Thrill action marks the ensuing chase, wherein Nelson again evades the officers by dynamiting a bridge, after which the fleeing pair separate. Mary, a fear-stricken, hunted girl, makes her way across the country to Powell's mountain lodge. Finding a semblance of peace and happiness there with him in delightful romance, the picture turns again to suspense packed drama. Nelson, slipping by the G-man trap, confronts the lovers. He announces his plan to kill Powell, then forces Mary to give evidence of her affection to him. Powell, intervening, is shot. But Mary has her own revenge, killing Nelson with his own gun. Powell's political influence gets her a pardon, assuring a happy romantic future for both.

As a gangster production the picture naturally is sensational. That kind of picture has usually been popular and profitable, and it is not to be expected that showmen will not avail themselves of the lure of all the entertainment and commercial values which that kind of picture affords. But to achieve the best results possible from this picture, it should be sold for exactly what it is, an action love drama. In publicity copy and exploitation, for which there are many suggestions, straight from the shoulder lines that establish the picture's character convincingly should be used. It presents a better than average combination of stars, supporting cast and story values, and offers a real drive to stimulate feminine interest.—McCarthy, Hollywood.

Produced and distributed by Paramount. A Walter Wanger production. Original by Gene Towne and Graham Baker. Screen play by Gene Towne, Graham Baker and Louis Stevens. Photographed by Leon Shamroy. Recorded by Hugo Grenzbach. Art director, Alexander Toluboff. Directed by William K. Howard. Musical score by Heinz Roemheld. P.C.A. Certificate No. 1664. Running time, when seen in Hollywood, 80 minutes. Release date, November 15, 1935. General audience classification.

CAST

Mary Burns	Sylvia Sidney
Barton Powell	Melvyn Douglas
Goldie Gordon	Pert Kelton
"Babe" Wilson	Alan Baxter
Harper	Wallace Ford
"Spike"	Brian Donlevy
Steve	Frank Sully
Dance Hall Attendant	Fuzzy Knight
Matron	Frances Gregg
District Attorney	Charles Waldron
Judge	William Ingersoll
Red Martin	Boothe Howard
Joe	Norman Willis
Willie	Joe Twerp
Mike	William Pawley
Farmer	James Mack
Woman Tourist	Isabel Carlisle
Man Tourist	Henry Hall
G-Man	Herman Cripps
G-Man	Ivan Miller
Nurse Jennie	Grace Hale
Nurse Agnes	Rita Warner
G-Man in Dance Hall	Charles Wilson

Nevada

(Paramount)

Western

Entirely a western, this picture deals solely in those essentials that have made this form of screen entertainment so popular with the masses and younger audience contingents. While introducing little that is new, although the motivating story has a unique twist, it makes its drama dramatic, the comedy funny, and its romantic angle provides just enough love interest to counterbalance the other ingredients. The action moves with speed through a series of personal combats to a spectacular cattle stampede in which the hero proves he is the right kind of a man to win the girl and the badmen rustlers get their just desserts.

In the yarn, Nevada and Cash Burridge, a couple of jailbreaking outlaws, thankful over eluding a posse, decide to go straight. Preventing a crooked gambler from swindling an old cowman out of his ranch, the pair decide to take it over when Ben Ide takes his own life. With Cash providing much unexpected comedy, romance enters, involving Nevada and Hettie. Joining a cattlemen's marketing association, the pair find themselves in a spot when the Clem Dillon rustlers contrive to make their previous criminal records known and make it appear that their intentions are anything but honest. The association, souring on Nevada and Cash, start driving the cattle to market. Then the rustlers get in their dirty work. Building to a running fight, Nevada gets the real information as to who Dillon is and what his plans are, and reestablishes himself to lead the ranchers in a stampede gun fight that wipes out the badmen and paves the way for the pair to prove themselves and for Nevada to win Hettie.

Not a pretentious attraction, but withal one that is intelligently produced, acted and directed, the show has all the showmanship elements necessary to stir the enthusiasm of outdoor action fans and be something in which the youngsters will find much enjoyment.—McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Harold Hurley. Supervisor, William T. Lackey. Director, Charles Barton. Assistant director, Lonnie F. D'Orsa. From book by Zane Grey. Screen play by Garnett Weston and Stuart Anthony. Sound, W. H. Oberst. Film editor, Jack Dennis. Art directors, Hans Dreier and Dave Garber. Photographed by Archie Stout. P. C. A. Certificate No. 1660. Running time, when seen in Hollywood, 60 minutes. Release date, November 29, 1935. General audience classification.

CAST

Nevada	Larry "Buster" Crabbe
Hettie Ide	Kathleen Burke
Clem Dillon	Monte Blue
Sheriff	Raymond Hatton
Bill Ide	Glenn Erikson
Cash Burridge	Sid Saylor
Ben Ide	William Duncan
Judge Franklidge	Richard Carle
Cawthorne	Stanley Andrews
Tom Blaine	Frank Sheridan
McTurk	Jack Kennedy
Card player	William L. Thorne
Card player	Harry Dunkinson
Bystander	Barney Furley
Bartender	Henry Roquemore
Wilson	William Desmond
Shorty	Frank Rice
Cawthorne's henchman	O. C. Dutch Hendrian

Man of Iron

(Warner)

Drama

A character drama, narrated against a steel mill background, this feature bases its entertainment appeal on a potent kind of human conflict. He-man in atmosphere, it presents Barton MacLane, featured in "Black Fury," in the principal role. It's the story of a man's ambition; the jealous schemings of a disappointed rival; the loyalty of two old co-workers of the hard labor days and of social and business success, the sham of which leads to debacle through which the hero, as a real hero should, sees the error of his grand ambitions and returns to the character that made him the most beloved man in the plant.

Concentrating on drama, there is comparatively little romantic love interest. There is quite a bit of comedy, however, and it is of the type usually most appreciated by the common herd, as it deals with the funny things that happen to one of its own kind when he assumes to be the kind of man he never was intended to be.

In the yarn Chris Bennett, a steel mill worker, who always looks at every question from the workman's viewpoint is made manager of the Balding plant. His promotion is a bitter pill to Tanahill, who thinks he should have had the job. Together with secretary Vida, he conspires to make Bennett's path anything but one strewn with roses. Secretly conspiring with disgruntled workmen, he makes them believe that their old pal has gone high hat, and Bennett has only two loyal friends, Martin and Collins, to come to his defense.

Climbing the social ladder, Bennett encounters all the obstacles usual to those befalling the wrong people in the wrong spot. Unwilling to believe that he is any different than he was in the old days, his activities in business and society eventually stir the workers to frenzy. A riot breaking out, the falsity of his position becomes apparent to Bennett, and realization of what Tanahill has done to him and the men leads him to desert his swank social friends and brings him back to reason with the men before they can wreck the plant. Fearfully beaten, Bennett returns to his true character of friend of all as Martin and Collins finally convince the workers that Bennett always had their best interests at heart.

A man's story, the picture nevertheless is hardly of the caliber to serve as anything but an average attraction. With Barton MacLane's prestige as a man's man to keynote the publicity campaign, there is ample opportunity for cleverly concocted catch lines to establish the story's atmosphere and with its steel mill setting and swank social contrast plenty of suggestions for unusual exploitation stunts.—McCarthy, Hollywood.

Produced and distributed by Warner-First National. Directed by Wm. McGann. Assistant director, Carroll Sax. Screen play by William Wister Haines. Based on story by Dawn Powell. Photographed by L. W. O'Connell. Film editor, Terry Morse. Art director, Edward Smith. Musical director, Leo F. Forbstein. P.C.A. Certificate No. 1556. Running time, when seen in Hollywood, 63 minutes. Release date, December 21, 1935. General audience classification.

CAST

Chris Bennett	Barton MacLane
Vida	Mary Astor
Tanahill	John Eldredge
Bessie	Dorothy Peterson
Tom Martin	Joseph Crehan
Adams	Craig Reynolds
Balding	Joseph King
Collins	John Qualen
Crawford	Joseph Sawyer
Mrs. Balding	Florence Fair
Mortgage Man	Edward Keane
Fagan	Gordon Elliott

La Maternelle

(John S. Tapernoux-Metropolis)

Drama

A drama of the poor children of the slums of Paris, this picture, in French but with adequate English titles, is one of the better importations to come from France in the past year or two. The picture is based on the Prix Goncourt novel of the same name by Leon Frapie; translated it means, Children of Montmartre, and was directed with intelligence and care by Jean Benoit-Levy and co-director Marie Epstein. The picture was made two years ago and is only now arrived in America. Consequently the photography suffers in comparison with the standard of today. The picture's chief distinction is its artistic simplicity.

It is a picture for a discriminating audience and is adult fare. Noteworthy performances are turned in by Madeleine Renaud and by the child actress, Paulette Elambert. A very human story its appeal to audiences lies in its sincerity of purpose and its simplicity. There are no well known names in the cast and the story by Mr. Frapie is little known in this country, but the story as it unfolds on the screen is easily understandable and in addition there are sufficient English titles superimposed for those who do not understand the French dialogue.

In the story, Rose (Madeleine Renaud) a young girl and daughter of rich parents, becomes destitute after her father goes into bankruptcy and is forced to work to support herself. She succeeds in getting a job as a children's maid in a day nursery, in the slum section of Paris. She is fascinated and happy in her work among the poor children and is a great favorite with them, and especially with Marie (Paulette Elambert), a child who has been deserted by her mother. The child becomes deeply attached to Rose and is jealous of any affection Rose shows to the other children. Rose brings Marie home to live with her when the child's mother runs off with her lover.

Rose is almost dismissed from her employment when she is discovered in the classroom teaching the children, it being contrary to the regulations for a maid to assume a teacher's role, but the intervention of the nursery's doctor prevents Rose from being dismissed. The doctor falls in love with her and proposes marriage. Marie witnessing the scene is heartbroken and flees the nursery. She attempts to commit suicide by jumping into the Seine but is saved by onlookers. The doctor realizing the deep attachment of Marie for Rose brings the child home to live with him and Rose.—Mooney, New York.

Distributed by John S. Tapernoux in association with Metropolis Pictures Corporation. Produced by Studios Photosonor, Paris-Courbevoie. Directed by Jean Benoit-Levy and Marie Epstein. Based on the novel by Leon Frapie. Music by Edouard Flambert. Songs by Alice Verlay. Edited and titled by Martin J. Lewis. Running time, 80 minutes. Release date, October 14, 1935. Adult audience classification.

CAST

Rose	Madeleine Renaud
The Superintendent	Alice Tissot
Marie	Paulette Elambert
Marie's Mother	Sylvette Fillacier
Mme. Paulin	Mady Berri
Dr. Libois	Henri Debain
The Professor	Elex Bernard
Father Pantin	Ed. van Deele
The Singer	Delille

She Couldn't Take It

(Columbia)

Comedy

But for the names of George Raft and Joan Bennett, this picture would leave exhibitors and showmen in somewhat of a predicament. It is timeworn material that has been presented on the screen again and again, though there are a few novel twists.

Walter Connolly and Billie Burke have the other two important roles in the film and it is unfortunate that one with the proved histrionic ability of Connolly should have it wasted in such a role as he has here. His name in itself of course means something to audiences.

The story places Raft in the type role he does best, and his performance is reminiscent of his work in "Scarface." Miss Bennett, likewise, is her capable self, but the combined and sincere efforts of these two fail to lift the film out of mediocrity.

The action is slow in getting started and doesn't really begin to move until it is almost too late. The last third of the picture is good entertainment, concerning itself with the efforts of Raft to rescue Miss Bennett from kidnappers.

Exhibitors will have to concentrate on those elements of the picture that are suitable for their situations, combining these with the values of Raft and Miss Bennett.

The story places gangster and former bootlegger Raft in full charge of the socially prominent and wealthy Van Dyke family upon the death of old man Van Dyke. He is to curb their extravagances and subdue them, if he can, according to the terms of the old man's will. Naturally, he meets with resistance, and is out of his element, but all works out well in the end.

Walter Connolly, unable to stand the escapades of his wife, Billie Burke, of daughter Joan Bennett and of son James Blakely, refuses to fight an income tax evasion charge filed by the government and goes to prison for a rest. There he becomes the cell-mate of Raft, who is serving time for the same offense, but who had been a mobster instead of a banker.

Raft offers counsel to his cell-mate, and when the latter dies finds himself executor of the deceased's estate with full power over the remaining members of the family. Upon being released from prison Raft goes up to New York to look over his new charges and meets with all kinds of obstacles, the chief one being his falling in love with Miss Bennett, and vice-versa.

After several brushes with the various members of the family, Raft appears to have won his fight when Miss Bennett arranges with his old gang to kidnap her for ransom, which is to be equally divided. The mobsters, however, turn the trick but intend to keep the money and kill the girl instead. Raft, to thé rescue, ignores all warnings and caution, and nearly succeeds. Miss Burke, in another of her scatter-brained moments, notifies the police and things really do look bad when the gangsters find out the police are also on their trail.

In an amusing, and no less dramatic climax, Raft effects Miss Bennett's rescue and is the means of capturing the kidnappers. Safe in her guardian's arms, the heroine gives up the fight.—Baehler, New York.

Produced and distributed by Columbia Pictures. Directed by Tay Garnett. Assistant director, Arthur Black. Story by Gene Towne and Graham Baker. Screen play by Oliver H. P. Garrett. Photography by Leon Shamroy, A.S.C. Film editor, Gene Havlick. Sound engineer, Edward Bernds. Art director, Stephen Goosson. Running time, 85 minutes. P. C. A. Certificate, No. 1461. General audience classification. Release date, Oct. 20, 1935.

CAST

Ricardi	George Raft
Carol	Joan Bennett
Mr. Van Dyke	Walter Connolly
Mrs. Van Dyke	Billie Burke
Tex	Lloyd Nolan
"Fingers" Boston	Wallace Ford
Tony	James Blakely
Ham	Alan Mowbray
Cesar	William Tanney
Uncle Wyndersham	Donald Meek

The Man Who Broke The Bank at Monte Carlo

(20th Century-Fox)

Comedy

With gayety that sparkles and bubbles as its outstanding trait, this comedy of adventuring in gambling, romance and intrigue is a feature that should prove as popularly alluring as is the significance of its title in sense and locale. Novel and fresh in its principal quality, it also embraces a broad scope of additional substantiating entertainment quantities equally valuable from a showmanship viewpoint.

Soundly produced, a condition reflected by the smoothness with which the story flows in dialogue and action, the value of backgrounds, inclusion of one or two specialty musical numbers, selection of cast and quality of direction, the show possesses a continuously light and airy atmosphere. None the less, there is a running thread of suspense which, in the manner in which it leads to unanticipated developments, endows the feature with a unique punch and color.

In context it's a yarn of a daring conspiracy that worked, and its flareback. A group of expatriated Russians pool their meager resources that their most adventurous member, Gallard, may take a crack at Monte Carlo's famous bank. He does and then, defying all laws of gambling, walks out with a fortune. But the bank does not intend to let him get away with it. He meets a girl. He falls in love with the charming Helen and thinks that she does with him. But Helen is only a tool in the hands of the gamblers. Rather infatuated with the debonair Gallard, but really spurred on by Bertrand Berkeley, she lures Gallard, who has divided his winnings not only with her, but also his fellow countrymen, back to Monte Carlo. This time the situation is reversed. Gallard who cleaned up is cleaned out. Reduced to the status of taxidriver, he again encounters Helen. Togging himself up in his best regalia, he goes to the place intending to and actually revenging himself on the girl who had duped him. But in the end there is a general understanding that reunites the odd couple, and financed by the contributions of the winning Russians their future will be rosy.

Spun of marketable material, a campaign that capitalizes on what is provided in the picture in value of story content and worth of the principal and supporting screen names should bring results. Unusual for most pictures that have a class basis, there is wide opportunity for attention creating ballyhoo. Dialogue lines adapting themselves readily to ad copy purposes, the influence which these will have in arousing attention can be furthered by the use of cleverly contrived exploitation stunts which reflect the picture's theme.—McCarthy, Hollywood.

Produced and distributed by Twentieth Century-Fox. A Darryl F. Zanuck production. Directed by Stephen Roberts. Associate producer, Nunnally Johnson. Screen play by Howard Ellis Smith and Nunnally Johnson. From the play by Ilia Surgutchoff and Frederick Albert Swann. Special music composed by Bert Kalmar and Harry Ruby. Photographed by Ernest Palmer. Art director, William Darling. Film editor, Harold Schuster. Costumes by Gwen Wakeling. Sound, Joseph Aiken, Roger Heman. Musical direction, Oscar Bradley. "The Moon in the Sky" sung by Joan Bennett; words and music by Bert Kalmar and Harry Ruby. P. C. A. Certificate No. 1546. Running time, when seen in Hollywood, 71 minutes. Release date, November 22, 1935. General audience classification.

CAST

Paul Gallard	Ronald Colman
Helen Berkeley	Joan Bennett
Bertrand Berkeley	Colin Clive
Ivan	Nigel Bruce
Director	Montagu Love
Second assistant director	Frank Reicher
Third assistant director	Lionel Pape
Office man	Ferdinand Gottschalk
Croupier	Charles Fallon

Invitation to the Waltz

(Associated British Pictures)

Costume Romance

Lilian Harvey, who scored a big hit in "Congress Dances" and since has been seen in several Hollywood productions, is here cast as an English dancer who, in the period of Napoleon's conquest of Europe, is used as a secret agent of British diplomacy. The period provides a background of colorful sort, in which uniform and court dress provide the prevailing note and the figure of Napoleon is introduced, in the traditional "human" aspect. Another exploitation angle is that the danseuse is pictured as introducing a "new" dance, the waltz, elaborated by the composer Weber from folk dances.

The story, by Holt Marvell, the British broadcasting celebrity, contains good screen material, the essence of the plot being that the girl, pursued by the roué Duke of Wurtemburg, exploits his infatuation in order to persuade him to sell his army to the Allies instead of to Napoleon. The latter appears on the scene in person to defeat her schemes but benevolently allows her to escape and to smuggle to England the Wurtemburg officer whom she loves and who has tried to effect her escape.

The waltz theme is well used and generally the musical background is attractive, but the production as a whole is not very expert and many good situations are inadequately used. The title, the musical appeal and Lillian Harvey's name and reputation as a dancer offer the best opportunities of putting it over.—Allan, London.

Produced and distributed by Associated British Picture Corporation. Original story by Holt Marvell. Directed by Paul Merzbach. Ballets devised and directed by Anton Dolin. Photography, Ronald Neame. Sound, C. V. Thornton. Running time, 80 minutes. General audience classification.

CAST

Jenny Peachey	Lilian Harvey
Signora Picci	Wendy Toye
Carl	Carl Esmond
The Duke of Wurtemburg	Harold Warrender
Weber	Richard Bird
Napoleon	Esme Percy
British Ambassador	Eric Stanley

WHEN
THE SCREEN
BITES THE
AUDIENCE......
—that's NEWS!
(Audioscopics)
WATCH FOR ME!
M-G-M

I Give My Heart

(Associated British Pictures)

Costume Musical

Here is a costume musical offering several angles of exploitation. An adaptation of "The DuBarry" operetta, a stage success, it offers story values of well established screen appeal; public knowledge of the plot goes back to "Passion" and Pola Negri. The musical appeal is considerable, both for its own merit and because its vehicle is Gitta Alpar, a new singer from Vienna who puts over a theme number and several other tuneful items. It is also well staged and notably better costumed than many British efforts, and its best spectacular effects come at the right place—the end.

The story is a romanticized version of the elevation of Jeanne, a pretty Paris milliner, to the place, vacant on the death of Madame Pompadour, of mistress to Louis XV of France. Two factions are competing for the power to place a nominee in this influential position, and after Jeanne has been given a social status by marriage to the penniless and complaisant Count DuBarry, and duly introduced to the King, first Minister Choiseul finds in prison a penniless poet who once loved Jeanne and employs him to foment discontent by lampoons against the King and his new mistress. Jeanne brings the poet again to her feet and with his aid turns the mob's descent on Versailles into a triumphant procession; Choiseul is dismissed and the DuBarry is all powerful.

A succession of effective stage pictures and of really tuneful numbers, "I Give My Heart" is, in its vein, an efficient piece of work in which an efficient exploiteer will find many opportunities for tie-ups and for specialized appeals.—Allan, London.

Produced and Distributed by Associated British Pictures. From the operetta "The DuBarry" by Paul Knepler and J. M. Welleminski. Directed by Marcel Varnel. Camera, Clause Friese-Greene. Lyrics by Desmond Carter. Adult classification. Running time, 85 minutes.

CAST

Jeanne	Gitta Alpar
Rene	Patrick Waddington
Louis XV	Owen Nares
Count DuBarry	Arthur Margetson
Marechale	Margaret Bannerman
Choiseul	Hugh Miller
De Brissac	Gibb McLaughlin
Margot	Iris Ashley
Cascal	Hay Petrie

It's in the Air

(MGM)

Comedy

Comedy, particularly of the type that has lifted its star to the top rung of radio popularity, is the keynote of this production and Jack Benny fans should be more than satisfied at the remarks and antics of their favorite. As a vehicle for the talents of the featured players, however, the story appears to be quite weak. The combined ability of Benny, Ted Healy, Una Merkel and Nat Pendleton, on the other hand, has produced a comedy of such merit as to forgive the lack of strength in the story.

Showmen have a natural exploitation medium in the person of Jack Benny because of his radio popularity, and in this picture his work is vastly similar to that on the air.

This picture is based on a flight into the stratosphere, with Benny and Healy the balloonists, and this also offers itself to showmen for unique treatment. Tied in with the recent record flight into the higher reaches by the United States Army-National Geographic stratosphere balloonists, Captains A. W. Stevens and Orvil Anderson, it should prove doubly effective.

The names of the other featured players all have marquee value and in this case signify comedy of the first rank as well. Healy and Miss Merkel turn in excellent performances, particularly Healy, who, in this picture, seems to fulfill the promises made for him when he left the Broadway stage for Hollywood. He proves an excellent foil for Benny.

Director Charles F. Riesner, director of comedies, keeps the action moving right along. The photography of Charles Schoenbaum does much to enhance the film's values, particularly during the later sequences.

The story, in brief, concerns Benny and Healy, who live by their wits fixing races, fights and other sports events, seeking cover from a G-Man intent on jailing them for income tax evasion. They pose as balloonists and find themselves roped into a stratosphere flight, which proves the comic highlight of the film.

Fleeing New York and Pendleton, who is seeking to arrest them for income tax evasions, Benny and Healy arrive at Desert Springs, Calif., where they hope to remain under cover and where Benny hopes to win back Miss Merkel, his wife who left him because of his gambling. Using a ruse to reach the resort, Benny is mistaken for a famous balloonist and scientist and he carries out the idea for safety's sake. Healy, likewise, poses as a retired Army balloon expert.

Grant Mitchell, airplane manufacturer, decides to stick Benny and Healy with a stratosphere balloon he built, and makes it known the two will make a flight from the hotel grounds. This causes several business men, all intent on advertising their products, to join him, and before Benny knows what's happening he is signed to make the flight. He has other plans, however, hoping to leave when he gets the money from the advertisers but when his wife shows such faith in him and especially when he is finally tracked down by Pendleton, he takes off.

The rest of the picture concerns the antics of the two in the balloon many miles above the earth and produces scenes that bristle with excellent comedy. All ends well, however, and when the flight is so successful that Mitchell offers the heroes jobs, the way is paved for Benny's reconciliation with his wife.

Played up as a comedy, with the campaigns centered on Benny, Healy, Miss Merkel and Pendleton, exhibitors should derive adequate box-office satisfaction. It's not a pretentious picture by any means, but it does appear to be one that has entertainment to offer.—Baehler, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Charles F. Riesner. Original story and screen play by Byron Morgan and Lew Lipton. Art director, Cedric Gibbons. Associates, Paul Crawley and Edwin B. Willis. Wardrobe, Dolly Trce. Photographed by Charles Schoenbaum, A.S.C. Film editor, William S. Gray. P. C. A. Certificate, No. 1571. Running time, 80 minutes. General audience classification. Release date, Oct. 11, 1935.

CAST

Calvin	Jack Benny
"Clip" McGurk	Ted Healy
Alice	Una Merkel
Henry Potke	Nat Pendleton
Grace	Mary Carlisle
W. R. Gridley	Grant Mitchell
Sidney Kendall	Harvey Stephens
Alfred Drake	Charles Trowbridge
Jones	Johnny Arthur
Mr. Johnson	Al Shean
McNab	Purnell B. Pratt
Mr. Winterby	Phillips Smalley
Ruby	Howard Hickman
Tubbs	Larry Wheat
Mr. Platt	Dick Kipling
Detective	Jim Toney
Mrs. Smith Burlington	Maude Allen
Pilot	William Tannen

Wanderer of the Wasteland

(Paramount)

Western

This is a real action western picture of the type which continuing legions of patrons demonstrate they appreciate. It is a story of a wanderer of the desert, a young man who, believing that he has killed his brother, flees to the desert to escape the death penalty. Befriended by an old prospector, who teaches him the ways to combat the treacherous barren soil, the outlaw in turn pays back the debt by saving the prospector's gold from a robber band. The wanderer, when he returns to the mining town, finds it almost deserted now that the gold has petered out and discovers that his brother did not die at his hands, but months later in another brawl. An outlaw no longer, the wanderer is free to marry the girl he left when he flew to the desert's haven.

Lending itself readily, in production values, story content and personnel, to the type of exploitation making for western popularity, the type of accompanying showmanship should not be difficult to apply. The picture is based on the Zane Grey novel of the same name, a point worth special mention in the exploitation campaign. The cast is headed by Dean Jagger and Gail Patrick and includes such well known supporting players as Edward Ellis, Benny Baker, Buster Crabbe, Trixie Friganza, Monte Blue, Raymond Hatton, Fuzzy Knight, Anna Q. Nilsson and Tammany Young.

Aboard a river steamer, Dean Jagger, on his way to meet his brother in the small mining town of Picacho in California, meets Gail Patrick and falls in love with her. Arriving in Picacho he greets his brother, unaware that the brother has changed and intends to relieve Jagger of his money to pay a gambling debt. Unable to get Jagger to turn the money over to him, the brother involves Jagger in a gambling game. Jagger accuses his brother of cheating and a fight begins, ending when Jagger, in grappling for his brother's gun, pulls the trigger accidentally. Jagger flees, believing his brother dead.

Out in the desert, Jagger, completely exhausted, is saved from death when a prospector revives him. The prospector brings Jagger to a mining camp which the prospector owns. Outfitting him and giving him a mule, the prospector sends Jagger on his way, telling him to come back in a year's time. The year passes and Jagger is on his way back out of the desert. He is set upon by a band of outlaws and robbed. The outlaws hold him prisoner, and while in their camp he learns they plan to rob the old prospector. Freeing himself in the night he escapes and goes to Picacho, where he learns the old prospector has returned to his mining camp and has taken Gail Patrick along with him.

Setting out in pursuit, Jagger, nearing the mining camp, is met by the prospector's Chinese helper, who informs him his boss and the girl are prisoners of the outlaw band. Jagger arrives at the camp and disperses the gang after killing its leader, rides back to Picacho and prepares to give himself up to the sheriff for the murder of Jagger's brother. Discovering he is not wanted for murder and that his brother hadn't died by his hand, Jagger returns to the camp and is reconciled with Gail Patrick.—Mooney, New York.

Produced and distributed by Paramount. Producer, Harold Hurley. Supervised by William T. Lackey. Directed by Otho Lovering. From the novel by Zane Grey. Screen play by Stuart Anthony. Art direction by Hans Dreir and Dave Garber. Phtographed by Ben Reynolds. Film editor, Everett Douglass. P. C. A. Certificate No. 1023. Running time, 66 minutes. Release date, September 20, 1935. General audience classification.

CAST

Adam Larey	Dean Jagger
Ruth Vircy	Gail Patrick
Dismukes	Edward Ellis
Piano Player	Benny Baker
Big Ben	Larry "Buster" Crabbe
Big Jo	Trixie Friganza
Guerd Larey	Monte Blue
Mcrryvale	Raymond Hatton
Deputy Scott	Fuzzy Knight
Mr. Virey	Charles Waldron, Sr.
Mrs. Virey	Anna Q. Nilsson
Paducah	Tammany Young
Sheriff Collishaw	Stanley Andrews
Deputy Hines	Alfred Delcambre
Jed	Pat O'Malley
Lawrence	Glenn Erikson
Dance Hall Girl	Marina Schubert
Bob	Kenneth Harlan
Tattooer	Al St. John
Charlie Jim	Jim Thorpe

Aladdin's Lamp

(Educational)

Fair

The animated cartoon character of the Terry-Toons series is here presented in Bagdad and like the legendary character of Arabian folk lore the animated youngster uses the lamp to advantage. Rubbing the lamp, however, produces some well known genius such as Ed. Wynn and Bert Lahr. The animated youngster sails on his magic carpet into a harem and when discovered is sorely beset but with the aid of the magic lamp escapes.—Running time, 10 minutes.

West Indies Cruise
(Fox)
Travels

In this short from Fox Movietone, the Magic Carpet takes the audience to the West Indies. There the beautiful scenery and the old buildings, centuries old which still stand, are recorded by the camera's eye. A variegated collection of shots has been gathered to make this an interesting and instructive short and not the least of the shots is one depicting an old fortress in Nassau, that repelled many an invader long ago, and which today retains its implements of defense, long outmoded cannons and cannon balls.—Running time, 10 minutes.

Hollywood Capers
(Vitaphone)
Fair

The animated character, Beans, gains admission to a motion picture studio, after several unsuccessful attempts, by impersonating a picture star. He disrupts some scenes being taken and winds up in a room with a mechanical monster. Beans pulls a switch and the monster, charged with electricity, comes to life and proceeds to demolish everything in its path. Beans succeeds in besting the monster after some trying moments.—Running time, seven minutes.

Hey Diddle Diddle
(Educational)
Good Cartoon

This cartoon, of the Terry-Toon series, seems to combine several characters of wellknown nursery rhymes into one story, but the result is good. The Cow that Jumped Over the Moon, Jack and Jill, Mary and her Lamb, and many others, all attend a school held in a large shoe. Dancing is the chief subject taught, but while the pupils are doing their routines they are visited by the Parent-Teacher Association officials and things quiet down. Mary, however, breaks loose in a dance, and much to the surprise of everyone present, the members of the association drop their dignity and join in. As a whole, this should please most audiences, particularly children.—Running time, 8 minutes.

Camera Thrills
(Universal)
Great Entertainment

So spirited and rapid-fire is the movement of this two-reel production that it is immensely promising as entertainment. Critical, indeed, would be the patron who would discount the picture because he has seen some of the shots before in newsreels. Thrill is piled upon thrill in such speedy sequence that it all appears entirely fresh, and Graham McNamee is at his best as narrator with such material. Charles Ford produced the picture.—Running time, 21 minutes.

Playgrounds
(Vitaphone)
Scenic Resorts

Views of various playgrounds are presented in this interesting subject from E. M. Newman's series of "Our Own United States," with narrative by James Wallington, of radio fame. Glimpses of Virginia Beach, Pinehurst, Jones Beach, Coney Island, Palm Springs (California), Atlantic City, St. Petersburg, Miami Beach, Lake Placid, Old Orchard Beach and Lake Maranacook in Maine complete the short.—Running time, 11 minutes.

Camera Hunting
(Vitaphone)
Interesting

Covering a wide range of territory and with a verbal description by Paul Douglas, this short from E. M. Newman's series of "Our Own United States," is very interesting. It opens with scenes of goat life in the Ozark Mountains. Then there are the Everglades, where the Seminole Indians have developed alligator farms; Alabama with its cigarette-smoking horned toads; further north, a strange friendship between a monkey and a cat; a two-year-old boy handling rattlesnakes as if they were fishing worms. Back in Alabama a husky farmer is shown carrying an 800-pound bull on his shoulders; Yellowstone Park beavers slicing trees with their sharp teeth to build a dam, and ducks at ease in one of the conservation districts of the South.—Running time, 11 minutes.

Rhythm of Paree
(Educational)
Musical Comedy

This is a miniature musical comedy that has a good cast, pleasing little story and background and tuneful music, all combined for satisfactory screen fare of this type. Audiences should be well entertained by this. The story has Earl Oxford and Fred Lightner stranded in Paris and meeting Niela Goodelle and Nell Kelly, entertainers in a night club. The boys go to the club to visit the girls, but having no money to pay their bill, they arrange with the police to raid the place and rescue them. Complications set in, but all is cleared up, after several pleasant musical numbers are presented.—Running time, 19 minutes.

Italian Riviera
(Fox)
Travelogue

This latest of the Magic Carpet of Movietone series takes the audience to a spot seldom included in travelogue material, but the subject falls short in interest holding matter. Starting at San Remo, where the gambling casino is shown in full swing, the camera journeys up the Italian Riviera toward Genoa, taking in all the summer resorts on the way. Ed Thorgerson does the off-screen dialogue and even he seems to be minus his usual vivacity and enthusiasm.—Running time, 10 minutes.

Hazardous Occupations
(Fox)
Cameramen

In this short from the series of the "Adventures of the Newsreel Cameraman," the cameraman focuses attention upon himself and the hazardous tasks he is called upon to perform in carrying out the editor's orders. Climbing to perilous heights on skyscraping towers to photograph some more towers, taking close-up shots of a raging volcano and other intrepid deeds are performed by the cameraman in illustrating the dangers he undergoes to obtain suitable newsreel material for the public.—Running time, 10 minutes.

The Little Dutch Plate
(Vitaphone)
Colorful

An amusing cartoon from the "Merrie Melody" color series presents a little Dutch shaker in love with a cute girl on a Dutch plate, who lives in a windmill. Mr. Vinegar, the villain, demands her hand in marriage or immediate payment by 12 noon of the mortgage which he holds on the windmill. The salt shaker defies him and announces he will have the money at the appointed hour. True to this word, the salt shaker returns with the money and throws it at Mr. Vinegar. A fight ensues in which the little hero emerges victorious, much to the delight of his sweetheart.—Running time, seven minutes.

THAT OLD DEVIL LEO OF M-G-M's GOT SOMETHING UP HIS SLEEVE!
(Audioscopics)
WATCH FOR ME!
M-G-M

WHAT THE PICTURE DID FOR ME

First National

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—Joe really went to town in this picture. High class entertainment that clicks with the patrons. Ann Dvorak is swell. More pictures like this and we'll all get well. Running time, 83 minutes. Played October 13-14.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—The best Joe Brown picture in years. We said the same about "Alibi Ike," but this was even better. The situations were hilarious and Joe showed his accomplishments at singing and dancing. Business was very good.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

IN CALIENTE: Dolores Del Rio, Pat O'Brien—A good musical picture. Production perfect. Was well liked in every respect. Running time, 84 minutes. Played October 6-7.—Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

IRISH IN US, THE: James Cagney, Pat O'Brien—Here's a knockout. It's got everything a picture should have. A perfect cast in a perfect story. This is the outstanding picture of the year. It pleased absolutely everyone in a big way. Play it, by all means. Running time, 80 minutes.—Phil Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

MARY JANE'S PA: Aline MacMahon, Guy Kibbee—People liked it. Double billed it with "Strawberry Roan," which I give credit for business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

OIL FOR THE LAMPS OF CHINA: Josephine Hutchinson, Pat O'Brien—Good picture, despite the length. Will get extra business if properly exploited. Running time, 97 minutes.—Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

Mascot

IN OLD SANTE FE: Ken Maynard, Evalyn Knapp—Just about the best western we've ever played. Story good. Ken can sing—also Gene Autry and his band that gives it a musical background. Running time, 6 reels. Played October 25-26.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

Metro-Goldwyn-Mayer

AGE OF INDISCRETION: May Robson, Madge Evans—The picture is okay of its type, the old story of two women and the position of the child at the breakup of the home. It has been done many times before and the exhibitor will have the problem of selling it with the above title. The acting saved it, but just ordinary business.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CHINA SEAS: Clark Gable, Jean Harlow, Wallace Beery—An A-1 production. With three outstanding stars, each having a following of their own, a gripping interest-holding action drama, thrilling scenes of storm and peril and the masterful treatment of every human element make "China Seas" outstanding mass entertainment. One of the best drawing cards to date. Played September 15-17.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

CHINA SEAS: Clark Gable, Jean Harlow, Wallace Beery—A good picture. One of the box office tonics Nicholas Schenck referred to in that now famous saying of his. I don't mind at all paying money for a picture like this for it brings the people in, and that is the idea of running a theatre in the first place.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

MAD LOVE: Peter Lorre, Frances Drake—Terrible. One of the worst pictures I have ever shown. Absolutely nothing to it. I had more walkouts on this picture than I ever had before on all the rest of the pictures I ever ran in the history of the theatre. The plot is impossible and there were altogether too many horror scenes. Running time, 69 minutes. Played October 30.—Phil Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

MURDER IN THE FLEET: Robert Taylor, Jean Parker—A rather ordinary program picture that was box office because of Robert Taylor.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

MURDER MAN, THE: Spencer Tracy, Virginia Bruce—A very entertaining murder mystery in which the chief "searcher after facts," a newspaper man, turns out to be the murderer. Tracy gives a good performance and it did a good business in spite of my predictions to the contrary. "Diamond Jim" on the same days of the week previous was 25 per cent less.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

PUBLIC HERO NO. 1: Chester Morris, Jean Arthur—Pleased all who came. Running time, 89 minutes.—Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

SMILIN' THROUGH (Re-release): Norma Shearer, Fredric March, Leslie Howard—Good picture, but failed to draw. Have played my last reissue. Running time, 100 minutes. Played October 13-14.—Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

WHITE SISTER, THE: Clark Gable, Helen Hayes—Boys, if you live in a Catholic community, get behind this, boost it to the limit and you'll clean up. Yes, it's old, but the print is O. K. and oh! what a sweet picture it is. We had the nuns and priests of our Catholic Church at the matinee and from then on we held out the SRO sign for the first time in the last ten years. Take my advice, boys, book it, boost it, and clean up. Running time, 9 reels. Played September 29.—Phil Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

WICKED WOMAN, A: Mady Christians, Jean Parker, Charles Bickford, Jackie Searl—This picture deserves a lot of compliments. I, personally, liked it. Didn't do any startling business for us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WOMAN WANTED: Joel McCrea, Maureen O'Sullivan—A good program picture without any draw to it that satisfied the customers who came in to see "Bright Lights." The mystery was somewhat obscure and could have been settled a whole lot earlier, but on the whole it wasn't bad.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

Monogram

KEEPER OF THE BEES, THE: Neil Hamilton, Betty Furness—A strong box office attraction that pleased every patron. Well produced.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

KEEPER OF THE BEES, THE: Neil Hamilton. Betty Furness—This picture pulled them in, but did not satisfy nearly as well as previous Gene Stratton-Porter productions. Many of Republic's productions seem to go along smoothly through the picture until they come to the end of the story or the climax. Then they seem to fall down or sort of fizzle out. Running time, 80 minutes. Played November 2-3.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

Paramount

ACCENT ON YOUTH: Sylvia Sidney, Herbert Marshall—A fairly amusing highbrow comedy that failed to draw even average business. The picture will please those who like "class" pictures and bore anyone else.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

ACCENT ON YOUTH: Sylvia Sidney, Herbert Marshall—If your audience will go for a lot of stilted dialogue and a man hot and bothered with a young girl, he well along in years, you know that your audience can certainly take it, but mine couldn't. And I saw that in the Herald it was a Box Office Champion, but that certainly would not go for a small town audience. They were bored to tears with this picture and they so expressed themselves. An all dialogue picture is hard to take for the rural town audiences; they want some action and this had none.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BIG BROADCAST OF 1936, THE: Burns & Allen, Jack Oakie—First rate. An audience picture that will draw well in all situations and be enjoyed by all. Played October 20-22.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

LAST OUTPOST, THE: Cary Grant, Gertrude Michael—It is a great show. Excellent on Saturday.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

SHIP CAFE: Carl Brisson, Arline Judge—A pleasing show. Not the biggest in the world but they will not pan it.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

SMART GIRL: Kent Taylor, Ida Lupino—An entertaining picture without any draw to it at all. The Church condemned it, but many in the audience told me they couldn't see why. Joseph Cawthorn walked away with the acting honors. He was very funny.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

SMART GIRL: Kent Taylor, Ida Lupino—Very good wisecrack comedy drama. Will please everybody.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

TWO FOR TONIGHT: Bing Crosby, Joan Bennett—While this is placed by Paramount in the high allocation for rental charged, do not believe it is even a good average picture. Opened on Sunday for two days and fared very badly at the box office. Am afraid folks will not stand for Bing much longer, and I guess from what you hear and what you see in the papers, we feel sorry, not for Bing but us for having to pay top prices for his pictures.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

WITHOUT REGRET: Elissa Landi, Kent Taylor—Good program picture.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

Republic

TUMBLING TUMBLEWEEDS: Gene Autry, Lucile Browne—A picture no exhibitor need have reluctance in booking. A worthy successor to "In Old Arizona," with more emphasis on hard riding and gunplay. Gene Autry sings several songs he has popularized with his recordings and displays a pleasing personality. This well produced film was strong at the box office and received excellent audience response.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

RKO Radio

ALICE ADAMS: Katharine Hepburn, Fred MacMurray, Fred Stone—Boresome; Hepburn again fails to come through. Fred Stone adds to its downfall. To call him a second Will Rogers would be an insult. He hasn't the faintest resemblance in any manner, shape or form which characterized our esteemed Will Rogers. He was Rogers' pal, but so was his Elderly Aunt, and you don't see her trying to break into the movies. Lots of walkouts.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

ARIZONIAN, THE: Richard Dix, Margot Grahame—This broke our midweek bargain night record which covers a period of more than three years. Conditions were ideal for good business and I did considerable advertising, so the fine results were not unlooked for. This easily rates as one of the very best westerns produced in 1935. Far, far, above the average western.—L. V. Bergtold, Opera House, Kasson, Minn. Agricultural patronage.

ARIZONIAN, THE: Richard Dix, Margot Grahame—This picture surprised us with its drawing power. We expected only average business, but found it necessary to put up the SRO sign. An excellent action picture that everyone enjoyed.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

BECKY SHARP: Miriam Hopkins, Frances Dee, Alison Skipworth—The much acclaimed "Becky Sharp," as far as color is concerned, seems to be the last word, but why they should waste all this splash of color on "Becky Sharp," I don't know. The picture was not liked at all; nearly all dialogue and Hopkins getting hysterical in some scenes and then gaga in others. It is a wasted date for any small town and I think that my opinion and that of the audience is the same as the other exhibitors that have reported on it. Some few of the classes will like it, but as for the masses, their thumbs were down. Walkouts hurt and we had many on this picture. One thing noticeable is that color brings out the defects in the faces, and I don't think that some of the actors and actresses are going to like that so well. Especially noticeable in Miriam Hopkins' face.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BECKY SHARP: Miriam Hopkins, Cedric Hardwicke—Beautiful production, wonderful color effects. Just the picture for big towns; no good for small town or country. Did not draw at the Green Lantern. Played October 26.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

NITWITS, THE: Wheeler and Woolsey—Played here Sunday and Monday to a little more than average business. Picture will please where Wheeler and Woolsey are popular. Plenty of laughs. Running time, 81 minutes.—Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

NITWITS, THE: Wheeler and Woolsey—Who said this combination was slipping? We have played every Wheeler and Woolsey ever produced and this outgrossed any and all of them by a long margin. The picture had the crowd in a complete roar many times and is certainly one of the best this great team his put on the screen. No other comedy team, and this includes Laurel and Hardy, ever compared with these boys.—L. V. Bergtold, Opera House, Kasson, Minn. Agricultural patronage.

RAINMAKERS, THE: Wheeler and Woolsey—A typical Wheeler and Woolsey laugh-getter. The clever story of two professional rainmakers who do little rainmaking but cause plenty of excitement with runaway railroad locomotives loaded with dynamite. Fine audience response.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

RETURN OF PETER GRIMM, THE: Lionel Barrymore, Helen Mack—Audience reaction bad; so was the box office on this engagement. Running time, 82 minutes. Played October 18.—Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

SHE: Helen Gahagan, Randolph Scott—An overlong and tediously imaginative fairy tale which drew the customers in; I don't know why.—Robert Wile, Granade Theatre, Pearl River, N. Y. General patronage.

STAR OF MIDNIGHT: William Powell, Ginger Rogers—A murder mystery that was rather difficult to follow. We are getting too many pictures of this type lately. Comments were, however, most favorable, although several remarked they couldn't understand certain parts of it.—L. V. Bergtold, Opera House, Kasson, Minn. Agricultural patronage.

BRIGHT EYES: Shirley Temple, James Dunn, Jane Withers—As I did not buy Fox in 1934-35, but did get the 1935-36 group, I thought I would try this old Temple. Outside of the paper I use on every show, we did nothing to bring them in as the picture has played all around us. Did not expect to do more than an average business on this. Result: the biggest two-night gross we have had for five years and, personally, I rate this as one of the best screen entertainments ever made.—L. V. Bergtold, Opera House, Kasson, Minn. Agricultural patronage.

Twentieth Century-Fox

CHARLIE CHAN IN EGYPT: Warner Oland, "Pat" Paterson—Good Chan picture of the spooky variety.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

CURLY TOP: Shirley Temple, John Boles—Drew almost capacity crowd, an excellent picture. Good any place, any time, anywhere. Her best to date. Played November 2.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

DARING YOUNG MAN, THE: James Dunn, Mae Clarke—WELCOME HOME; James Dunn, Arline Judge—SPRING TONIC: Lew Ayres, Claire Trevor—SILK HAT KID; Lew Ayres, Mae Clarke—Fox seems to have forgotten how to make entertaining little pictures. Excepting for Will Rogers and Shirley Temple pictures, the majority can be classed "boiler plate."—Charles Born Elks Theatre, Prescott, Ariz. General patronage.

FARMER TAKES A WIFE, THE: Janet Gaynor, Henry Fonda—Contrary to most reports by fellow exhibitors on this picture, I found this feature to draw above average business and it pleased 100 per cent. Running time, 91 minutes.—Phil Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

GINGER: Jane Withers, Jackie Searl—Good picture. Jane Withers not known here. Failed to get average business. Running time, 74 minutes.—Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

GINGER: Jane Withers, Jackie Searl—This star drew almost as well as Shirley Temple and some of our patrons thought she was a more attractive star than Shirley Temple. An excellent production full of audience appeal. Played October 19.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

BOTH COASTS ADD B. O. REPORTERS

From New England to the Far Northwest come volunteers this week to add their reports on "What the Picture Did for Me".

Reporting for the first time is LIONEL IRWIN, JR., of the Palace Theatre, Penacook, New Hampshire.

Returning to the corps of contributors is a showman whose comment has not appeared in the columns for some time. He is DONALD J. VISGER, of the Liberty Theatre at Kennewick, Washington.

You'll find their reports in the department this week.

HERE'S TO ROMANCE: Nino Martini, Genevieve Tobin—Strictly class entertainment. Will draw and appeal to musically inclined, but not to ordinary folks. Not for a Sunday audience. A poor bet here and no doubt for all small places. Played October 27-29.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

STEAMBOAT ROUND THE BEND: Will Rogers, Anne Shirley—This one went big with Rogers' fans and brought in some others who generally weren't Rogers' fans. Picture has good story and moves rapidly with some excellent humor from about whole cast. However, some minor roles so amateur that it subtracts from Rogers. Play it, advertise Rogers, also steamboat days on Mississippi and they'll flock in. Played October 18-19.—Donald Visger, Liberty Theatre, Kennewick, Wash. General and rural patronage.

$10 RAISE: Edward Everett Horton, Karen Morley—An average program comedy that meant little as a box office attraction because of cast weakness.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

THIS IS THE LIFE: Jane Withers, John McGuire—This one is Jane Withers' best so far, and is suitable for almost any type house except "westerns." Has appeal to both adults and children, many liking Jane more than Shirley Temple. Has good story, fine setting, wide variety entertainment and sends 'em home happy. This one will stand plenty of advertising along Shirley Temple lines. Played October 26-27.—Donald Visger, Liberty Theatre, Kennewick, Wash. General and rural patronage.

THIS IS THE LIFE: Jane Withers, John McGuire—Great! Here is a star with a personality all her own. Patrons will compare her with Shirley Temple, which is a mistake. With the right stories the little gal will do plenty at the box office; about the time Fox is ready to sell next year.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

THUNDER IN THE NIGHT: Edmund Lowe, Karen Morley—Get the idea across on this one that it's not a horror picture. Is pretty fair detective story, rather clever plot. Some pretty good comedy thrown in. Detective story fans will go for this one if mystery angle is played up. Played October 26-27.—Donald Visger, Liberty Theatre, Kennewick, Wash. General and rural patronage.

WAY DOWN EAST: Rochelle Hudson, Henry Fonda—A complete washout from box office standpoint. Those you can get in will like it but you can't get 'em in. Failed to gross film rental, and that does leave a sour taste in your mouth!—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

United Artists

CALL OF THE WILD: Clark Gable, Loretta Young, Jack Oakie—Managed to get a fairly early date on this and went out and really advertised it. Result: the biggest business I have ever done in the ten years I have been exhibiting pictures. As there was no percentage deal on this, I naturally had a profit that was far above that of any show we ever ran. And best of all, the picture went over like a million. Just 100 per cent for the small town. Played October 11-13.—L. V. Bergtold, Opera House, Kasson, Minn. Agricultural patronage.

FOLIES BERGERE: Maurice Chevalier, Merle Oberon, Ann Sothern—Everybody liked this picture.

(*Continued on following page, column 2*)

EXTRA!
SCREEN SQUIRTS SODA AT PATRONS!
(Audioscopics)
WATCH FOR ME!
M-G-M

Keep Your Accounts Easily and Accurately in this Modern Way

●

THEATRE ACCOUNTING

by WILLIAM F. MORRIS

$3

enough for a full year's bookkeeping

●

A system devised expressly for keeping a correct tabulation of each day's receipts and expenses. Used by thousands of theatres. Guard against losses through errors, avoid income tax troubles — ORDER THIS LEDGER TODAY.

●

QUIGLEY BOOKSHOP
1790 Broadway New York

(*Continued from preceding page*)

We had a two-for-one show to a S. R. O. French community, so they like their Chevalier.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Universal

BRIDE OF FRANKENSTEIN.: Boris Karloff, Valerie Hobson—A thriller, at least to the young people; but it drew the older people quite well. Just a fair picture. Played October 12.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

BRIDE OF FRANKENSTEIN: Boris Karloff, Valerie Hobson—Drew fairly well, but why anyone should pay money to look at such a film is more than I can see. I advertised it as a picture not suitable for children and explained it to them when they bought tickets. Many parents even sent written permission with the youngsters to see it alone, so I give up. Why do they holler for family pictures? Played October 30-31.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

CHINATOWN SQUAD: Lyle Talbot, Valerie Hobson—Fair.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

DIAMOND JIM: Edward Arnold, Binnie Barnes—A beautiful work of art that failed miserably at the box office. I had expected otherwise from the number of people who told me they knew Brady. It was handsomely mounted and Edward Arnold gave a striking performance. The plaint of the critics that it wasn't historically accurate is so much blather. Perhaps that spoiled its draw. I am in favor of revoking all critic's passes and asking them to discontinue reviewing.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

LADY TUBBS: Alice Brady, Douglass Montgomery, Anita Louise—Was somewhat disappointed in this, both from the standpoint of business and entertainment value. The first half of the picture is very entertaining, but can't say much for the rest of the show. Did not do average business and can say that it is only about an average program picture.—L. V. Bergtold, Opera House, Kasson, Minn. Agricultural patronage.

MANHATTAN MOON: Ricardo Cortez, Dorothy Page—Mediocre program picture. Played November 1.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

MR. DYNAMITE: Edmund Lowe, Jean Dixon, Esther Ralston—A fast-moving comedy mystery. Lowe excels himself. Should be given bigger parts. This is a real picture that can do business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PRINCESS O'HARA: Jean Parker, Chester Morris—A dandy show that will appeal to almost any class of audience, but did not draw anywhere near average bargain night business. In fact, this gave me the poorest midweek gross for more than seven months.—L. V. Bergtold, Opera House, Kasson, Minn. Agricultural patronage.

SHE GETS HER MAN: Zasu Pitts, Hugh O'Connell, Helen Twelvetrees—They got a lot of good laughs. We did business. Can only recommend it as O. K.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

STRAWBERRY ROAN: Ken Maynard, Ruth Hall—There was never a western like this ever made for us. You can have all the Garbos you want, but give me "Strawberry Roan." Played it twice and going to play it again.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WEREWOLF OF LONDON: Henry Hull, Valerie Hobson—One of the best horror pictures we have yet played. Beats "Frankenstein." Those who want horror sure get it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Warner Bros.

ALIBI IKE: Joe E. Brown, Olivia de Havilland—Typical Joe E. Brown comedy that pleased all. Fair business. Running time, 72 minutes. Played October 9-10.—Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

DON'T BET ON BLONDES: Warren William, Claire Dodd—Only fair. Will get by.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

LITTLE BIG SHOT: Sybil Jason, Robert Armstrong, Glenda Farrell, Edward Everett Horton—Introduces to the theatre public a new and one of the best child stars of the screen. Sybil Jason in this grand human interest picture is supported by three grand stars who have already proven their talent, Farrell, Armstrong and Horton. Running time, 72 minutes. Played October 22-23.—Paul C. Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

STRANDED: Kay Francis, George Brent—A very timely and pleasing true-to-life picture. Running time, 76 minutes.—Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

Short Features

Educational

BIG BUSINESS: Musical Comedy—Terrible. Worst comedy Educational has ever produced. It came on the end of the show and patrons walked out on it.—Lionel A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TARS AND STRIPES: Buster Keaton—Buster Keaton joins the Navy to provoke laughs. Just a patriotic musical two-reeler. Running time, 20 minutes.—Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

Metro-Goldwyn-Mayer

GOOFY MOVIES: Not for mine. No one seems to say much. There are lots better.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LITTLE SINNER: Our Gang—Very good "Our Gang." Will get plenty of laughs. Hokum blended with reality. Running time, 20 minutes.—Charles C. Cassinelli, Wyoming Theatre, Mullen, W. Va. Small town patronage.

TWIN TRIPLETS: Todd-Kelly—A good comedy, but not worth the price that has been asked for this series. Running time, 19 minutes.—Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

Paramount

YOU GOTTA BE A FOOTBALL HERO: Popeye the Sailor—Another good one from Popeye. He never fails us. Running time, 7 minutes.—Phil Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

RKO Radio

MAJOR BOWES AMATEUR THEATRE OF THE AIR: No. 1—Not nearly as good as Universal's "Mentones" and cost twice as much. I hope the next one will be a lot better. Had I seen this before buying, I can honestly say that I wouldn't have bought this series. No extra draw with this at all.—L. V. Bergtold, Opera House, Kasson, Minn. Agricultural patronage.

SOUTHERN STYLE: Ruth Etting—Not so hot. Draggy from the start and finishes the same way. Running time, 19 minutes.—Phil Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

Universal

DEMI TASSE: Doane Musical No. 1—I tried to set this out in favor of a two-reel comedy, but on short notice had to play this. Positively one of the best two-reelers we ever put on our screen. If you have Universal and haven't had this, get busy and set it in. You will be giving your patrons an unusual treat. —L. V. Bergtold, Opera House, Kasson, Minn. Agricultural patronage.

Vitaphone

OH EVALINE: Hal LeRoy, Eleanor Whitney—A good comedy on any program. Running time, 21 minutes.—Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

SHOESTRING FOLLIES: Eddie Peabody—Good old Warners. Just another real peppy musical revue, starring Eddie Peabody.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

THOSE BEAUTIFUL DAMES: Merrie Melodies—A colored cartoon that gave everyone a few laughs. Nothing unusual, but still as good as the average. Beautiful colors helped the cartoon to go over. Running time, 7 minutes.—Phil Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

Miscellaneous

BAER-LOUIS FIGHT: We didn't do the business we expected, but showed enough extra business to warrant playing it.—Harland Ranklin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Serials

Universal

ROARING WEST: Buck Jones—Half way through this serial. Not as good as other Jones serials, so far. —Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THOSE KID CLUBS

What with their proved box-office advantages there is often cause for puzzlement why the Saturday matinee kid or kiddie clubs are not functioning vigorously in more spots than they are at present. For here is an organizational idea that with the right kind of enthusiasm and effort flourishes as the bay tree but unfortunately is regarded in too many places as an extra unnecessary chore and a matter of lesser importance—if any —over which to become excited.

In the first place, the theatre's logical progress toward a more responsible and higher position in community opinion can be and is being hastened by the functioning of these junior organizations. For the most part, the clubs with their definite rulings, membership regulations, election of officers and other parliamentary procedure dear to the juvenile heart may be said considering their limitations to do not so bad a job of character development. And in the majority of cases the clubs are also helping to solve the always perplexing problem of what shall constitute suitable screen fare for juvenile consumption.

The seriousness with which the smart theatreman takes these responsibilities determines the size of dividends they may be expected to return. Children well entertained and fairly treated will not only willingly but loyally advertise the theatre in the bosoms of their families and without special urging become voluble walking ballyhoos whose value dare not be discounted. Also as Bill Dworski says on a following page parents especially appreciative that children can enjoy wholesome entertainment in safety send the youngsters in while they go shopping.

* * *

As concerns actual grosses there is ample evidence that assiduous cultivation of the kid club brings sufficient extra revenues. Regular weekly attendances of 1,000 or more are not at all unusual, much of which in a manner of speaking is found money, as is the attendance of adults at "grown-up" prices.

Newspaper publicity, cooperation of merchants and participation of civic bodies may also be listed among assets not to be weighed lightly in considering the sponsoring and development of junior clubs where they do not now exist.

Their inauguration and maintenance may take a weekly chunk of earnest labor but returns of added prestige and grosses indicate that the exchange of extra perspiration for extra profits is considered more than fair by hundreds of eager and successful club leader-managers.

NOT TOO TIGHT, PLEASE

The sock and zip of early day exploitation are pleasantly recalled in the account set down on a following page of Gaumont British's colorful slice of showmanship on "Transatlantic Tunnel." The thought of screening the picture for the sandhogs excavating the new Hudson River tunnel against a background similar to that of the story is a pungent bit of bally which this industry can stand much more of.

There isn't enough color in current exploitation. The meat's good but the gravy's not too hot.

Perfectly all right to regulate the machinery and for that matter, the machinists. But too exact a job of tightening is not the answer either. Some of the screws should be left just a tiny bit loose, at least.

▽ ▽ ▽

LEAVE ENOUGH BEHIND

Of course they are established to help the needy but the recent call upon industry relief funds for the interment of a former theatre manager calls attention again to the importance of provision by theatremen for adequate insurance at least against the necessity of having others undertake the expenses of proper burial.

Yes, there are instances such as Famous Players Canadian which make available without charge generous insurance policies in favor of all the circuit managers. But this unfortunately is not general.

If you've got to go, you go—but the departure can be eased considerably by the knowledge that there is enough left behind to pay all checks.

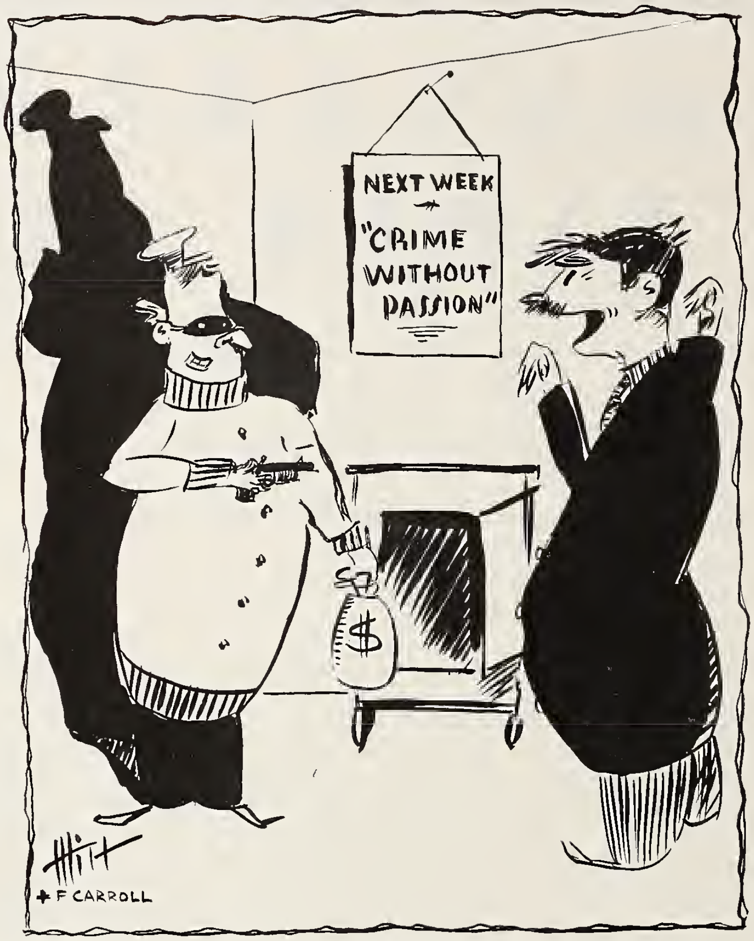
▽ ▽ ▽

Checking our records for names and addresses to be used in the wired-from-the-field service, recently inaugurated in these pages, this department had occasion to wire a Round Tabler in a certain midwest metropolis for names of local first-runs and their houses. In due time requested information was forwarded, message starting as follows:

"Managers TONIGHT are—"

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS!



Burglar: "And could you please throw in a coupla passes for next week?"

"Melody" Gets Effective New York Opening

United Artists' "Melody Lingers On" was ushered into the New York Rivoli with Saks' Fifth Avenue shop arranging five special fashion windows each displaying one of the original gowns worn by Josephine Hutchinson in the picture. In addition to scene stills, special blowups and cards giving full theatre credit were effectively used. Exclusive Fifth Avenue ladies' shop featured Hutchinson halo coiffure, using photo of star in ads together with playdates.

Airplane with special kite-banner covered all local football games in city, and through tieup with radio station in connection with their Italian Hour seven consecutive 15 minute periods included picture comment and special transcription.

Through cooperation of book company all their local retailers displayed special windows on the book with appropriate cards announcing engagement at Rivoli. Further windows were secured from chain drug stores on cosmetic display and hosiery stores featured windows plugging picture. In addition to numerous feature stories with plenty of art in local dailies, a 50-foot banner was hung on site of old building now in process of demolition.

Gaumont-British Tunnel Showing

Win a Hollywood Air Trip!

Mere Father Wins Grady's Diaper Derby

Can't say whether E. C. Grady, Hoosier Theatre, Whiting, Ind., figured out anything significant in the tieup, but nevertheless for "Redheads on Parade" he reports a diaper derby changing contest, which he gave quite a sendoff with a four-column full in the local dailies.

On account of cold weather, Grady says he couldn't use babies, so worked the stunt with a department store which furnished large dolls and diapers. Five judges were used, one a timekeeper, and two stooges in the wings with baby noise makers. In the first round four tied, second round two and in the finals a man won in 25 seconds. Contestants had to remove diapers, drop on floor, powder doll and rediaper.

Advance trailer was used to stimulate interest and get contestants entered and store plugged stunt in ads. Grady says the audience got a million laughs and business was worth the effort and expenditure.

Quigley Awards Information . . .

A QUIGLEY AWARD, to be known as a "Quigley Silver", will be presented each month during 1935 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on any single picture played between the first and last days of that month. . . .

▽

A QUIGLEY AWARD, to be known as a "Quigley Bronze", will be presented each month during 1935 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on any single picture played between the first and last days of that month. . . .

▽

THE QUIGLEY GRAND AWARD will be presented at the end of 1935 to the winner whose campaign is selected by the judges as the most meritorious of all those awarded the monthly plaques during 1935.

▽

THE QUIGLEY SECOND GRAND AWARD will be presented at the end of 1935 to the winner whose campaign is selected by the judges as the second best of all those awarded the monthly plaques during 1935. . . .

▽

THEATREMEN everywhere in the world are eligible. Campaigns may be on domestic or foreign product from major or independent producers. Entries from foreign lands are especially invited and will be accepted for consideration during the month they are received. . . .

▽

VISUAL EVIDENCE must accompany every entry, such as tear sheets, photos, heralds, etc., etc. This ruling must be obeyed. . . .

▽

EQUAL CONSIDERATION will be given every campaign. Theatremen with small budgets will receive the same break. Remember—"it's what you do, not how much you spend."

▽

CAMPAIGNS should be forwarded as soon as possible. They may be mailed after the last day of the month on pictures that have played during the month. This includes attractions played on last days of month and first days of following. . . .

▽

ENTRIES should be mailed to:
Quigley Awards Committee
1790 Broadway - - New York

GB Shows "Tunnel" In New York Tunnel

They stopped work on the hole they're digging, those folks excavating the new Midtown Hudson Tunnel in New York, at the invitation of A. P. Waxman, G B advertising head, to see a screening of that company's "Transatlantic Tunnel" with the actual tunnel being converted into a little theatre, so to speak, for the time being.

As illustrated in photo on preceding page, bottom of column one, screen was hung right down in the hole with sandhogs and engineers constituting the audience. Col. Charles S. Gleim, Engineer of Construction of the new tunnel and of the Port of New York Authority, sponsored the showing, also present being the colonel's staff of assistants and group of science editors. Stunt was put on as a tiein on the second week of the showing at the New York Roxy.

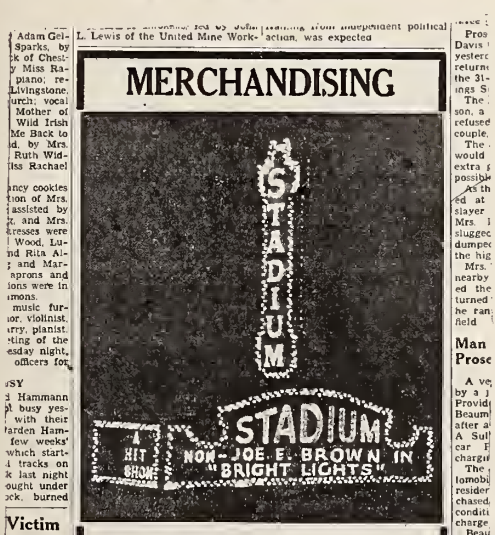
Win a Hollywood Air Trip!

Light Company Uses Marquee Photo as Ad

Smart bit of co-op advertising was promoted by Ben Greenberg, Stadium, Woodsocket, R. I., on "Bright Lights," wherein local light and power company was sold the idea of taking night picture of marquee and sign to illustrate newspaper ad.

The flash measured two columns on 10 (see photo) and used on opening day of picture, reported by Ben to have stirred up the attention it certainly deserved.

Win a Hollywood Air Trip!


STADIUM
A HIT SHOW
STADIUM
NOW-JOE E. BROWN IN "BRIGHT LIGHTS"

MERCHANDISING

THE THEATRE is your pleasure-merchant. It sells you hours of entertainment—as you like it! And to make you happy—that you will long possess pleasant memories—that's merchandising; In addition, the theatre sells you that entertainment—those memories—not once or twice, but fifty-two weeks in the year—that, too, is merchandising!

• • • •

AS merchandisers they recognize the value of electrical advertising—that's why the Stadium Theatre has one of the most effective electric signs in Rhode Island. The manager knows it to be a star salesman.

• • • •

YOUR business needs the drawing power of an electric sign. It identifies your concern as a modern business house that is interested in building business for the future. It brings the buyers into your store.

YOUR ELECTRIC SIGN

burns its message into the minds of the people.
Our lighting service department will gladly help you plan your electrical advertising free of charge to you. Call 2200 and ask our representative to call.

• • • •

BLACKSTONE VALLEY GAS & ELECTRIC CO.
1—3 CLINTON ST., WOONSOCKET, R. I.

Greenberg Co-op Institutional Ad

ROSENTHAL, GOLDBERG WIN OCTOBER AWARDS

Bronze Citation Voted to Jules Seltzer; All Newcomers Take Down Firsts and Honorables

by A-MIKE VOGEL

Plenty of excitement in the Harvest Month, folks. For the October Quigley Awards decisions include a 1934 Grand Award winner, and for the first time since January, the additional voting of a Bronze Citation. Interesting also is that the theatremen selected for Bronze, First and Honorable Mention are all newcomers to the 1935 honors lists and with a few exceptions first time winners in the Competitions.

To Morris Rosenthal, manager, Loew's Majestic, Bridgeport, Conn., goes the October Silver for a grand campaign on Universal's "Diamond Jim". And to Harry Goldberg, Warner Philadelphia Zone theatres publicist, the judges have voted the October Bronze for his smartly executed drive on "A Midsummer Night's Dream" at the Chestnut Street Opera House.

The special Award of Bronze Citation is voted for the second time in 1935 with this special certificate handed down to Jules Seltzer, assistant to Goldberg, for his excellent coperation on the "Dream" campaign. Both Harry and Jules crack through for the first time, incidentally.

First Mentions find their way in October only to two entrants, F. L. Frechette, manager, M. & P. Strand, Holyoke, Mass., on Warners' "Page Miss Glory" and Guy Martin, manager, Publix Colfax, South Bend, Ind., on RKO Radio's "Top Hat." It is also to be noted that both these showmen are first-timers in the First group.

Fourteen "Honorables"

To 15 of the entrants go the 14 Honorable Mention sheepskin certificates awarded for October and it's almost a clean sweep again for new names and new faces. They include theatremen in this country, Canada, and the other side, overseas represented by Robert Boris, manager, Scala, Brussels, on Universal's "Bride of Frankenstein." Independents as well as circuit showmen are represented in the list, small towns as well as large cities.

All in all, the Awards for October may be said to be a good cross section of theatre representation.

In the meantime, as showmen are preparing their entries for November, the next but one month to the end of the 1935 competitions, preparations are going ahead in New York and Hollywood for the presentation of the 1935 Grand Awards, as already announced. In addition to the free air trips to the Coast via TWA, winners will be feted for a week by studioites and film celebrities.

Although the entire program of reception and entertainment has not yet at this writing been decided upon, it may be taken for granted that the winners will be honored by the folks on the Coast in a manner that will be long and pleasantly remembered.

Are you acomin'?

First Mention

F. L. Frechette, Manager, M & P Strand, Holyoke, Mass. "Page Miss Glory."

Guy Martin, Manager, Publix Indiana Corp., Colfax, So. Bend, Ind. "Top Hat."

Honorable Mentions

Al Beckrich, Manager Warner's Hipp, Cleveland, Ohio, and **Mort Goodman**, publicist. "Diamond Jim."

Len Bishop, Manager, Famous Players Capitol, Halifax, N. S. "39 Steps."

Robert Boris, Manager, Scala Theatre, Brussels, Belgium, "Bride of Frankenstein."

John Burhorn, Manager, B & K Gayety, Chicago, Ill. "Pursuit."

Manny Friedman, Manager, Century Fantasy, Rockville Centre, L. I. "Miss Glory."

Bill Hock, Manager, Warner's Plaza, Pittsburgh, Pa. "Special Agent."

Julius Lamm, Manager, Warner's Uptown, Cleveland, Ohio. "Bright Lights."

Floyd Nutting, Manager, Publix Paramount, Grand Forks, N. D. "Fighting Youth."

Thomas Pierce, Manager, Great States Peerless Theatre, Kewanee, Ill. "Top Hat."

Matt Saunders, Manager, Loew's Poli, Bridgeport, Conn. "Top Hat."

E. W. Smith, Manager, M. A. Shea's Lincoln, New Philadelphia, Ohio. "Diamond Jim."

Walter Stuart, Manager, M & P Community, No. Attleboro, Mass. "China Seas."

Dick Warner, Manager, Griffith's Bison, Shawnee, Okla. "Broadway Melody."

L. A. Warren, Manager, Sipe's Criterion, Anderson, S. C. "Harmony Lane."

Booth's Hidden Word Contest

A hidden name contest tieup with merchants, extending over a thirty week period, was a recent newspaper stunt pulled by Billings Booth, Winter Garden Theatre, Jamestown, N. Y., for which ten passes a week were awarded those finding name of movie star hidden in one merchant's ad on page. In submitting replies, contestants had to write short statement including star's name and last picture he or she appeared in, together with the name of the forthcoming picture in which they would appear at the Wintergarden.

Telephone Company Helps Goldman on "Party Wire"

Through tieup arranged by Jack Goldman, Grange Theatre, Philadelphia, with telephone company, oversized instrument and girl supplied by them were stationed in lobby (see photo). Girl telephoned subscribers telling them of opening date of "Party Wire." Jack reports the gag as highly effective and one which made the patrons conscious of calling theatre for future showing.

Win a Hollywood Air Trip!

Black Holds "Curly Top" Recital in Lobby

Music store cooperated with Harry Black, Capitol Theatre, Calgary, Canada, on "Curly Top" by supplying piano and girl pianist to accompany little girl who sang song hits in lobby. Credit card with suggestion that sheet music could be bought at store was planted on piano and Harry reports that there were always "listeners" to the concert.

For street bally a Shetland pony and cart properly bannered covered surrounding areas, beauty parlors tied in featuring a Temple permanent, department store displayed the dolls and five and ten named a sundae for the starlet.

Win a Hollywood Air Trip!

Bingham Uses Novel Stunts to Sell Shows

Ewell Bingham at the Howard Theatre, Taylor, Texas, sold "Top Hat" by standing in his lobby wearing a "topper" and distributing cards on which was cut of Rogers and Astaire in large star. Copy read "You may think I'm crazy wearing this top hat, but you'll go crazy too, when you see" etc., etc.

Another good-will stunt that Ewell uses is a football program listing the highschool schedule for the year with names and positions of current games. Merchant's ad paid for cost and program is dressed up with silhouette figures of players in action.

Win a Hollywood Air Trip!

Hanley Promotes Special Supplement in Jap Paper

A special supplement was promoted by J. A. Hanley, Warner manager for Japan in the Japanese Advertiser, the only English newspaper in Tokyo for local "G Men" date.

Supplement consisted of four pages carrying cuts and stories about production. In addition a number of features and artwork dealing with other Warner pictures with special story on Olivia de Havilland, born in Tokyo, featured the front page.

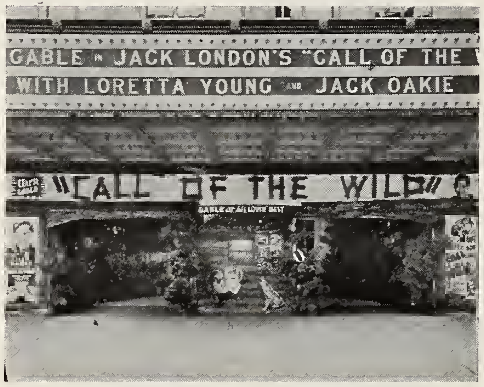
Win a Hollywood Air Trip!

Cooper Holds Amateur Flower Display on "Orchids"

An amateur flower display contest was staged in his lobby by Max Cooper, Fox Theatre, Hackensack for "Orchids to You." Invitations were issued to all gardeners to participate, a number of local florists and greenhouses entered huge dahlia and orchid displays (see photo) and judges were selected from members of the Bergen County Garden Clubs. Prizes were monthly tickets to theatre.

To celebrate Mickey's recent birthday, Max staged a Mickey Mouse revue put on by local dancing school, distributed Mickey and Minnie masks to the kiddies and a drawing contest for which prizes were given was an added feature.

Goldman's Lobby Telephone Gag


GABLE IN JACK LONDON'S "CALL OF THE
WITH LORETTA YOUNG AND JACK OAKIE
"CALL OF THE WILD"

Patchen's Atmospheric "Wild" Front

ADMIT-HON. JOHN C. MAHONEY
Starring

Pettengill Presenting Mayor With Pass

Cooper's Amateur Flower Display

Atmospheric "Wild" Front Constructed by Patchen

Accompanying photo shows attractive front constructed by E. A. Patchen, publicist, Lincoln Theatres, Lincoln, Neb., on "Call of the Wild." Real logs, trees, etc., promoted from nursery for a few passes were used and bark on which title was planted was secured from lumber yard. Small log cabin entirely covered boxoffice except for small window through which cashier sold tickets. Cutouts of stars and huskies completed the effect.

Win a Hollywood Air Trip!

Cocks Invites Old-Timers To "Diamond Jim" Prevue

Harvey Cocks, Strand Theatre, Akron, Ohio, grabbed himself some extra newspaper breaks when he played "Diamond Jim" by inviting officers and trustees of the "50 Year Club" to a special showing. Some of the members had been familiar with Brady and at showing were interviewed by news reporters who carried stories following day.

Win a Hollywood Air Trip!

Keuss' Bally Car

Bannered auto equipped with amplifiers that tours the surrounding territory is best way to bring 'em in, reports A. Keuss, Jr., Community, New Athens, Ill., pop. 1,200. Song hits are plugged and picture sold as car toured countryside.

Win a Hollywood Air Trip!

Henger Stages Boy Scout Parade on "Call of Wild"

The highlight of city manager George Henger's campaign on "Call of the Wild" at the Midwest Theatre, Oklahoma City, Okla., was a street parade arranged with local boy scouts headed by chief of police. As an attention-getter, a specially constructed sled was mounted on car and driven through principal streets. Posters on sled and three men dressed as miners plugged the date.

Guest cards reading "the management of this hotel suggests you see" etc., etc., were distributed by leading hotels. Standees were used on front lawns of all public libraries and bookmarks given out.

Win a Hollywood Air Trip!

Stahl Suspends Dummy

A dummy was suspended on a trapeze across street in front of the Nyack Theatre in that town by Louis Stahl for his date on "Man on Flying Trapeze." Baby spot was focused on dummy at night, and Louie reports the stunt proved effective as an interest-catcher.

Win a Hollywood Air Trip!

Pettengill Presents Mayor With Oversized "Angel" Pass

Accompanying photo shows Howard W. Pettengill, left, Warner Theatre, Worcester, Mass., presenting oversized pass to Mayor John C. Mahoney, in presence of entire official family, who attended the premiere of "Dark Angel" in a body. Howard received newspaper breaks on stunt.

CURRENT KID CLUB ACTIVITIES

Managers Report What They're Doing and What Can Be Done to Encourage These Organizations

IN detailing operations of theatre kid clubs, the name of Manager Louis Charninsky, of the Capitol, Dallas, comes immediately to mind, for this member has built gratifying grosses upon this form of activity. Louis changes the slant frequently to keep the youngsters interested and at present is up to his ears in a Buck Jones Club tied into the showing of that star's serial "Roaring West" now current at the Capitol. The club is tied into a Saturday morning broadcast sponsored and paid for by local department store which continues the idea until the serial finishes on Dec. 31.

Candy shop in theatre lobby gives membership card for first purchase of certain brand of candy bar and membership card is also given out free in the children's department of the sponsoring store. Card obtained from candy store if retained by holder entitles him to a five-cent admission to the theatre during 15-week period. Same applies to cards at store of sponsor.

Children up to 10 years of age admitted at this price on matinees of Saturday, Sunday,. Monday, Tuesday, throughout run of the serial.

To participate in the weekly Saturday morning broadcast from the stage of the theatre, held from 8:30 to 9:00, youngsters must apply at the children's department of the store. Applicants then present themselves at designated dancing school for tryout, dancing teacher and Charninsky deciding upon routine of the stage show and broadcast. All club members see the broadcast, serial, shots and feature which follow.

Further buildup is as follows: Theatre and store run weekly copy on kid program in newspaper ads with no increase in Capitol space. Local paper owning radio station runs story and cut each week on club activities and talent to be presented.

Radio Station Distributes Blanks

Membership cards, to the number of 15,000 are provided by the theatre, distributed by candy shop and department store. Application blanks and heralds are furnished and distributed by radio station. Station also makes daily announcements on the club's activities at the theatre. Theatre further furnishes small lobby display and has run trailer for the first five weeks of the tieup.

Charninsky writes that the broadcast from the stage is bringing in a lot of adults who pay the regular admission. Stunt is going over well and promises to hit a membership of from 15 to 20 thousand youngsters. Total cost to theatre for the club idea is $27.50.

Bill Dworski's Club Sets 1,000 Member Goal

From the Madison Theatre, Mansfield, Ohio, Manager Bill Dworski reports the profitable functioning of his "Warner Bros. Madison Theatre Kiddie Club" inaugurated with the reopening of school and now going strongly to reach a membership of 1,000, if this figure has not been exceeded at this writing. Dworski says his Club is paying its way and more and gives details of operation.

Town was flooded with circus heralds on the coming event explaining what was in store for the youngsters who joined up. Tom Mix serial started with first Saturday meeting with cartoons, prizes, acts and games provided in addition to full length western features. Adults were invited to attend meetings at regular matinee prices.

Special lobby displays on the Club each week include 40 by 60 to advertise serial, one sheet on the current western and extra cards on cartoons and other added attractions such as games, contests, stage acts, etc.

Newspaper campaign started with five inch on two-column display in "back-to-school" section, added art and story included. Also publicity and photos regularly on club activities including plugging of serial. On Fridays, theatre ads detail current Kiddie Klub attractions.

Trailer against animated background of playing children reads as follows:

"Hey kids—Madison Kiddie Klub Meets Every Saturday at 12:15—Join Now—Special Show for Kiddies at No Advance in Prices—Loads of Fun—Free Prizes—Serials—Westerns—Games and Acts. Fill Out Applications and Leave at Boxoffice—Serials and Westerns Shown at First Show Only 12:15—Come Early."

Screen also announces prizes to be given and special attractions such as the western feature and other items of interest.

House Staff Enrolls Kids

Children are enrolled through house staff distributing application cards and distribution by enrolled members to their friends. From the stage during the meetings, Bill invites further applications and says that he and his side-kick Don Jacobs usually are met by a line of waiting youngsters.

Membership is further stimulated by contests with prizes to members bringing in largest number of applications and each child when enrolled in addition to his card is booked according to birthdate.

Dworski says the club is building weekly for the following reasons. Children have so good a time they rave about Club to parents and friends. Shows are booked with direct appeal to youngsters and the prizes promoted weekly from merchants also keep the juveniles interested.

Everyone leaves with feeling of having received more than money's worth in entertainment and added fun with parents especially appreciative that children can enjoy an afternoon of wholesome entertainment. Thus many youngsters are sent to the show while parents are shopping.

Bill also notes that the added entertainments given during the kiddie programs are attracting an ever increasing number of adults to the first Saturday show.

In previous meetings, Popeye pencil boxes and Popeye balloons, roller skates, books, paint sets and color cut-out books have been the prizes. At one session, girls competed for Mickey Mouse alarm clock and boys for Dizzy Dean wrist watch.

Numbers of 10 members appear weekly on box office allowing them free admissions to current meeting, and all children receive birthday cards extending happy returns of the day. Cards include an invitation for parents to see current show.

Ben Katz Gives Outline For Children's Club

For further information of managers interested in kid clubs, Ben Katz, Warner Theatres Milwaukee zone, publicist adds these:

Club may be named after cartoon character, star or theatre with announcement of start in teaser trailer three weeks ahead. Explanatory trailer runs two weeks ahead, and a week in advance trailer announces distribution of application blanks and first meeting date.

Blanks should contain name, address, phone and birthday with space for parents' signature, applications filed in duplicate, one alphabetically and the other according to birthdays. Katz says membership cards should contain name and birthday of member, signature of manager, membership numbers for prize drawings, etc., and Club pledge on reverse side.

Ben stresses need for strong program of special cartoons, comedies and western feature for opening and advises start of club with opening of serial. Local prominents should be invited to first meeting and special buildup sought in newspapers.

He also favors election of officers to conduct following meetings with each officer given specific duties to perform, such as handling membership, in charge of entertainment and in charge of house, etc. School, P.T.A.'s and merchants' contacts, the last for prizes are also listed.

Stunts suggested include candy giveaways, promoted toys, attendance prizes, kid talent stage shows, pet shows, ice cream matinees, marbles tournament, doll and model airplane contests, costume, coloring and pie-eating competitions, grab bag parties, kiddie revues, minstrel shows and treasure hunts.

In closing, Ben writes: "Never kid your kiddie patrons and make sure that everything you promise them is on the square."

Win a Hollywood Air Trip!

LAUREL
LOEW'S

HOOT MON. On a bra' bricht moonlicht nicht Les Pollock, Loew's Rochester, Rochester, N. Y., promoted local Scotch Pipe band for "Bonnie Scotland" bally.

"Smile", Says Addison, "What Can You Lose?"

"Lead with your right—and smile" is the advice of H. M. Addison, district manager Loew's Northeastern Division, for scoring a knockout in the theatre business, from a box office standpoint. Broadway could take a leaf from Main Street and issue a couple of new bank books, which are sorely needed from all accounts, in Mr. Addison's opinion.

"The patron who comes to the theatre to be entertained wants to find himself in a congenial atmosphere," Mr. Addison asserts, and the success of his ideas may make them well worthwhile elsewhere. "The chic uniform, the ready smile, the maximum of politeness and courtesy are an absolute necessity to an evening's enjoyment—BUT when rendered with an air of snobbishness or complete detachment it nullifies entirely the good will intention.

"It is personal service that counts today. Even the street car conductors and motormen caution passengers, 'Watch your step, please.' The atmosphere must carry out this impression, the manager on the floor—a ready handclasp for his friends and acquaintances—'Who is that fellow?' 'That's the manager.' 'He seems glad to see everyone, doesn't he?'

"Simple. Doesn't cost a nickel. But it pays.

"Talking about the public utilities, just look through your home town paper and pick out a public utility advertisement. Maybe they don't appear very often, but just check up on them. Notice how many are strictly institutional—selling good will only. Telling their aims, their efforts at service, their cooperation in civic advancement. Ever think of doing that?

"Box office results hinge just as much on good will as they do on good shows, for if your audiences are your friends you and your theatre will draw them regularly."

Contests Aid Sharrock On "Call of the Wild"

Prizes were awarded kids by Raleigh Sharrock, Palace Theatre, Morrilton, Ark., in a "Call of the Wild" contest for the best representation of a Klondike miner with dog team and sled. Race started from theatre where kids hitched their pets to an assortment of sleds and wagons and proceeded to finishing point. Through tieup with sporting goods store, surprise "supplies" packages were given winners. Accompanying photo shows some of the contestants lined up with their "huskies."

Another contest Raleigh put on was done through cooperating jeweler whose window displayed gold nuggests. Blanks were available at store and theatre for contestants to fill in their guess as to weight of the nuggets. Winners' names were posted on easel in lobby.

Entire front was converted into a log cabin with snow, traps, skins, furs, pine trees, etc., topped off with blow-up head of Gable.

Sharrock's Kiddie Klondike Contestants

Car Dealer Aids Kunze To Sell "Forever"

With used car dealer cooperating, Paul Kunze, Old Colony and Plymouth Theatres, Plymouth, Mass., staged a "Love me Forever" parade with couple in bridal attire riding in open bannered car preceded by sound truck with appropriate copy.

Italian one sheets and flyers were used and confections distributed in imprinted envelopes by attractive girls in lobby.

Win a Hollywood Air Trip!

Back Stages All-Polish Night Amateur Revue

To showmen located in foreign neighborhoods, Manager Leon B. Back of the Broadway, Baltimore, recommends adaptation of recent stunt he found very successful. It was an all-Polish amateur nite with all performers doing their acts in Polish.

Back also cracked Baltimore *Sun*, a reported first time for a subsequent run on "All Quiet," paper giving feature account of film's opening at the Broadway.

Win a Hollywood Air Trip!

"Smart" Girl Distributes Visiting Cards for Laby

As part of his advance campaign on "Smart Girl" at the Paramount, Springfield, George Laby dressed an attractive girl in sports attire with ribbon around her waist bearing title. New open model bannered car was promoted with special chauffeur and girl covered offices, department stores, banks, local merchants and dog races distributing visiting cards reading "smart girl knows all the answers, will be in Springfield at the," etc., etc.

Weigh Yourself and Win Tickets, Caldwell's Gag

A nine-foot compo board display entirely surrounding weighing machine in front of five and ten (see photo) was one of the highlights of Wally Caldwell's "Melody" campaign at Loew's Stillman, Cleveland, with tickets awarded those receiving weight cards bearing photos of any of the three selected stars appearing in the picture. Stills of the stars were planted on the display.

Loud speaker over box office played records in advance and during engagement, atmospheric compo board display covered entire front and through tie-up with General Foods, heralds were distributed through chain grocers. Eleanor Powell suit and coat windows were secured featuring large oil painting of the star in background, flanked with stills, picture and theatre copy. Exclusive haberdasher also devoted window to display of men's fashions, and hairdresser plugged a Una Merkel coiffure.

Joseph Steinmetz assisted on the campaign.

Win a Hollywood Air Trip!

Full Page Promotion

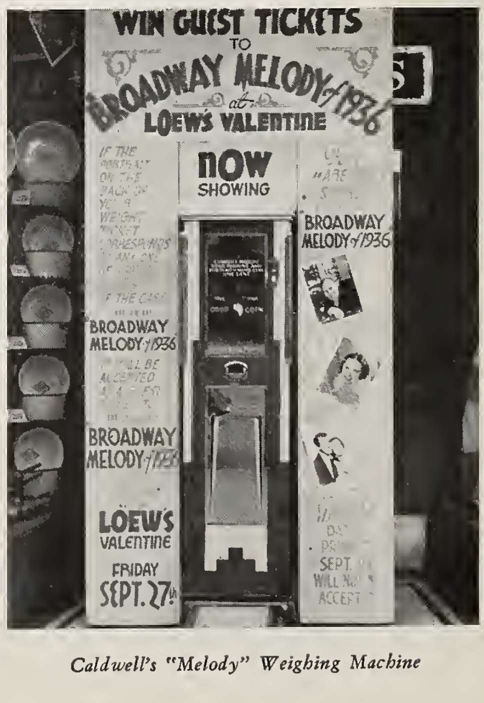
On "Barbary Coast" at Warner's Strand, Albany, N. Y., Charlie Smakwitz, Warner Albany zone theatres publicist working with Manager Andy Roy, promoted a full-page tieup on the new RCA Victor. Local dealer planted cast, picture and theatre, across the top of the page, hooking in the thrill of the picture to the thrill of the radio's performance. Full figure of Miriam Hopkins also was shown with instrument.

Win a Hollywood Air Trip!

McConnell Sells "Jim" With Tandem Street Bally

To publicize his "Diamond Jim" date at the Ritz, Birmingham, Ala., Thomas Y. McConnell dressed a couple as Jim and Lillian Russell bedecked with much imitation jewelry and sent them out on bannered tandem bikes for his street bally. Couple were dressed in 1890 sports (?) clothes supplied by local store.

Win a Hollywood Air Trip!



Caldwell's "Melody" Weighing Machine

INTRODUCING OTHER MEMBERS

Murray Alper
(above)
Alba Theatre
Brooklyn, N. Y.

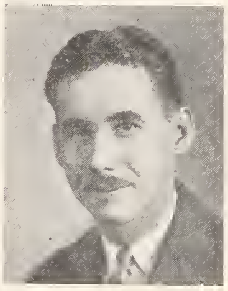
Adolfo Caruso
(below)
Forest Hills Theatre
Forest Hills, L. I.

A few weeks ago we ran a page of members' photos, and from the number of requests received at Club headquarters for another such page, you boys must get a kick out of seeing what the other fellow looks like.

To you members whose likenesses have not yet been reproduced here, we ask your kind indulgence; to those of you whose photos we do not have we extend an invitation to shoot one along for inclusion in this series.

Harry Sugarman
(above)
Grauman's Egyptian
Hollywood, Cal.

Al Weiss, Jr.
(below)
Olympia Theatre
Miami, Fla.



John Armstrong
Publicity Director
Paramount Theatres
London, England

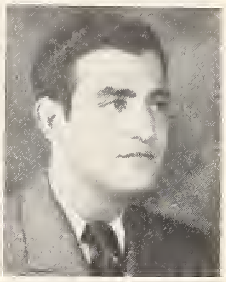
John Creamer
Waldo Theatre
Kansas City, Mo.

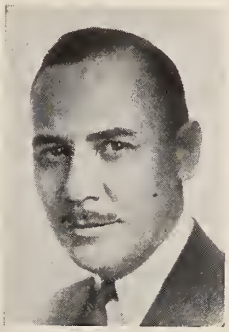
Tom Olsen
(above)
Aberdeen Theatre
Aberdeen, Wash.

Bob Soffer
(below)
Hollywood Theatre
Brooklyn, N. Y.

John W. Trehewla
Fox Judith Theatre
Lewiston, Mont.

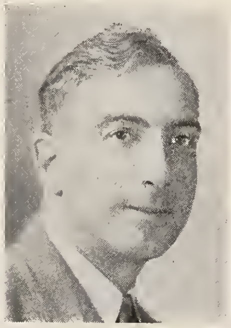
Bob Weitman
Paramount Theatre
New York City





N. Edward Beck
Hollywood Theatre
Ft. Worth, Texas

Louis Lamm
Palace Theatre
Lorain, Ohio

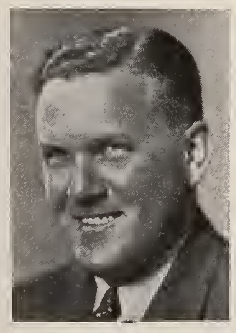


Lew Preston
General Manager
Interboro Circuit
Brooklyn, N. Y.

Charles Smakwitz
Zone Publicist
Warners Theatres
Albany, N. Y.

S. B. Tucker
Byrd Theatre
Richmond, Ky.

William Whyte
St. Albans Theatre
St. Albans, L. I.



Sid Blumenstock
Zone publicist
Warners Theatres
Atlantic City, N. J.

John Minhinnick
Palace Theatre
London, Ont., Can.

Sammy Siegal
Publicist
John Hamrick Circuit
Seattle, Wash.

Sig Solomon
Castle Theatre
Irvington, N. J.

Al Unger
Capitol Theatre
Jersey City, N. J.

H. E. Wilton
Strand Theatre
Hamilton, Ont.

YOU ARE INVITED TO JOIN UP

GEORGE ROTSKY
managing director of the Palace in Montreal, Canada, is certainly no stranger to the membership. However, he has just signed on the dotted line and he must be welcomed via these pages. George was born in England and entered showbusiness at the age of sixteen with Allen's Circuit, with which he spent approximately fifteen years in and around Montreal and was retained by N. L. Nathanson when the theatres came under the banner of Famous Players Canadian.

▽

GRATTAN JOHNSTON
holds down the manager's job at the Lyric Theatre, Portsmouth, Ohio, for Warners. Grattan started as doorman at the Harris in Findlay and later was made assistant, from there he went to the Kenton, in Kenton, Ohio, State in Lima, and was then transferred to the Strand in Akron, as assistant to Harry Cocks, managing director of that house. In August of this year Johnston left that post to assume his present managerial post.

▽

CHARLES E. HALL
manages the Clay Theatre in West Clayville, Penna., one of the Liberty Amusement Co. chain of Wellsville, Ohio. Charlie started as an usher five years ago when he was a soph in high school. He is the youngest manager on the circuit and in addition is a licensed projectionist in Penna.

▽

EDWARD J. DE COSMO
is up in Gloversville, N. Y., managing Schine's Hippodrome Theatre. Seems as though most of the Schine boys are already members of the Club, Ed, so we're mighty glad to have you swell the list. Remember us to our friends in your city, Ed, and send along a recent acconut of your doings.

▽

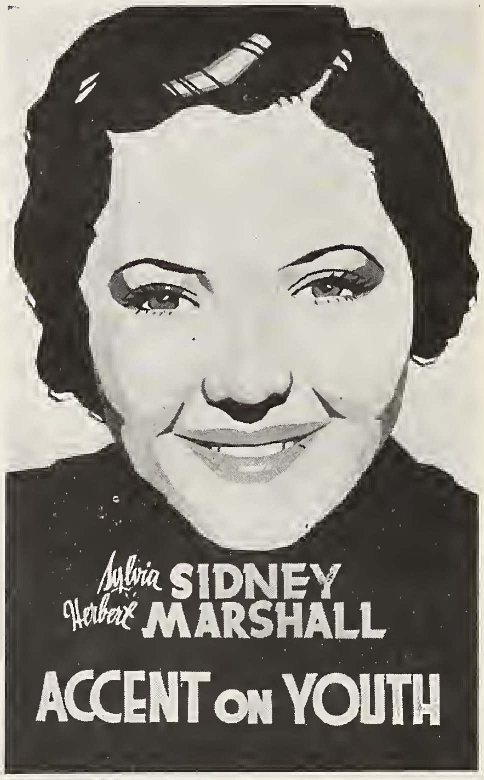
DOMINICK J. OLISTER, SR.
manages the Capitol Theatre in New Orleans, La., where, he doubtless knows, we have plenty of active round tablers. With all activity going your way, seems to us we ought to have had a contribution from you long before this. This is a gentle reminder that you've a moral obligation to uphold and we shall expect to hear from you shortly.

▽

E. M. ISAAC
joins the Club from down in Whitesburg, Ky., where he manages the Kentucky Theatre. Some responsibility rests on your shoulders, Isaac, since you are the first to join the club from Whitesburg, so we shall have to depend on you to keep us posted on what's what down there.

▽

FRANK E. LEINO
managing the Loring Theatre in Crockett, Cal., joined the club in the proper spirit, having forwarded an account of a recent trailer activity at his house. You've got to keep us informed, Frank, so we shall await further word from you with anticipation.



This poster is the creation of C. M. Griepenburg, Elks Theatre, Rapid City, S. D., for "Accent on Youth." Entire display was done in shades of blue.

THE BUREAU OF MISSING PERSONS

For the purpose of ascertaining the present whereabouts of the inactive members listed below, a request is made for this information from our readers acquainted with or having knowledge of these long silent and erring brothers:

Sam J. Aaron
Dwayne J. Abarr
Byron E. Abegglen
Ashley M. Abendschein
J. W. Ackery
R. H. Acosto
J. T. Adams
K. L. Adams
Edwin Adler
Ronald R. Agnew
Robert L. Alberts
Jack Albertson
Jack Alger
George Allison
W. M. Allison
James Anderson
Beverly Anderson
P. W. Anderson
Walter R. Anderson
Matthew F. Anysh
R. D. Ardavany
Harvey Arlington
Jean Armand
Milton Arthur
Richard Ash
Nat Attenberg
Sidney Auerbach
Harry A. Aumack
Ernest Austgen
J. E. Austin
Ray S. Averill
Waldo E. Bail
H. M. Bailey
Rockwood D. Bailey
Vernon E. Baird
John J. Baker
M. A. Baker
R. J. Baker
L. R. Ball
George W. Banford
N. J. Banks
E. H. Barker
Irving Barr
Arch Bartholet
Curtis Bartholomew
W. R. Bartholomew
George Bartlett
Fred Bartow
S. Bauer
Carl Baumgartner

HARLAND RANKIN
is another member whose material has appeared in these pages. Rankin is the proprietor of the Plaza Theatre in Tilbury, Ontario, Canada, and has had a varied career, having sold shoes, owned a tea and coffee business and then bought his own house about a year ago.

▽

T. L. HARVILLE
manages the Texas Theatre in Ingleside, Texas, and is the first member to join the Club from that city. You know your responsibility doesn't end with joining up, Harville, you have to keep us posted on your theatre activities, particularly since we have no other member situated in Ingleside.

▽

JACK KEMBER
is the manager of the Belmont Theatre, Montreal, Canada, starting at the Princess as chief usher, later to other theatres and then to work for United Amusements as operator. Just left projection to assume assistant's job at the Belmont, from which post he was promoted to his present job.

▽

EUGENE BURRELL
has been at the Broadway Theatre, Danville, Va., for the past three years, where he acts as assistant manager. His boss recommends him highly and we hope Gene will be added to our list of active contributors among assistant managers.

▽

GLYNN H. GAU
acts as the assistant manager at the Rio Theatre, Billings, Mont. Glynn started ushering with Publix at the Denver in 1929, later changed to Bennetts as Chief of Service, and was with J. B. Melton about two years before coming to Billings, where he is very happy in his job and promises to keep us posted.

▽

ABRAHAM A. GOLDSTEIN
assistant manager at the Rialto Theatre, Brooklyn, N. Y., comes well recommended by his superior. Abe was promoted from Chief of Ushers to his present position and lost no time joining the Club, where he doubtless felt he could take advantage of his brother members' stunts and in turn contribute some himself.

▽

JOSEPH BEAN
is the house manager of the Durfee Theatre, Fall River, Mass. Joe started as usher at that house when it first opened, a year later was promoted to head usher and so on until he attained his present position under W. S. Canning, general manager of the Nathan Yamins circuit.

▽

MORDECAI ALLEN
is closer to home, managing the Lido Theatre in the Bronx. You have no excuse for not dropping in to get personally acquainted, Mordecai, being so close by, so remember, next day off we shall expect a personal call from you. We always like to meet the members whenever possible and the welcome mat is outside the door.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Revolt of the Zombies				
Secret of Scotland Yard				
Slave Ship				
Thrill of the Century				

AMBASSADOR

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard - Polly Ann Young	Oct. 5		
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13	*58	Mar. 16

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence (A)	Chick Chandler-Shirley Grey	Mar. 30	66	Aug. 17
False Pretenses	Sidney Blackmer-Irene Ware	Oct. 22		
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 26
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15		
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end				
Below the Deadline				
Little Red Schoolhouse				
Mother of the World				
Phantom Clue				
Ring Around the Moon	Erin O'Brien Moore - Donald Cook			

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26	61	
Air Hawks	Ralph Bellamy-Tala Birell	May 7	70	
(See "Air Fury" "In the Cutting Room," Mar. 30.)				
Atlantis Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†	56	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 16	66	
Eight Bells	Ann Sothern-Ralph Bellamy	Apr. 11	70	
(See "In the Cutting Room," Feb. 23.)				
Escape from Devil's Island	Victor Jory-Florence Rice	Nov. 10†		
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr. 16	56	May 25
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Guard That Girl	Robert Allen-Florence Rice	Sept. 20†	67	
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59	
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20	68	Apr. 6
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar. 8	56	Apr. 13
Justice of the Range	Tim McCoy-Billie Seward	May 25	56	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1	69	Mar. 23
Love Me Forever	Grace Moore-Leo Carrillo	June 27	93	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15	57	May 25
Party Wire (G)	Jean Arthur-Victor Jory	Apr. 27	69	Apr. 20
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18	57	
(See "Alias John Law" "In the Cutting Room," Dec. 6,'34.)				
Riding Wild	Tim McCoy-Billie Seward	June 28	56	
She Couldn't Take It	George Raft-Joan Bennett	Oct. 20†	66	
She Married Her Boss	C. Colbert-Michael Bartlett	Sept. 19	91	
Superspeed	Norman Foster-Florence Rice	Sept. 1	57	
Swell Head	Wallace Ford-Barbara Kent	Apr. 8	62	
Together We Live	Ben Lyon-Sheila Mannors	Aug. 16	70	
(See "In the Cutting Room," Nov. 3,'34.)				
Unknown Woman	Marian Marsh-Richard Cromwell	June 14	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20	65	May 11
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†	57	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling of Dan Matthews, The	Richard Arlen-Charlotte Wynters	Dec. 10†		
Crime and Punishment	Peter Lorre-Edward Arnold	Nov. 20†		
Cowboy Crusader	Charles Starrett-Joan Perry	Nov. 30†		
Doctor Steele	Ralph Bellamy-Joan Perry			
Hell Ship Morgan	George Bancroft-Victor Jory			
If You Could Only Cook	Jean Arthur-Herbert Marshall			
Lawless Riders	Ken Maynard-Geneva Mitchell	Dec. 28†		
Lone Wolf Returns, The	Melvyn Douglas-Gail Patrick	Dec. 20†		
No More Yesterdays	Ruth Chatterton-Otto Kruger	Dec. 30†		
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†		
Panic on the Air	Ann Sothern-Lloyd Nolan	Dec. 31†		
Rolling Along	Rochelle Hudson-Harry Richman			
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†		
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†		

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Calibre	Bob Steele	Mar. 8†	6 rls.	
Cactus Kid	Jack Perrin	Feb. 26	6 rls.	
Kid Courageous	Bob Steele	July 26†	6 rls.	
Loser's End	Jack Perrin	Aug. 26	6 rls.	
Mystery Ranch	Tom Tyler	Apr. 12	6 rls.	
Rider of the Law, The	Bob Steele	Oct. 26†	6 rls.	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls.	
Silver Bullet	Tom Tyler	May 11	6 rls.	
Smokey Smith	Bob Steele	Sept. 26	6 rls.	
Terror of the Plains	Tom Tyler	June 27	6 rls.	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60	Oct. 26
Tombstone Terror	Bob Steele	Apr. 25	6 rls.	
Tracy Rides	Tom Tyler	Feb. 26	6 rls.	
Western Justice	Bob Steele	June 14†	6 rls.	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ridin' Through	Tom Tyler	Nov. 26†	6 rls.	
Scream in the Dark	Lon Chaney, Jr.		6 rls.	
Wolf Riders	Jack Perrin	Dec. 26†	6 rls.	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Iglo	Marica Gerval	Sept. 8†	65	
Father Knows Best	Szoke Szakall	May 14	60	
Homely Girl	Javor Murathy	Sept. 1†	86	
Honor Among Thieves	Kabos-Csikos	Sept. 10†	73	
Hussar Romance	Irene Agai	Apr. 21	75	
Iron Man	Torzs-Turay	Sept. 15†	71	
Queen of Roses	Zita Perczel	Nov. 10†	90	
Rakoczi March	Paul Javor	Apr. 20	84	
Rakoczi March (German dialogue)	Frohlich-Horn	June 15	83	
Seeing Hungary (English titles)	Travelogue	Aug. 29	58	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Singing Troubadour	Szucs Sebok	Dec. 1†	77	
Sweet Stepmother	Maria Tasnadi	Nov. 22†	90	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr. 15	65	May 18
Don Quixote	Chaliapin-Sydney Fox	July 1		July 8,'33
Dream of My People	Cantor Rosenblatt	June 1		
Hello Paris		Oct. 15†		
Iceland Fishermen (G)	Pierre Loti story	Sept. 15	72	Oct. 5
Last Wilderness, The (G)	Howard Hill	May 14	63	May 25
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60	
Ra Mu		Sept. 1†		
Sans Famille	Robert Lynen	Aug. 1		
Scandal in Budapest		Nov. 1†		
World in Revolt	Graham McNamee	Mar. 1		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita	Franz Lehar	Dec. 10†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Get That Man!	Wallace Ford-Lillian Miles	July 11	61	
Lone Bandit, The	Lane Chandler-Doris Brook	Mar. 14	60	
Outlaw Tamer, The	Lane Chandler-Janet Morgan	May 16	60	
Rescue Squad	Ralph Forbes-Verna Hillie	Mar. 7	61	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol				
Fire Trap	Evalyn Knapp-Norman Foster			

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 15†	65	June 15

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
False Pretenses	Sidney Blackmer-Irene Ware	Oct. 22†	66	
Frontier Justice	Hoot Gibson	Oct. 1†	58	
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20†	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 16†	69	
Hong Kong Nights	Tom Keene-Wera Engels	Sept. 15†	59	
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - J. Loder	Sept. 1†	70	Aug. 17
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct. 8†	98	June 8
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†		
Rainbow's End	Hoot Gibson	June 10	60	
Red Wagon	Charles Bickford-Raquel Torres	Nov. 8†		
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1†	67	
Sunset Range (G)	Hoot Gibson	May 1	54	Mar. 9

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drake the Pirate (G)	Matheson Lang-Jane Baxter		95	June 1
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†		

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18	97	Apr. 6
Bright Lights (G) 885	Joe E. Brown-Ann Dvorak	Aug. 31	83	Aug. 9
Case of the Curious Bride, The (G) 879	Warren William - M. Lindsay	Apr. 13	88	Apr. 13
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct. 5	77	Sept. 21
G Man, The (A) 880	James Cagney-Margaret Lindsay	May 4	85	Apr. 27
Girl from Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1	69	June 1
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20	97	Mar. 23
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16	95	Mar. 23
Goose and the Gander (A) 867	Kay Francis-George Brent	Sept. 21†	85	Oct. 5
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov. 16†	84	Nov. 2
In Caliente (G) 858	Dolores Del Rio-Pat O'Brien	May 25	84	July 6
Irish in Us, The (G) 866	James Cagney-Pat O'Brien	Aug. 3	80	July 20
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27	71	Apr. 27
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8	97	May 18
Payoff, The 968 (See "In the Cutting Room," July 6.)	James Dunn-Claire Dodd	Nov. 9†	64	
Shipmates Forever (G)	Dick Powell-Ruby Keeler	Oct. 12†	109	Sept. 28
Traveling Saleslady (G) 870	Joan Blondell-Glenda Farrell	Apr. 6	63	Apr. 6
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9	61	Mar. 9

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood, The	James Cagney-Guy Kibbee			
Backfire	Ross Alexander-Patricia Ellis			
Broadway Hostess 963 (See "In the Cutting," Sept. 7.)	Winifred Shaw-Lyle Talbot	Dec. 7†		
Captain Blood 855 (See "In the Cutting Room," Sept. 28.)	Errol Flynn-Olivia De Havilland	Dec. 28†		
Enemy of Man (See "In the Cutting Room," Sept. 28.)	Paul Muni-Josephine Hutchinson	Jan. 18,'36†		
God's Country and the Woman	Bette Davis-George Brent			
Man of Iron 969 (See "Country Boy," "In the Cutting Room," Oct. 19.)	Barton MacLane-Mary Astor	Dec. 21†		
Murder of Dr. Harrigan, The	Kay Linaker-Ricardo Cortez	Jan. 11,'36†	66	
Prison Farm	Donald Woods-Kay Linaker			
Song of the Saddle	Dick Foran-Alma Lloyd	Jan. 11,'36†		

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept. 1†	63	May 18
Born for Glory 3508	Barry Mackay-John Mills	Sept. 30†	74	
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 19†	72	June 15
First a Girl 3512	Jessie Matthews-Sonnie Hale	Nov. 1†		
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June 15	81	Feb. 16
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15	74	Dec. 29,'34
Mister Hobo (G) 3518 (Reviewed under the title, "The Guv'nor.")	George Arliss-Gene Gerrard	Nov. 15†	87	Oct. 19
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter	Sept. 30†	74	Apr. 13
My Heart Is Calling (G) 3409	Jan Kiepura-Marta Eggerth	May 1	90	Feb. 2
My Song for You 3414	Jan Kiepura-Sonnie Hale	June 1	70	Nov. 10,'34
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1†	85	July 6
Transatlantic Tunnel (G) 3513	Richard Dix-Madge Evans	Oct. 27†	94	Nov. 2

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Nikola 3507	Boris Karloff			
King of the Damned 3504	Conrad Veidt-Helen Vinson			
King Solomon's Mines 3511				
Modern Masquerade 3505	Jessie Matthews			
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray		90	Oct. 19
Rhodes, the Empire Builder 3514	Walter Huston			
Secret Agent 3508	Madeleine Carroll-Peter Lorre			
Soldiers Three 3515	Maureen O'Sullivan-C. Aubrey Smith			

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Miss President	Lily Muraty	Oct. 15†	90	
One Sunday Afternoon	Dita Parlo	Sept. 27†	85	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20†	85	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Paul Javor	Jan. 1,'36†	85	
Frozen Child	Jeno Torzs	Dec. 10†	90	
Heart Specialist	Gyula Csortos	Dec. 30†	90	
I Cannot Live Without Music	B. Somogyi	Dec. 20†	95	
New Landlord, The	Ilona Titkos	Dec. 20†	90	
One Night in Venice	Gyula Csortos	Jan. 1,'36†	85	
Smile Please	Szoeke Szakall	Dec. 1†	86	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Death from a Distance (G)	Russell Hopton-Lola Lane	Apr. 30	68	Oct. 19
Murder at Glen Athol	John Miljan-Irene Ware	Oct. 1		
Public Opinion (A)	Lois Wilson-Shirley Grey	Mar. 15	68	Sept. 7
Society Fever	Lois Wilson - Lloyd Hughes -	Oct. 1		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs				
Brilliant Marriage				
Death Rides Double				
Hidden Alibi				
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page			
Tango				
Under the Lilacs				

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble (A) 1012	H. B. Warner-Onslow Stevens	July 10	65	Nov. 2
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May 1	73	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	73	
Sweepstake Annie (G) 1009	Marian Nixon-Tom Brown	Mar. 9	81	Feb. 23
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15	88	

MAJESTIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey	Apr. 19	64	Mar. 30
Mutiny Ahead (G)	Neil Hamilton-Kathleen Burke	Mar. 1	63	July 13
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 16	69	Dec. 1,'34
Reckless Roads	Judith Allen - Regis Toomey	July 1	68	

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 18	65	Oct. 26
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug. 25	84	Aug. 31
Headline Woman (G)	Roger Pryor-Heather Angel	May 15	70	May 18
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22	69	June 29
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May 1	65	May 11
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept. 7	71	Sept. 14
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	68	Oct. 26

METRO - GOLDWYN - MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion (A)	May Robson-Madge Evans	May 10	80	May 11
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6†	95	July 6
Baby Face Harrington (G)	Charles Butterworth-U. Merkel	Apr. 12	63	Mar. 30
Bishop Misbehaves, The (G)	Edmund Gwenn - Maureen O'Sullivan	Sept. 13†	86	Nov. 9
Bonnie Scotland (G)	Laurel and Hardy	Aug. 23†	82	Sept. 14
Broadway Melody of 1936 (G)	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
Calm Yourself (G)	Madge Evans-Robert Young	June 28	69	June 22
China Seas (G)	Clarke Gable - Jean Harlow - Wallace Beery	Aug. 16†	89	Aug. 3
Escapade (G)	William Powell-Luise Rainer	July 5	89	July 13
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17	73	May 18
Here Comes the Band (G)	Ted Lewis-Virginia Bruce	Aug. 30†	87	Aug. 17
I Live My Life (G)	Joan Crawford-Brian Aherne	Oct. 4†	99	Oct. 5
It's in the Air	Jack Benny-Una Merkel	Oct. 11†	80	
Mad Love (A)	Peter Lorre-Frances Drake	July 12	69	July 6
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 26	60	Apr. 6
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24	70	May 18
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Mutiny on the Bounty (G)	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29	106	Mar. 2
Night at the Opera, A (G)	Marx Brothers	Nov. 15†	98	Oct. 26
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 8
One New York Night (See "Mystery in Room 309" "In the Cutting Room," Mar. 16.)	Franchot Tone-Una Merkel	Apr. 5	71	
O'Shaughnessy's Boy (G)	Wallace Beery-Jackie Cooper	Sept. 27†	88	Oct. 5
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31	89	May 25
Pursuit (G)	Chester Morris-Sally Eilers	Aug. 9†	62	Aug. 3
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19	99	Apr. 13
Rendezvous (G)	Wm. Powell - Rosalind Russell	Oct. 25†	106	Nov. 9
Smilin' Through (Re-release)	Norma Shearer-Fredric March - Leslie Howard	Aug. 23	100	Oct. 22,'32
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8	69	Mar. 2
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3	75	June 22
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1	77	Feb. 23
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22	90	Mar. 16
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug. 2†	68	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ah, Wilderness! (See "In the Cutting Room," Oct. 26.)	Wallace Beery-Lionel Barrymore	Nov. 22†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bohemian Girl, The	Laurel and Hardy			
Getaway, The	Jackie Cooper-Joseph Calleia			
Great Ziegfeld, The	William Powell - Myrna Loy - Luise Rainer			
Kind Lady	Aline MacMahon-B. Rathbone	Dec. 13†		
Last of the Pagans	Mala-Lotus Long	Dec. 20†		
Perfect Gentleman, The	Frank Morgan-C. Courtneidge	Dec. 6†		
(See "In the Cutting Room," Sept. 14.)				
Riffraff	Jean Harlow-Spencer Tracy	Nov. 29†		
Robin Hood of El Dorado	Warner Baxter-Ann Loring			
Rose Marie	J. MacDonald-Nelson Eddy			
Tale of Two Cities, A	Ronald Colman-Elizabeth Allan	Dec. 27†		
Tarzan Escapes	John Weissmuller - Maureen O'Sullivan			
Whipsaw	Myrna Loy-Spencer Tracy			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3026	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 3
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20	57	
Desert Trail 3037	John Wayne-Mary Kornman	Apr. 22	54	
(See "In the Cutting Room," Feb. 23.)				
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25	72	Mar. 9
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymoon Limited (G) 3016	Neil Hamilton-Irene Hervey	July 1	70	June 22
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15	78	Apr. 13
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15	78	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Mystery Man (G) 5025	Robert Armstrong	Apr. 25	62	Feb. 19
Paradise Canyon (G) 3038	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 13
Annapolis Farewell (G) 5503	Tom Brown-Sir Guy Standing	Sept. 6†	82	Aug. 31
Big Broadcast of 1936, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21	79	June 8
Crusades, The (G) 3508	Loretta Young-Henry Wilcoxon	Oct. 25†	125	Aug. 10
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 5	80	Mar. 2
Dr. Jekyll and Mr. Hyde 3459 (Re-issue)	Fredric March-Miriam Hopkins	July 5	85	Dec. 26,'31
Eagle's Brood, The (G)	Wm. Boyd-Jimmy Ellison	Oct. 25†	80	Oct. 12
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug. 2†	80	Aug. 10
Four Hours to Kill (A) 3439	Richard Barthelmess-H. Mack	Apr. 19	74	Apr. 8
Glass Key, The (G) 3444	George Raft-Claire Dodd	May 51	77	May 25
Goin' to Town (A) 3442	Mae West-Paul Cavanagh	May 17	71	May 11
Hands Across the Table (A)	C. Lombard-Fred MacMurray	Oct. 16†	80	Oct. 19
Here Comes Cookie (G) 5507	George Burns-Gracie Allen	Aug. 30†	85	Aug. 24
Hold 'Em Yale (G) 3436	Patricia Ellis-Cesar Romero	Apr. 12	63	Mar. 50
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23†	59	
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct. 11†	77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Man on the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July 20	66	Aug. 10
Mary Burns, Fugitive	Sylvia Sidney-Melvyn Douglas	Nov. 15†		
(See "In the Cutting Room," Oct. 26.)				
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28	68	June 28
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5	83	June 1
People Will Talk (G) 3445	Chas. Ruggles-Mary Boland	May 24	67	Apr. 6
Peter Ibbetson (G) 3510	Gary Cooper-Ann Harding	Nov. 6†	85	Nov. 9
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19	83	Mar. 2
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7	68	May 4
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 18	76	July 20
Ship Cafe (G)	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 2
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 28	70	July 27
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 26	74	Apr. 27
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	Aug. 9†	75	
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct. 4†	65	Nov. 2
Two for Tonight (G) 5509	Bing Crosby-Joan Bennett	Sept. 13†	61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept. 27†	60	Sept. 26
Virginian, The 5460 (Re-issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14	83	
Wanderer of the Wasteland 3502	Gail Patrick-Dean Jagger	Sept. 20†	68	
(See "In the Cutting Room, Aug. 5.)				
Wings Over Ethiopia (G)		October Special	52	Oct. 26
Without Regret (A) 5504	Elissa Landi-Kent Taylor	Aug. 18†	75	Aug. 17

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything Goes	Bing Crosby-Ethel Merman			
Bar 20 Rides Again	Wm. Boyd-Jimmy Ellison	Dec. 6†		
(See "In the Cutting Room," Nov. 2.)				
Bride Comes Home, The	Claudette Colbert-F. MacMurray			
Collegiate	Joe Penner-Jack Oakie	Dec. 27†		
(See "In the Cutting Room," Sept. 28.)				
Coronado	Jack Haley-Johnny Downs	Nov. 29†		
(See "In the Cutting Room," Oct. 19.)				
Desire	Marlene Dietrich-Gary Cooper			
Drift Fence	Larry Crabbe-Kath. DeMille			
Give Us This Night	Jan Kiepura-Gladys Swarthout			
Her Master's Voice	Edw. E. Horton-P. Conklin			
If I Had a Million (Re-Issue)	Gary Cooper-George Raft		95	Nov. 12,'32
It's a Great Life 5516	Joe Morrison-Rosalind Keith	Dec. 20†		
(See "In the Cutting Room," Sept. 28.)				
Klondike Lou	Mae West-Victor McLaglen			
Milky Way, The	Harold Lloyd-Adolphe Menjou			
(See "In the Cutting Room," Sept. 28.)				
Millions in the Air	John Howard-Wendy Barrie	Dec. 13†		
(See "In the Cutting Room," Nov. 2.)				
Nevada	Larry Crabbe-Kathleen Burke	Nov. 29†		
Rose of the Rancho	John Boles-Gladys Swarthout	Jan. 3,'36†		
(See "In the Cutting Room," Aug. 17.)				
Soak the Rich	Mary Taylor-Walter Connolly			
So Red the Rose	Margaret Sullavan-R. Scott	Nov. 22†		
(See "In the Cutting Room," Aug. 17.)				
Trail of the Lonesome Pine, The	Henry Fonda-Sylvia Sidney			

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burne	Oct. 1	60	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cappy Ricks Returns (G) 8506	R. McWade-Florine McKinney	Sept. 25†	66½	Sept. 14
Crime of Doctor Crespi, The 3548	Erich von Stroheim - Harriet Russell	Oct. 21†	83	
Forbidden Heaven 5502	Charles Farrell-Charlotte Henry	Sept. 28†		
Lawless Range 3562	John Wayne-Sheila Manners	Oct. 3†		
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 21†	80	Oct. 19
New Frontier, The 3558	John Wayne-Muriel Evans	Oct. 24†		
(See "In the Cutting Room," Sept. 28.)				
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Oct. 25†	73	
(See "In the Cutting Room," Sept. 7.)				
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 7†	69	Nov. 9
Tumbling Tumbleweeds 3588	Gene Autry-Lucile Browne	Sept. 19†	57	
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept. 12†	72	Oct. 8
Westward Ho (G) 5558	John Wayne-Sheila Manners	Sept. 1†	60	Aug. 8

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold	William Boyd	Dec. 16†		
Forced Landing 5524	Esther Ralston-Onslow Stevens	Nov. 25†		
(See "In the Cutting Room," Oct. 5.)				
Frisco Waterfront	Ben Lyon-Helen Twelvetrees			
(See "In the Cutting Room," Oct. 26.)				
Hitch Hike Lady	Alison Skipworth-James Ellison			
Leathernecks Have Landed, The	Lew Ayres			
Sagebrush Troubadour	Gene Autry-Barbara Pepper	Nov. 25†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 23	99½	Aug. 16
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 9
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June 28	75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins-C. Hardwicke	June 28	75	June 22
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31	80	May 25
Chasing Yesterday (G) 528	Anne Shirley-O. P. Heggie	May 3	77½	Apr. 8
Dog of Flanders (G) 525	Frankie Thomas-Helen Parrish	Mar. 22	72	Mar. 2
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	68	Oct. 5
Hi Gaucho 808	John Carroll-Steffi Duna	Oct. 11†	59	
(See "In the Cutting Room," Aug. 17.)				
His Family Tree (G) 604	James Barton-Maureen Delany	Sept. 20†	68½	Oct. 8
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14	72	May 25
Hot Tip (G) 542	James Gleason-Zasu Pitts	Aug. 16	66	Aug. 31
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	61	May 4
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	76	Aug. 17
Laddie (G) 528	John Beal-Gloria Stuart	Apr. 5	69½	Mar. 9
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 18	96	Oct. 12
Nitwits, The (G) 534	Wheeler and Woolsey	June 7	61½	May 25
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug. 2	75	Sept. 28
People's Enemy (A) 527	Preston Foster-Melvyn Douglas	Mar. 15	70	May 4
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	71½	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 15†	62½	Aug. 31
Roberta (G) 524	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 9	105½	Feb. 23
She (G) 557	Helen Gahagan-Randolph Scott	July 12	94½	July 13
Star of Midnight (G) 529	William Powell-Ginger Rogers	Apr. 19	90	Apr. 6
Strangers All (G) 531	May Robson-Preston Foster	Apr. 26	69½	Mar. 30
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 6†	67½	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10	80	June 29

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chatterbox	Anne Shirley-Phillips Holmes			
Follow the Fleet	Fred Astaire-Ginger Rogers	Dec. 27†		
Green Shadow, The	Preston Foster-Marg't Callahan			
I Dream Too Much 810	Lily Pons-Henry Fonda	Nov. 29†		
(See "Love Song," "In the Cutting Room," Sept. 26.)				
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22†	87	Nov. 9
It Happened in Hollywood 815	Wallace Ford-Molly Lamont	Dec. 13†		
(See "In the Cutting Room," Nov. 2.)				
Mary of Scotland	Katharine Hepburn			
Mother Lode	Richard Dix-Leila Hyams			
Seven Keys to Baldpate 611	G. Raymond-Margaret Callahan	Dec. 6†		
(See "In the Cutting Room," Nov. 2.)				
Sylvia Scarlett 614	Katharine Hepburn-Cary Grant	Dec. 27†		
(See "In the Cutting Room," Sept. 28.)				
Two O'Clock Courage	Walter Abel-Margot Grahame			
We're Only Human 612	Preston Foster-Jane Wyatt	Dec. 20†		
(See "Husk," "In the Cutting Room," Oct. 19.)				

(THE RELEASE CHART--CONT'D)

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 18
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1	61	May 11
Soviet Russia Thru the Eyes of an American (G)	N. Brokenshire	Imperial Pictures	Oct. 1	72	Oct. 26
Struggle for Life (G)		Foy Productions	June 18	53	June 29
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15	59	May 16
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1	58	July 13

TWENTIETH CENTURY - FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	56	
(See "In the Cutting Room," Sept. 28.)				
Black Sheep* (A) 543	Edmund Lowe-Claire Trevor	June 14	75	May 16
Charlie Chan in Egypt* (G) 544	Warner Oland-"Pat" Paterson	June 21	72	June 8
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Cowboy Millionaire* (G) 536	George O'Brien-E. Kennedy	May 10	67	Apr. 27
Curly Top* (G) 549	Shirley Temple-John Boles	July 26	74	July 27
Dante's Inferno* (A) 611	Claire Trevor-Spencer Tracy	Aug. 23†	88	Aug. 10
Darling Young Man, The* (G) 528	James Dunn-Mae Clarke	May 24	75	Apr. 27
Doubting Thomas* (G) 542	Will Rogers-Billie Burke	June 7	73	Apr. 20
Dressed to Thrill* (G) 805	Clive Brook-Tutta Rolf	Aug. 16†	68	July 13
Farmer Takes a Wife, The* (G) 608	Janet Gaynor-Henry Fonda	Aug. 2†	91	July 20
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept. 13†	78	Aug. 24
George White's 1935 Scandals* (A) 534	Alice Faye-James Dunn	Mar. 29	83	Apr. 6
Ginger* (G) 545	Jackie Searl-Jane Withers	July 5	74	July 27
Hard Rock Harrigan* (546)	George O'Brien-Irene Hervey	July 19	80	July 8
Here's to Romance* (G) 609	Nino Martini-Genevieve Tobin	Oct. 4†	86	Aug. 31
It's a Small World* (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12	71	Apr. 8
Ladies Love Danger* 540	Gilbert Roland-Mona Barrie	May 3	69	
(See "Secret Lives" "In the Cutting Room," Mar. 30.)				
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov. 8†	79	Oct. 26
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	68	Oct. 12
Orchids to You* (G) 546	Jean Muir-John Boles	July 12	74	June 22
Our Little Girl* (G) 539	Shirley Temple-Joel McCrea	May 17	85	June 15
Redheads on Parade* (G) 604	John Boles-Dixie Lee	Aug. 30†	77	July 13
Silk Hat Kid* (G) 547	Lew Ayres-Mae Clarke	July 19	87	Aug. 31
Spring Tonic* (G) 535	Lew Ayres-Claire Trevor	Apr. 19	56	July 6
Steamboat Round the Bend* (G) 812	Will Rogers-Anne Shirley	Sept. 8†	80	Aug. 8
$10 Raise* (G) 537	Edward Everett Horton	Apr. 5	70	Mar. 23
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	85	
Thunder Mountain* (G) 607	Geo. O'Brien-Barbara Fritchie	Sept. 27†	58	Sept. 21
Thunder in the Night* (G) 513	Edmund Lowe-Karen Morley	Sept. 20†	87	July 13
Under the Pampas Moon* (G) 541	Warner Baxter-Ketti Gallian	May 31	76	May 25
Way Down East* 616 (G)	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Welcome Home* (G) 803	James Dunn-Arline Judge	Aug. 9	72	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Champagne Charlie*	Paul Cavanagh-Helen Wood	Jan. 31,'36†		
Charlie Chan's Secret* (G)	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Gentle Julia*	Jane Withers-Tom Brown			
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 13
King of Burlesque, The*	Warner Baxter-Alice Faye	Jan. 3,'36†		
Littlest Rebel, The* 624	Shirley Temple-John Boles	Dec. 27†		
Man Who Broke the Bank at Monte Carlo, The 820	Ronald Colman-Joan Bennett	Nov. 29		
(See "In the Cutting Room," Oct. 5.)				
My Marriage	Claire Trevor-Kent Taylor	Jan. 10,'36†		
Navy Wife* 606	Claire Trevor-Ralph Bellamy	Nov. 29†	72	
(See "Beauty's Daughter," "In the Cutting Room," Aug. 17.)				
Paddy O'Day* (G)	Jane Withers	Jan. 17,'36†	76	Nov. 2
Professional Soldier	V. McLaglen-Freddie Bartholomew	Jan. 24,'36†		
Ramona	Rochelle Hudson-John Boles			
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2
Whispering Smith Speaks* 623	George O'Brien-Irene Ware	Dec. 20†		
Your Uncle Dudley* 622	Edward Everett Horton	Dec. 13†		
(See "In the Cutting Room," Nov. 2.)				

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20	76	Apr. 13
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 4
Cardinal Richelieu (G)	George Arliss-M. O'Sullivan	Apr. 28	83	Mar. 30
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 8†	90	Sept. 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	80	Apr. 20
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb. 22	80	Feb. 23
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21	105	Apr. 6
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17	95	June 8
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 9†	85	Nov. 9
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	75	July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Sanders of the River (G)	Leslie Banks - Paul Robeson - Nina Mae MacKinney	July 4	95	Apr. 20
Thunder in the East	Charles Boyer-Merle Oberon	May 13	79	Dec. 1,'34
(Reviewed under the title, "The Battle.")				
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8	90	Feb. 23

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The	Douglas Fairbanks, Jr.—Elissa Landi			
Ghost Goes West	Robert Donat-Jean Parker			
Man Who Could Work Miracles, The	Roland Young	Dec. 11†		
Modern Times	Chas. Chaplin-Paulette Goddard			
Moscow Nights	H. Baur-Penelope Dudley Ward			
Navy Born	Miriam Hopkins-Joel McCrea			
Shoot the Chutes	Eddie Cantor-Ethel Merman	Dec. 25†		
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†		
(See "In the Cutting Room," Nov. 2.)				
Things to Come	Raymond Massey	Nov. 29†		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Alias Mary Dow (G) 6011	Sally Eilers-Ray Milland	May 27	65	July 8
Border Brigands 8065	Buck Jones	May 27	56	
Bride of Frankenstein (A) 6009	Boris Karloff-Valerie Hobson	May 6	80	Apr. 20
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20	65	June 8
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	93	July 20
Fighting Youth 9017	Charles Farrell-June Martel	Sept. 30†		
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18	96	Feb. 8
His Night Out (G) 9021	Edward Everett Horton - Irene Hervey	Oct. 21†	74	Nov. 2
It Happened in New York (G) 6023	Lyle Talbot-Heather Angel	Mar. 18	66	Apr. 13
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	74	Sept. 21
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15	68	July 6
Manhattan Moon (G) 6026	Ricardo Cortez-Dorothy Page	Aug. 5	69	Oct. 19
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22	69	Apr. 8
Night Life of the Gods (G) 8008	Alan Mowbray-F. McKinney	Mar. 11	73	Jan. 12
Outlawed Guns (G) 6086	Buck Jones-Ruth Channing	July 29	62	Oct. 26
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1	80	Mar. 30
Raven, The (A) 6016	Karloff-Bela Lugosi	July 22	61	June 15
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	61	Oct. 12
She Gets Her Man (G) 8018	Zasu Pitts-Hugh O'Connell	Aug. 19	64	Aug. 10
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15	60	Apr. 20
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 18†	64	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.—Jean Rogers	Nov. 11†	66	Oct. 19
Three Kids and a Queen (G) 9023	May Robson-Frankie Darro	Oct. 28†	90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 18†	60	
(See "In the Cutting Room," Aug. 10.)				
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 8	72	Mar. 23
Werewolf of London (A) 8015	Henry Hull-Valerie Hobson	June 3	75	May 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dangerous Waters 9032	Jack Holt-Robert Armstrong			
East of Java 9029	Chas. Bickford-Elizabeth Young	Nov. 25†		
(See "In the Cutting Room," Sept. 28.)				
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†		
(See "In the Cutting Room," Sept. 28.)				
Her Excellency the Governor 9013	Binnie Barnes			
Invisible Ray 9015	Karloff-Bela Lugosi	Dec. 16†		
(See "In the Cutting Room," Nov. 2.)				
Magnificent Obsession 8006	Irene Dunne-Robert Taylor			
(See "In the Cutting Room," Oct. 5.)				
Next Time We Love	Marg't Sullavan-James Stewart			
Song of Joy 9010	Marta Eggerth			
Spinster Dinner 9007	Carole Lombard-Melvyn Douglas			
Sunset of Power	Buck Jones-Dorothy Dix			
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 16†		

WARNER BROS.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 615	Joe E. Brown-O. De Havilland	June 15	72	July 27
Broadway Gondolier (G) 805	Dick Powell-Joan Blondell	July 27	98	July 6
Dinky (G) 824	Jackie Cooper-Mary Astor	May 11	65	Sept. 7
Don't Bet on Blondes (G) 818	Warren William-Claire Dodd	July 13	60	July 27
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar. 30	69	May 4
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	62	July 25
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July 6	67	Sept. 7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 3
Moonlight on the Prairie (G) 928	Dick Foran-Sheila Mannors	Nov. 2†	63	Oct. 25
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar. 23	63	May 25
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92	July 13
Personal Maid's Secret 920	Margaret Lindsay-Warren Hull	Oct. 28†	58	
(See "Living Up to Lizzie," "In the Cutting Room," Aug. 17.)				
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stranded (G) 608	Kay Francis-Geo. Brent	June 29	75	June 29
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23	95	Mar. 2
We're in the Money (G) 820	Joan Blondell-Glenda Farrell	Aug. 17	*65	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel of Mercy	Josephine Hutchinson			
Anthony Adverse	Fredric March			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ceiling Zero	James Cagney-Pat O'Brien			
Colleen	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell			
Dangerous	Bette Davis-Franchot Tone			
(See "Hard Luck Dame," "In the Cutting Room," Oct. 26.)				
Freshman Love	Patricia Ellis-Warren Hull			
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
Glorious	Marion Davies-Dick Powell			
Green Light	Leslie Howard			
Invitation to a Murder	Marguerite Churchill-G. Tobin			
Manhunt	Marguerite Churchill-W. Gargan			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
Miss Pacific Fleet 916	Joan Blondell-Glenda Farrell	Dec. 14†		
(See "In the Cutting Room," Nov. 2.)				
Petrified Forest	Leslie Howard-Bette Davis	Jan. 4,'36†		
Singing Kid, The	Al Jolson-Beverly Roberts			
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
Widow from Monte Carlo, The	Dolores Del Rio-W. William	Jan. 25,'36†		
(See "Meet the Duchess," "In the Cutting Room," Nov. 2.)				

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		85	June 1
April Blossoms (G)	Richard Tauber	B. I. P.		95	Apr. 13
Avec l'Assurance (G)	Saint-Granier	Paramount	May 3	83	May 18
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Czardas Duchess, The (G)	Marta Eggerth-	Ufa	Apr. 24	102	May 4
Der Judas von Tirol	Fritz Rasp	66th St. Corp.	Apr. 26	76	
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May 3	60	
Die Unschuld vom Lande	Lucie Englisch	86th St. Corp.	May 10	85	
Die vom Niederrhein	Lien Deyers	86th St. Corp.	May 17	84	
Divine Spark, The (G)	Marta Eggerth P. Holmes	Gaumont-British		82	July 13
Drei vom der Kavallerie	Paul Hoerbiger	86th St. Corp.	Apr. 12	90	
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 5
Heroes of the Arctic (G)		Amkino	May 23	70	June 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
It's a Bet (G)	Helen Chandler	British Int'l		60	Mar. 16
Les As Du Turf (G)	Pauley	Paramount	May 10	99	May 18
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 15
Music Hath Charms (G)	Henry Hall	Assoc. British		65	Nov. 9
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle - Cedric Hardwicke	B. & D.		75	Sept. 28
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 26	86	July 13
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic	Apr. 19	67	Apr. 27
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Red Village, The (A)	S. Shkuret	Amkino	May 1	90	May 18
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 26	88	July 13
Rosen aus dem Sueden	Paul Hoerbiger	66th St. Corp.	Apr. 19	87	
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8
So You Won't Talk (G)	Monty Banks	First National		65	Apr. 27
Song of Happiness (G)	M. Victorov	Amkino	Apr. 6	90	Apr. 20
Soviet Journey (G)		Amkino		91	Aug. 17
Strauss' Great Waltz (G)	Jessie Matthews	Tom Arnold	Apr. 6	72	Apr. 27
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 10
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Turn of the Tide (G)	J. Fisher White	not determined		60	Nov. 2
Youth of Maxim, The (A)	Boris Chirkov	Amkino	Apr. 17	60	May 11
Zigeunerbluth	Adele Sandrock	66th St. Corp.	Apr. 5	62	

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

COMICOLOR CARTOONS

Title	Rel. Date	Min.
Little Black Sambo	Feb. 6	8
Bremen Town Musicians	Mar. 6	8
Old Mother Hubbard	Apr. 3	7
Mary's Little Lamb	May 1	7
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 15†	1 rl.

COLUMBIA

BARNEY GOOGLE

Title	Rel. Date	Min.
No. 1—"Tetched in th' Haid"	Oct. 24†	

BROADWAY COMEDIES

Title	Rel. Date	Min.
Alimony Aches Andy Clyde	June 29	19
Captain Hits the Ceiling, The (All Star)	July 26	19
Do Your Stuff (Radio Rogues)	June 15	19
Double Trouble Andy Clyde		
Gobs of Trouble (All Star)	July 12	19
Gum Shoes (All Star)	Mar. 1	21
His Bridal Sweet Harry Langdon	Mar. 15	20
His Marriage Mixup Harry Langdon	Oct. 31†	16
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge Leon Errol	Oct. 3†	19
Hot Paprika Andy Clyde		
I'm a Father Andy Clyde	Feb. 7	20
It Always Happens Andy Clyde	Sept. 15†	19
Leather Necker, The Harry Langdon	May 9	20
Oh My Nerves (All Star)	Oct. 17†	17
Old Sawbones Andy Clyde	Apr. 11	17
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Pop Goes the Easel (3 Stooges)	Mar. 29	20
Restless Knights (3 Stooges)	Feb. 20	16½
Stage Fright (All Star)	June 1	19
Star Gazing (Radio Rogues)	Sept. 26†	19
Three Little Beers (3 Stooges)		
Tramp, Tramp, Tramp Andy Clyde	May 22	20
Uncivil Warriors (3 Stooges)	Apr. 26	20
Yoo Hoo Hollywood (All Star)	Nov. 14†	16

COLOR RHAPSODIES

Title	Rel. Date	Min.
Bon Bon Parade	Oct. 10†	6
Cat, a Bell and Mouse, A	May 10	7
Little Rover	June 26	9
Make Believe Revue, The	Mar. 22	10
Monkey Love	Sept. 12†	6
Neighbors	Aug. 15†	6

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
5. Hotcha Melody	Mar. 15	7
6. King's Jester	May 20	7
7. Peace Conference, The	Apr. 26	7
8. Garden Gaieties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Nov. 21†	7

LAUGHING WITH MEDBURY

Title	Rel. Date	Min.
In the Old Days	Mar. 22	10
Strange Championships	July 20	10

NEWS WORLD OF SPORT SERIES

Title	Rel. Date	Min.
Air Thrills	Mar. 1	10
Feminine Invasion, The	Oct. 26†	11
Flying Feet	May 3	10
Hold That Shark	Mar. 29	10
Jump Horse Jump	Sept. 27†	11
Spills and Splashes	Aug. 5	10
Tense Moments	Aug. 20	10
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Gold Getters	Mar. 1	7
Graduation Exercises	Apr. 12	7
Let's Ring Doorbells	Nov. 7†	7
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Ghost Story	May 24	7
Scrappy's Trailer	Aug. 29†	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 7—	Mar. 15	10½
No. 8—	Apr. 12	10
No. 9—	May 10	10
No. 10—	June 6	10
No. 11—	July 5	10
No. 12—	Aug. 2	10
No. 13—	Aug. 30	10
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
No. 3—	Nov. 6†	10

SPICE OF LIFE

Title	Rel. Date	Min.
No. 6—	Mar. 1	10
No. 7—	Apr. 25	10

STARS OF TOMORROW

Title	Rel. Date	Min.
No. 1	Aug. 1†	11
No. 2	Sept. 7†	11
No. 3	Nov. 2†	10
No. 4	Nov. 16†	11

VOICE OF EXPERIENCE

Title	Rel. Date	Min.
No. 1	Sept. 15†	10½
No. 2	Sept. 29†	10½
No. 3	Oct. 13†	10½
No. 4	Oct. 28†	10½
No. 5	Nov. 12†	10½

DU WORLD

SEMI-FEATURES AND SHORTS

Title	Rel. Date	Min.
Cathedrals	Oct. 1†	19

EDUCATIONAL

[Distributed through Fox]

CORONET COMEDIES

Title	Rel. Date	Min.
An Ear for Music	Mar. 8	16
Easy Money	Feb. 8	16
Grooms in Gloom	May 10	17
He's a Prince	Oct. 16†	16
Just Another Murder	Oct. 4	17
Stylish Stouts	Aug. 23†	17

FROLICS OF YOUTH

Title	Rel. Date	Min.
Choose Your Partners		2 rls.
Flicker Fever	Sept. 26†	20
It Never Rains	May 24	20
Knockout Drops		2 rls.
Little Big Top, The	Feb. 1	21

MIRTHQUAKE COMEDIES

Title	Rel. Date	Min.
Magic Word, The	July 5	17
Time Out	June 14	20

MUSICAL COMEDIES

Title	Rel. Date	Min.
Hall Brother	Mar. 22	19
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes		2 rls.
Rhythm of Paree	Sept. 27†	21

SONG AND COMEDY HITS

Title	Rel. Date	Min.
College Capers	Sept. 27†	12
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Way Out West	Oct. 25†	11

SONG HIT STORIES

Title	Rel. Date	Min.
Fireman's Day Off	Apr. 12	10
Life of the Party, The	Apr. 26	9
Old Camp Ground, The	Mar. 15	9
Song Plugger	Jan. 16	9

SPECIAL

Title	Rel. Date	Min.
Wings Over Mt. Everest	July 19†	22

STAR PERSONALITY COMEDIES

Title	Rel. Date	Min.
Amateur Husband, The	Aug. 16†	16
A Nose for News	Apr. 5	17
E-Flat Man	Aug. 9†	21
Friendly Spirits	May 31	20
Hayseed Romance	Mar. 15	20
Ladies Love Hats	Nov. 1†	20
Light Fantastic, The	June 26	16
Object Not Matrimony	Mar. 1	16
One Run Elmer	Feb. 22	19
Only the Brave	Apr. 19	17
Penny Wise	Sept. 6†	16
Tars and Stripes	May 3	20
Timid Young Man, The	Oct. 25†	20

PAUL TERRY-TOONS

Title	Rel. Date	Min.
Aladdin's Lamp	Nov. 15†	6
Amateur Night	July 5	6
Bird Land	Aug. 23†	6
Bull Fight, The	Feb. 8	6
Chain Letters	July 26	6
Circus Days	Sept. 6†	6
Firemen Save My Child	Feb. 22	6
Five Puplets	Apr. 19	6
Flying Oil	Apr. 5	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Foxy-Fox, The	July 19	8
Hey Diddle Diddle	Sept. 20†	6
June Bride, A	Nov. 1†	6
King Looney XIV	June 7	6
Moans and Groans	June 26	6
Modern Red Riding Hood, A	May 17	6
Moth and the Spider, The	Mar. 6	6
Old Dog Tray	Mar. 21	6
Opera Night	May 31	6
Peg Leg Pete, the Pirate	May 3	8
Southern Horse - pitality	Nov. 29†	6
What a Night	Jan. 25	6

TREASURE CHEST

Title	Rel. Date	Min.
Chums	Mar. 1	9
Clever Critters	Sept. 20†	6
Dog Days	July 12	8
Gangsters of the Deep	Nov. 1†	6
Hold That Line	Oct. 11†	7
Personality and the Pen	May 10	10
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	10
Taming the Wild	Apr. 26	10

TUXEDO COMEDIES

Title	Rel. Date	Min.
Dame Shy	Aug. 2†	18
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	2 rls.
Ye Old Saw Mill	Aug. 30†	17

YOUNG ROMANCE

Title	Rel. Date	Min.
All for One	June 21	19
Love in a Hurry	May 17	16
Moon Over Manhattan	Feb. 15	17
Way Up Thar	Nov. 8†	2 rls.

(THE RELEASE CHART--CONT'D)

FIRST DIVISION

MARCH OF TIME

Title	Rel. Date	Min.
No. 2	Mar. 9	
No. 3	Apr. 19	
No. 4	May 31	

MUSICAL MOODS
(Technicolor)

Title	Rel. Date	Min.
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4	8
Mediterranean Songs	Nov. 1†	7
Barcarolle		8

NEWSLAUGHS

Title	Rel. Date	Min.
No. 1	Nov. 20†	1 rl.

6 THRILLING JOURNEYS

Title	Rel. Date	Min.
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks		9
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		

FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Armies of the World		18
Man's Mania for Speed		18
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Crossroads of the World		9
Geneva-by-the-Lake		10

MGM

CHARLEY CHASE

Title	Rel. Date	Min.
Four Star Boarder	Apr. 27	20
Infernal Triangle	Aug. 17†	20
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	
Okay Toots	Feb. 2	18
Poker at Eight	Mar. 9	21
Public Ghost No. 1	Dec. 14†	20
Southern Exposure	Apr. 6	21

CHIC SALE SPECIAL

Title	Rel. Date	Min.
Perfect Tribute, The	Aug. 15†	19

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 2—Alibi Racket	Sept. 14†	18
No. 3—Desert Death	Oct. 19†	21

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Beautiful Banff and Lake Louise	Oct. 5†	8
Colorful Gautemala	Feb. 23	9
Historic Mexico City	Sept. 7†	9
Honolulu, Paradise of the Pacific	Nov. 2†	8
Los Angeles, Wonder City of the West	Mar. 16	9
Rainbow Canyon	Feb. 2	8
Rural Mexico	Nov. 30	

HAPPY HARMONIES
(Harman-Ising)

Title	Rel. Date	Min.
7—When the Cat's Away	Feb. 16	9
8—The Lost Chick	Mar. 9	9
9—Calico Dragon	Mar. 30	8
10—Good Little Monkeys	Apr. 13	9
11—Chinese Nightingale	Apr. 27	10
12—Poor Little Me	May 11	11
13—Barnyard Babies	May 25	
14—The Old Plantation	Sept. 21†	11
15—Honeyland	Oct. 19†	10

LAUREL & HARDY

Title	Rel. Date	Min.
Fixer-Uppers	Feb. 9	21
Thicker Than Water	Mar. 16†	21

M-G-M MINIATURES

Title	Rel. Date	Min.
Great American Pie Company	Nov. 9†	11
How to Sleep	Sept. 14†	
Trained Hoofs	Oct. 12†	

M-G-M SPORTS PARADE

Title	Rel. Date	Min.
Basketball Technique	Aug. 31†	9
Football Teamwork	Sept. 8†	9
Gymnastics	Oct. 28†	9
Water Sports	Oct. 26†	8

MUSICAL REVUES

Title	Rel. Date	Min.
Memories and Melodies	Feb. 16	18

ODDITIES

Title	Rel. Date	Min.
Chain Letter Dimes	Apr. 20	7
Donkey Baseball	Mar. 2	9
Fightin' Fish	Apr. 6	9
Little People, The	May 4	8
Pitcairn Island Today	July 6	10
Prince, King of Dogs	July 6	9
Sporting Nuts	Mar. 23	9
Starlit Days at Lido	Sept. 28†	20
Two Hearts in Wax Time	Mar. 23†	15
Windy	Feb. 9	9

OUR GANG

Title	Rel. Date	Min.
Beginner's Luck	Feb. 23	20
Follies of 1936	Nov. 30†	16
Little Papa	Sept. 21†	20
Little Sinner	Oct. 26†	19
Teacher's Beau	Apr. 27	20
Sprucin' Up	June 1	17

SPECIAL

Title	Rel. Date	Min.
Lucky Beginners	Aug. 3†	20

TODD-KELLY

Title	Rel. Date	Min.
Hot Money	Nov. 16†	18
Misses Stooge, The	Apr. 20	19
Sing, Sister, Sing!	Mar. 2	21
Slightly Static	Sept. 7†	19
Tin Man, The	Mar. 30	15
Top Flat	Dec. 21†	20
Twin Triplets	Oct. 12†	

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Betty Boop and Grampy	Aug. 16†	7
Betty Boop and the Little King	Jan. 24,'36†	1 rl.
Henry, the Funniest Living American	Nov. 22†	1 rl.
Judge For a Day	Sept. 20†	8
Language All My Own, A	July 19	7
Little Nobody	Dec. 27†	1 rl.
Little Soap and Water, A	June 21	7
Making Stars	Oct. 18†	1 rl.
No! No! A Thousand Times No!	May 24	7
Stop That Noise	Mar. 15	7
Swat the Fly	Apr. 19	7
Taking the Blame	Feb. 15	7

COLOR CLASSICS

Title	Rel. Date	Min.
Dancing on the Moon	July 12	7
Kids in the Shoe, The	May 10	7
Musical Memories	Nov. 8†	1 rl.
Somewhere in Dreamland	Jan. 10,'36†	1 rl.
Song of the Birds	Mar. 1	7
Time For Love	Sept. 8†	7

HEADLINERS

Title	Rel. Date	Min.
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27†	
Cab Calloway's Jitterbug Party	May 24	8
Cavalcade of Music, The	Oct. 4†	1 rl.
Excuse My Gloves Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Feminine Rhythm Ina Ray Hutton and Her Melodears	Feb. 8	10
Follow the Leader Isham Jones and His Orchestra	July 26	10
Hark Ye, Hark Ben Bernie-Grace Barry	Mar. 22	10
Is My Face Black Molasses 'n' January	May 3	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2†	11
Melody Magic Johnny Green and His Orchestra	Apr. 12	10
Million Dollar Notes Red Nichols and His World Famous Pennies	Feb. 8	11
Musical Cocktail Anson Weeks and His Orchestra	July 5	10
Parade of the Maestros	Nov. 15†	1 rl.
Radio Rhapsody Johnny Green and Orch.	Dec. 6†	1 rl.
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 23†	9
Song Writers of the Gay Nineties Pat Rooney	Mar. 1	10
Symphony in Black Duke Ellington and His Orchestra	Sept. 13†	10

PARAMOUNT PICTORIAL NEW SERIES

Title	Rel. Date	Min.
No. 7—Queen of the Waters—Billy Blue Gum—Merleane	Feb. 1	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist	Mar. 1	10
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29	10
No. 10—Metropolis Afloat—Lilies (Technicolor)—Lew Pollack	Apr. 28	10
No. 11—Main Street Afloat—Songmakers of a Nation (Joseph E. Howard)	May 24	10
No. 12—Fashions Afloat —Clubs to You — Herman Hupfeld	June 21	10
No. 13—Willard Robison —Gadgets for Madame — Steel Thunderbolts	July 19	11
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor) —Flame Fighters	Aug. 16†	11
No. 2—Making Money —Deep Sea Delicacies—Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10
No. 3—	Oct. 11†	1 rl.
No. 4—	Nov. 8†	1 rl.
No. 5—	Dec. 6†	1 rl.
No. 6—	Jan. 3,'36†	1 rl.
No. 7—	Jan. 31,'36†	1 rl.

PARAMOUNT VARIETIES

Title	Rel. Date	Min.
No. 7—	Feb. 1	10
No. 8—	Mar. 1	
No. 9—	Mar. 29	
Broadway Highlights No. 1	May 17	10
Broadway Highlights No. 2	June 28	10
Broadway Highlights No. 3	Aug. 9†	10
Broadway Highlights No. 4	Sept. 27†	1 rl.
Broadway Highlights No. 5	Dec. 13†	1 rl.
Countryside Melodies	Nov. 29†	1 rl.
Famous People at Play	June 14	1 rl.
Hollywood Extra Girl	Aug. 23†	11
Jungle Antics	Feb. 22	18
Lucky Stars	Dec. 27†	1 rl.
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27†	10
Movie Milestones	July 26	10
Nature Speaks	July 12	
No Motor to Guide Him	June 7	
Popular Science (color)	May 31	10
Screen Souvenirs No. 3	Feb. 8	10
Screen Souvenirs No. 4	Apr. 19	10
Shorty Goes South	Sept. 13†	10
Shorty on the Farm	Apr. 5	9
Spring Night	Nov. 1†	1 rl.
Strings and Strains	Mar. 22	10
Superstition of the Rabbit's Foot	Mar. 8	9

POPEYE THE SAILOR

Title	Rel. Date	Min.
Adventures of Popeye, The	Oct. 25†	7
Be Kind to "Aminals"	Feb. 22	7
Beware of Barnacle Bill	Jan. 5	7
Choose Your "Weppins"	May 31	7
Clean Shaven Man, A	Jan. 24,'36†	1 rl.
Dizzy Divers	July 26	7
For Better or Worser	June 28	7
Hyp-Nut-Tist, The	Apr. 26	7
King of the Mardi Gras	Sept. 27†	1 rl.
Pleased to Me Cha!	Mar. 22	7
Spinach Overture, The	Dec. 6†	1 rl.
You Gotta Be a Football Hero	Aug. 30†	7
Vim Vigor and Vitaliky	Dec. 27†	1 rl.

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(Cinecolor)

Title	Rel. Date	Min.
No. 1	Sept. 20†	9
No. 2	Nov. 29†	1 rl.
No. 3	Jan. 31,'36†	1 rl.

SCREEN SONG

Title	Rel. Date	Min.
It's Easy to Remember Richard Himber and Orch.	Nov. 29†	1 rl.
I Wished on the Moon Abe Lyman and Orchestra	Sept. 20†	9

GRANTLAND RICE SPORTLIGHTS
(NEW SERIES)

Title	Rel. Date	Min.
No. 8—Feline Athletes	Feb. 22	10
No. 9—Sporting Squads	Mar. 22	10
No. 10—Never Control	Apr. 19	10
No. 11—Animal Intelligence	May 17	10
No. 12—Top Form	June 7	10
No. 13—Hollywood Hobbies	July 5	10
No. 14—Jungle Waters	Aug. 2†	10
No. 15—Making Manhandlers	Aug. 30†	10
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Jumping Jacks	Oct. 25†	1 rl.
No. 18—Sport on the Range	Nov. 22†	1 rl.
No. 19—Sporting Network	Dec. 20†	1 rl.

RKO RADIO

BLONDE and RED HEAD SERIES

Title	Rel. Date	Min.
Hunger Pains	Feb. 22	17½
Pickled Peppers	June 7	19½
Wig Wag	Apr. 12	19½

CHICK CHANDLER COMEDIES

Title	Rel. Date	Min.
Horse Heir	Feb. 1	19½
Raised and Called	Mar. 22	20

CLARK & McCULLOUGH SERIES

Title	Rel. Date	Min.
Alibi Bye Bye	June 14	21½
Flying Down to Zero	Apr. 19	19
In a Pig's Eye	Dec. 28,'34	20½

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 10	Feb. 1	5
No. 11	Feb. 15	5
No. 12	Mar. 1	5
No. 13	Mar. 15	5
No. 14	Mar. 29	5
No. 15	Apr. 12	5
No. 16	Apr. 28	4
No. 17	May 10	4½
No. 18	May 24	5
No. 19	June 7	5
No. 20	June 20	5

EASY ACES

Title	Rel. Date	Min.
Capital Idea, A	Oct. 4†	10
Jolly Old London	Aug. 30	9½
Little New New York	June 14	10
Pharaohland	Feb. 22	9
Six Day Grind	July 28	18½
Topnotchers	Apr. 19	11
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	9½

FOUR STAR COMEDIES

Title	Rel. Date	Min.
Hit and Rum	Apr. 28	19
Salesmanship Ahoy	July 19	18½

HEADLINER SERIES

Title	Rel. Date	Min.
No. 4—Sim Phoney Concert	Mar. 15	21
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life†	Sept. 13	21
No. 2—Tuned Out†	Nov. 15	20

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Edgar Hamlet	July 5	20½
Happy the Married	Nov. 1	18
In Love at 40	Aug. 30†	19
Sock Me to Sleep	May 17	20
South Seasickness	Mar. 29	20½

MAJOR BOWES AMATEUR THEATRE OF THE AIR

Title	Rel. Date	Min.
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Oct. 4†	20
No. 4	Oct. 18†	16½

MARCH OF TIME

Title	Rel. Date	Min.
No. 5	Aug. 16†	20
No. 6	Sept. 20†	21
No. 7	Oct. 18†	20

MUSICALS

Title	Rel. Date	Min.
Night at the Biltmore Bowl, A	June 21	17½
Spirit of 1976	Feb. 15	21½

MUSICOMEDIES SERIES
(Ruth Etting)

Title	Rel. Date	Min.
Old Spanish Onion, An	Mar. 1	20
Ticket or Leave It	May 26	21

PATHE NEWS

Released twice a week

PATHE REVIEWS (1933-1934)

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Newly Reweds	Aug. 2†	18
Where There's a Will	Oct. 4†	18

(THE RELEASE CHART--CONT'D)

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Bird Scouts	Sept. 20†	7
Hunting Season	Aug. 9	7
Japanese Lanterns	Mar. 8	9
Merry Kittens, The	May 31	7
Molly Moo Cow and the Indians	Nov. 15†	7½
Parrotville Post Office	June 28	7½
Picnic Panic	May 3	9
Putting on the Dog	July 19	7½
Rag Dog	July 19	7½
Spinning Mice	Apr. 5	8
Sunshine Makers, The	Jan. 11	8

SMART SET

Title	Rel. Date	Min.
Quiet Fourth, A	Aug. 9†	15
Returned Engagement, A	Oct. 11†	21

SPECIALS

Title	Rel. Date	Min.
Going on Two	Sept. 17	17
Trip Thru Fijiland, A	May 10	14½

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Bugles from Blue Grass	Oct. 11†	10½
Inside the Ropes	Aug. 16†	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Beach Masters	Nov. 8†	10½
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9

SUPERBA COMEDIES

Title	Rel. Date	Min.
Counselitis	Nov. 22†	18
Home Work	Sept. 20†	19

VAGABOND ADVENTURE SERIES

Title	Rel. Date	Min.
Fakeers of the East	Dec. 7,'34	10½
Jamaica	May 17	9½
Quebec	Aug. 2	9½
Roumania	June 28	11
Saar, The	Mar. 22	11

WORLD ON PARADE

Title	Rel. Date	Min.
Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	10½
Spain's Romantic Isle, Majorca	Oct. 18†	10½

STATE RIGHTS

AL BONDY
(General Electric)

Title	Min.
Excursions in Science No. 1	8

CARTOON EXHIBITOR

Title	Min.
Of All Things	4

METROPOLIS-TAPERNOUX

Title	Min.
Bolero	14

PAT GARYN

Title	Min.
O'Mahoney-George Bout	17

PHIL BROWN

Title	Min.
Norwegian Sketches	10

SACK
(National Pict.)

Title	Min.
Tubal Cain	15

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
12. Mickey's Band Concert (Color)	Feb. 23†	
13. Mickey's Service Station	Mar. 15	9
14. Mickey's Kangaroo	Apr. 20	9
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17. Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	8

SILLY SYMPHONIES

Title	Rel. Date	Min.
10. The Golden Touch	Mar. 21	8
11. Robber Kitten	Apr. 18	9
12. Cookie Carnival, The	May 23†	8
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½

UNIVERSAL

CARTUNE CLASSICS

Title	Rel. Date	Min.
No. 3—Candyland	Apr. 22	1 rl.
No. 4—Springtime Serenade	May 27	1 rl.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	8

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 6	Jan. 14	9
No. 7	Feb. 18	9
No. 8	Mar. 25	11
No. 9	May 27	10
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	1 rl.
No. 15	Dec. 9†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Desert Harmonies (No. 12-A)	Apr. 10	10
Great Idea, A (No. 1-B)	Aug. 28	2 rls.
Harlem Bound (No. 4)	Nov. 8†	2 rls.
Here's the Gang (No. 13-A)	May 8	20
Meet the Professor (No. 10-A)	Feb. 13	19
On Your Radio Dial (No. 3)	Oct. 23†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
Telephone Blues (No. 11-A)	Mar. 13	19

OSWALD CARTOONS

Title	Rel. Date	Min.
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	9
Bronco Buster	Aug. 5	7
Case of the Lost Sheep	Dec. 9†	
Do a Good Deed	Mar. 25	7
Elmer the Great Dane	Apr. 29	1 rl.
Hill Billy	Feb. 1	9
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Towne Hall Follies	June 3	8
Two Little Lambs	Mar. 11	8½

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 7—Novelty	Mar. 4	8
No. 8—Novelty	Apr. 1	10
No. 9—Novelty	Apr. 22	10
No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	1 rl.
No. 15—Novelty	Dec. 2†	

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best Sterling Holloway	Feb. 20	2 rls.
His Last Fling (Van Ronkel No. 6)	July 31	20
My Girl Sally Sterling Holloway (Van Ronkel No. 4)	June 5	19
Old Age Pension Henry Armetta Tom Patricola	Mar. 27	20
Would You Be Willing? (Van Ronkel No. 3)	May 22	2 rls.

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Camera Thrills	Sept. 30	2 rls.

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Opera House Louis Prima and orch.	Nov. 16†	1 rl.

BIG V. COMEDIES

Title	Rel. Date	Min.
Get Rich Quick Allen Jenkins	Apr. 20	20
His First Flame Shemp Howard-Daphne Pollard	Mar. 9	19
Old Grey Mayor, The Bob Hope	Apr. 8	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4	2 rls.
Pretty Polly Polly Moran	June 1	19
Serves You Right Shemp Howard	June 15	20
Husband's Holiday Hobart Cavanaugh	July 8	17
High, Wide and Handsome Herb Williams	July 20	2 rls.
Watch the Birdie Bob Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 28†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.
Double Exposure Bob Hope	Nov. 23†	2 rls.

BROADWAY BREVITIES

Title	Rel. Date	Min.
Gypsy Sweetheart Winifred Shaw-Phil Regan (Technicolor)	Mar. 30	20
Cherchez La Femme Jeanne Aubert	Feb. 2	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 23	20
Mr. & Mrs. Melody Ilomay Bailey-Lee Sims	Mar. 18	20
Shoestring Follies Eddie Peabody	Feb. 18	21
Singing Silhouettes, The Olga Baclanova	Mar. 30	20
Castle of Dreams, The Morton Downey	Apr. 8	20
Cure It with Music Fifi D'Orsay	Apr. 13	2 rls.
In This Corner Roscoe Ates	Apr. 27	2 rls.
Main Street Follies Hal LeRoy	May 11	20
Love Department, The Bernice Claire	May 18	20
$50 Bill Eleanor Whitney-12 Aristocrats	May 25	20
Better Than Gold Fifi D'Orsay	June 8	20
Springtime in Holland Dorothy Dare-Felix Knight (Technicolor)	June 22	20
Film Follies, The Ray Perkins	June 29	22
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21
Lady in Black, The Countess Olga Albani	Aug. 17	20
Dublin in Brass Morton Downey	Sept. 7†	20
Oh Evaline Hal LeRoy-Eleanor Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren-Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 19†	18
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 18†	2 rls.
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20

LOONEY TUNES

Title	Rel. Date	Min.
No. 5—Buddy's Pony Express	Mar. 9	1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, the Gee Man	Aug. 24	7
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7

MELODY MASTERS

Title	Rel. Date	Min.
Charlie Davis and Band	Feb. 18	10
Rimac's Rhumba Orchestra	Apr. 13	10
Barney Rapp and His New Englanders	Mar. 18	10
Freddy Martin and His Orchestra	May 11	10
Dave Apollon and His Band	June 8	10
Borrah Minnevitch and His Harmonica Rascals	July 8	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch	Nov. 9†	10

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 6—Along Flirtation Walk	Apr. 8	7
No. 7—My Green Fedora	May 4	1 rl.
No. 8—Into Your Dance	June 8	1 rl.
No. 9—Country Mouse, The	July 13	7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Follies		7
No. 14—Flowers for Madame	Nov. 30†	7

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E. N. NEWMAN

Title	Rel. Date	Min.
No. 6—Dixieland	Feb. 9	10
No. 7—Blue and the Gray, The	Mar. 2	10
No. 8—The Mormon Trail	Mar. 23	10
No. 9—Westward Bound	Apr. 13	10
No. 10—Remember the Maine	May 4	10
No. 11—The Yanks Are Coming	June 1	10
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playgrounds James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11

PEPPER POT

Title	Rel. Date	Min.
A Trip Thru a Hollywood Studio	Feb. 2	9
We Do Our Part Radio Reel No. 3	Feb. 9	1 rl.
Vaudeville Reel No. 3	Feb. 16	1 rl.
Guess Stars Radio Ramblers	Mar. 2	10
Billy Hill	Mar. 16	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30	11
Some Bridge Work Easy Aces	Apr. 13	10
Vaudeville Reel No. 4	Apr. 27	1 rl.
Kings of the Turf	May 11	9
Two Boobs in a Balloon Edgar Bergen	May 25	9
Moving Melodies J. Fred Coots-Lillian Shade	June 8	10
All Colored Vaudeville Adelaide Hall	June 22	10
Rah, Rah, Radio Ralph Kirbery	July 6	18
What's the Idea? Lew Pollack	Aug. 17	11
Nutville Radio Ramblers	Sept. 7†	10
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seein' Stars Easy Aces	Nov. 30†	10

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN

Title	Rel. Date	Min.
New Adventures of Tarzan, The Herman Brix	June 10	2 rls. (each)

MASCOT

Title	Rel. Date	Min.
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27†	2 rls. (each)
Fighting Marines Grant Withers-George Lewis	Nov. 23†	
Miracle Rider Tom Mix	May 18†	(1st episode, 5 rls, followed by 14 two-reel episodes)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3,'34	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23†	2 rls. (each)

UNIVERSAL

Title	Rel. Date	Min.
Adventures of Frank Merriwell Don Briggs-Jean Rogers		
Call of the Savage Noah Beery, Jr.	Apr. 15	20 (each)
Roaring West Buck Jones (15 episodes)	July 9	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams-Jean Rogers	Oct. 21†	20 (each)

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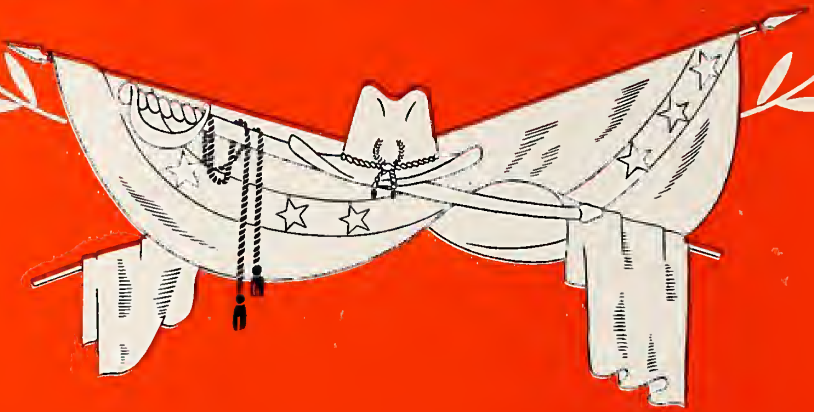

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Paramount Pictures

See pages 19 to 22

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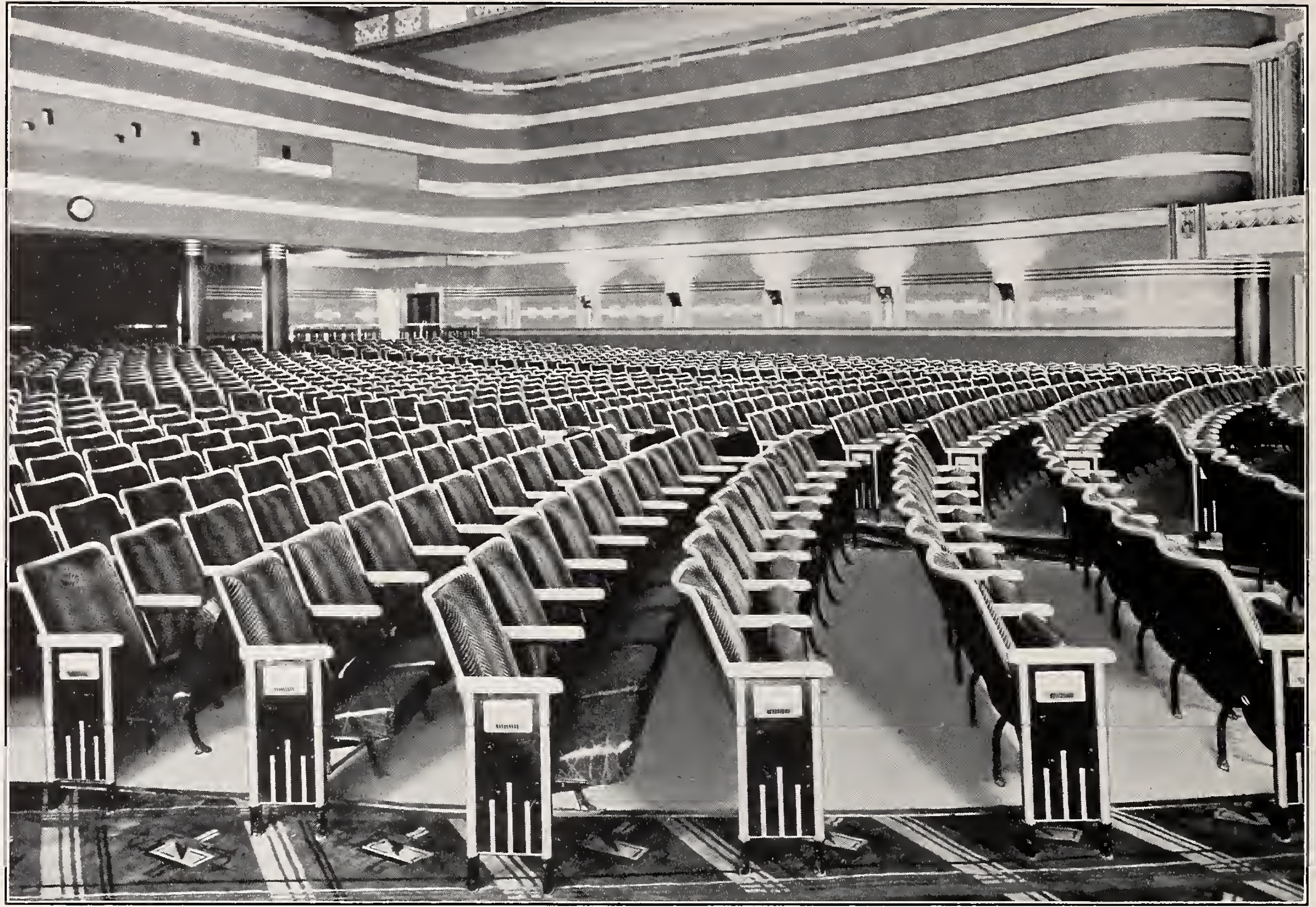

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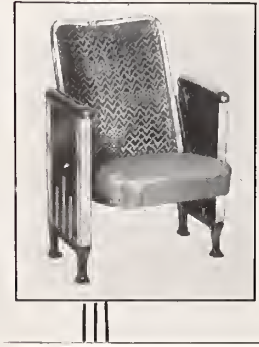

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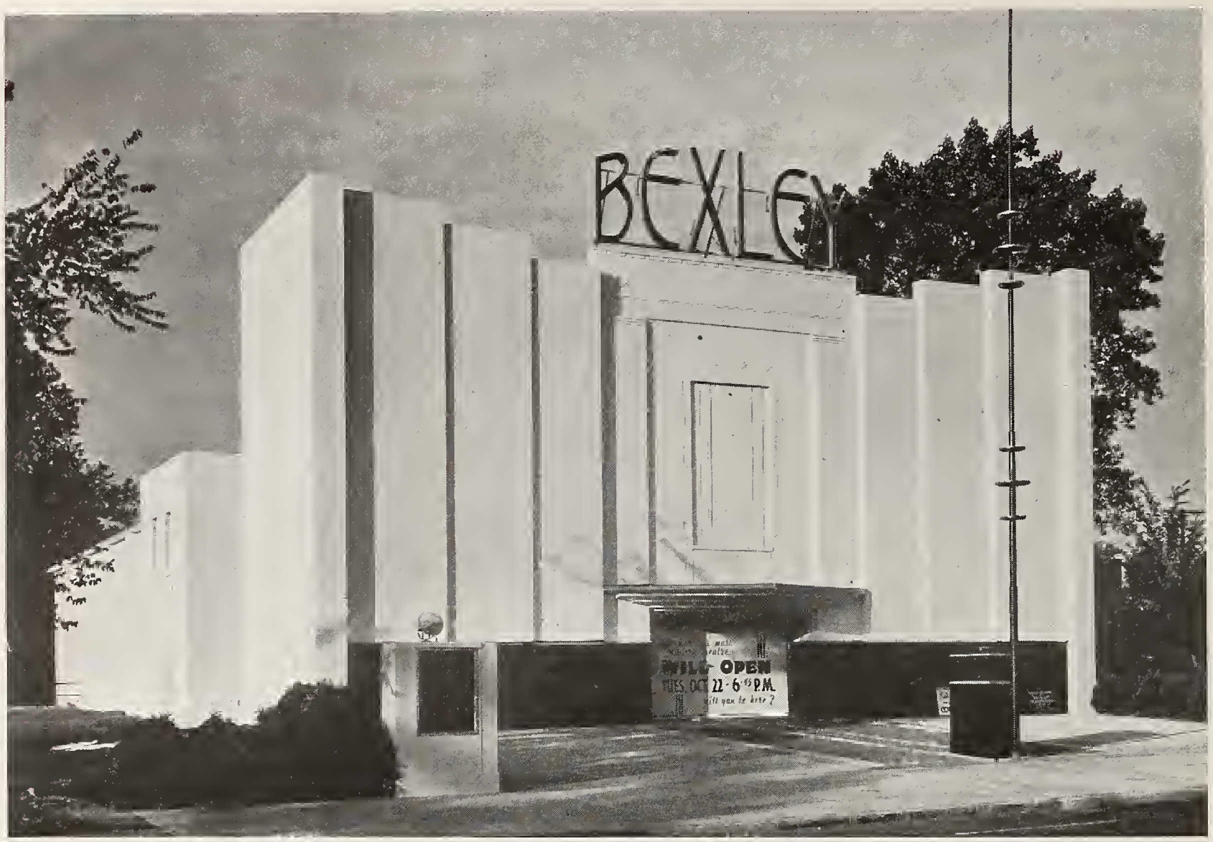
BEXLEY
WILL OPEN
TUES. OCT 22 - 6:45 P.M.

BEXLEY

Columbus, O.

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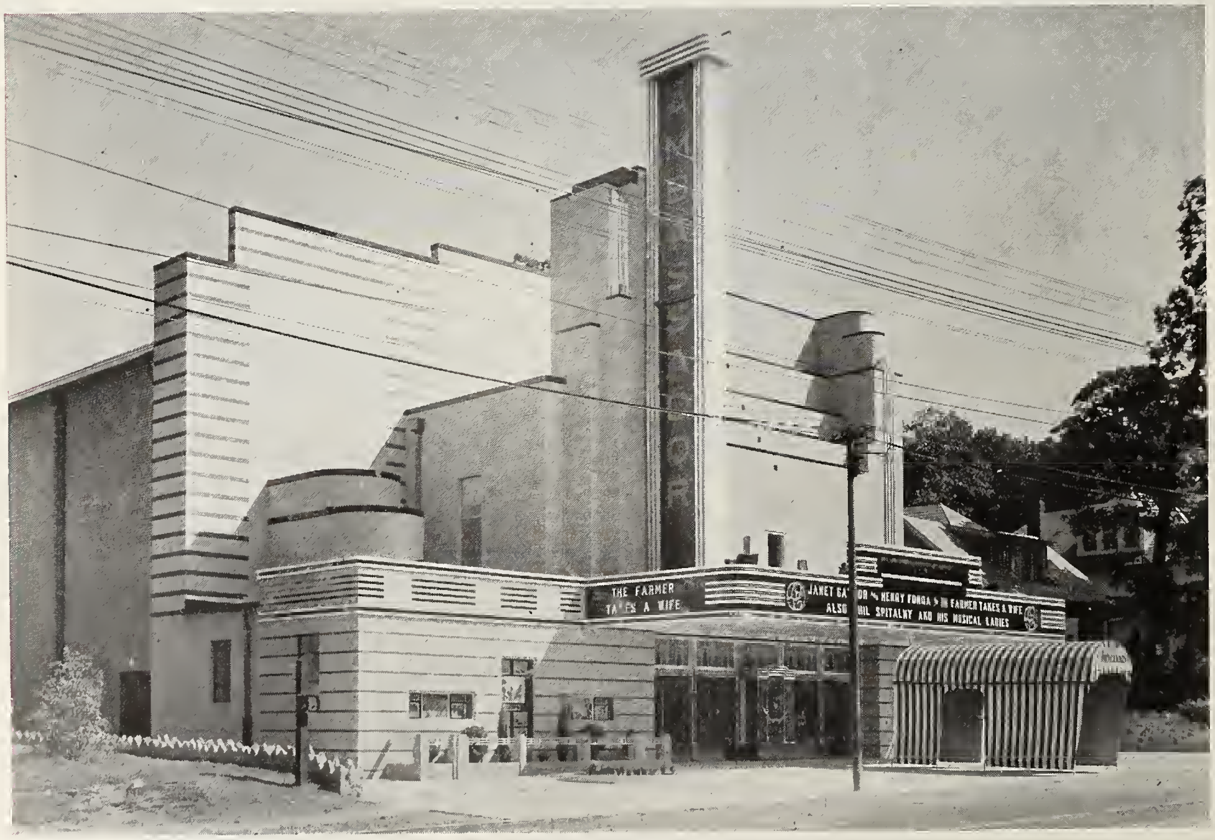

AMBASSADOR
THE FARMER TAKES A WIFE
JANET GAYNOR HENRY FONDA IN FARMER TAKES A WIFE
ALSO PHIL SPITALNY AND HIS MUSICAL LADIES

AMBASSADOR

Baltimore, Md.

DESCRIBED IN ARTICLE ON PAGE 12

Contrasting Modernism in Two New Theatre Fronts

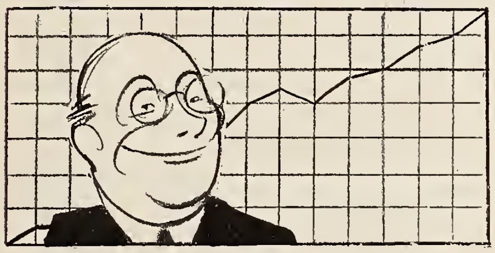
©CIB 282274
NOV 25 1935

Better Theatres

. . . devoted to the physical operation, equipment, maintenance and construction of the motion picture theatre

Business Volume and Price Level Upward

ECONOMIC RECOVERY of an extent and rate warranting hopes of a greater increase than has been expected in 1935-36 grosses over those of last season, is indicated, however uncertainly, by current disclosures of business trends. At the beginning of this season it was estimated that theatre receipts were likely to maintain the 20% increase attained in 1934-35 over those of the previous year, but that any further ascent this season would not represent more than a 5% improvement over last. Business reports of this month, however, point not only to an acceleration of buying, but a higher price level generally.



In the report of the Bureau of Agricultural Economics it is stated that both industrial production and wages in 1936 would probably expand about 10% over those obtaining over the greater part of 1935, these prospective gains being attributed to rising activities in the durable goods industries.

"Country banks," the report also declares, "have an ample supply of loanable funds, and prospects indicate an increase in the volume of their agricultural loans," which statement extends the brighter outlook to the small towns in the rural trading areas.

At the same time the automotive industry reports increased schedules, which have been ushered in by an advanced selling season. Toledo manufacturers of automotive parts are doing their greatest volume of business in years, while in the same city power consumption of all industries jumped 24.8% in October over the same month of 1934.

A general and gradual elevation of the price level is expected by the Bureau of Agricultural Economics to continue during the next three years.

Although theatre admission prices have increased but slightly since the beginning of the season—and these have been rather generally accompanied by a policy of double features—purchases of equipment, largely for replacement, are steadily increasing, the principal theatre supply organizations reporting a raise in volume from 30% to 40%.

●

New Construction Changing Theatre Map

INCREASE in the number of new theatres being constructed and projected is promising substantial changes in the theatre map, according to a compilation of reports from all sections of the country. The more immediate effect is of course to add to the number of operating properties, but in many instances the locations and operating interests indicate that older theatres will be replaced by the new. With remodeling continuing at the high rate set last spring, the physical plant of motion picture exhibition is undergoing far-reaching revision.

The reports show that three conditions have brought about the new construction. Probably the most important, at least in the larger centers, is an increase in real estate activity resulting in the erection of commercial buildings in which theatres have been included, either with or without prior lease arrangements. Where the competitive situation is particularly severe, there has even been a scramble for such leases, despite over-seating.

This activity bears more or less upon another condition—population shift, which has been accelerated by the depression and is therefore to be noted especially in industrial areas. A third factor is created by the antiquated character of many theatres, which either cannot be satisfactorily remodeled for competition with modern houses that have since been erected, or cannot be remodeled at a cost bearing favorable comparison with that of a new house designed in the newer style and materials and constructed at today's lower price scale.

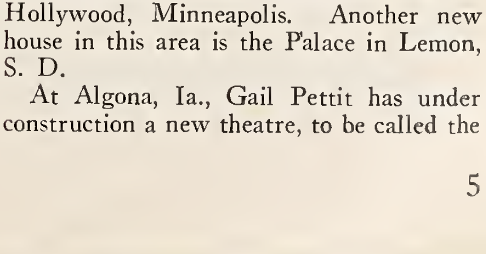
For the most part, current reports show continuance of the trend toward the neighborhood theatre, and particularly that of small capacity, which supports the contention of some operators that new construction will increase the number of exhibition units rather than the total number of seats. In the Dyckman Street district of New York City, the Alpine, which has but 600 seats, has been opened by Springer & Cocalis, large operators of neighborhood houses, and a house of similar size has been projected for the Greenwich Village district, the lease to which has been taken by the Grenvil Theatre Corporation, headed by Benjamin Knobel, who operates several houses in New York and around the metropolitan area.

At least nine theatres are being planned for Philadelphia, with Stanley-Warner interested in four of these. Regal Enterprises expect to build a new neighborhood house seating 750, while another is contemplated for South Philadelphia. These do not include the 500-seat Hollywood in Philadelphia, recently opened by Jake Fox.

A theatre of only 400 seats has just been placed under construction at East Hampton, Conn., by Nathan Lampert. In Mt. Union, Pa., J. C. Shapiro has just opened a 500-seat house. Plans for a new Warner house in Paterson, N. J., call for 1,800 seats.

THE WEST

In Chicago work has begun on the Normal theatre, to cost $100,000 and to seat 788. Four new theatres have been opened in Minnesota—the Strand, Cloquet; Lakes, Detroit Lakes; State, Owatonna; and the Hollywood, Minneapolis. Another new house in this area is the Palace in Lemon, S. D.



At Algona, Ia., Gail Pettit has under construction a new theatre, to be called the

State, representing an investment of $30,000. Hillsboro, Kan., populated largely by Mennonites, whose religious beliefs have not previously permitted a theatre, will have a 500-seat house in December. It is being constructed by C. A. Bull, who operates the Novelty in Wichita.

In Cleveland the Shaker Heights Theatre Company headed by Myer Fine and Sam Stecker, has begun construction of a theatre in the Shaker Heights exclusive residential suburb. Still another planned for the same district is one to seat 1,700, to be erected by Paul Gusdanovic, P. E. Essick, Howard Reif and unnamed associates

Michigan reports add two others to the number of houses under construction in that State. Fred Moore, owner of the Crystal in Coldwater, is erecting a 700-seat house in Bronson, while Mrs. C. C. Alguire, who operates the Coloma in Coloma, is building one to seat 450. This will replace her present house.

Activity in new theatre construction in Texas is indicated by the program of Interstate Theatres for Houston alone, calling for one downtown theatre to cost $150,000, and five suburban houses to total $800,000 in cost. Other Texas locations of new theatres are Laredo, Sweetwater, Denton, Austin, El Paso, Dallas, Fort Worth, Monahans, Barber Hill and Anahuac. The latter two are recently developed oil towns, and each of the theatres, which belong to the Jefferson Amusement Company group, seats 300.

A house of Chinese architectural treatment in Oklahoma City is scheduled for opening the fore part of the year by Standard Theatres. In Durant, Okla., an 800-seat house will replace the State.

THE SOUTH

Construction in the South reflects the greatly improved economic conditions in that region. Work has begun on a $50,000 theatre, to be called the Ritz, in Natchez, Miss. The project is headed by Las Abraham. A new house is planned for the Brookdale section of Ginter Park, Richmond, Va. Other additions to Southern theatre properties, projected or recently opened, are:

One in Conway, S. C., H. G. Cushman, owner; Wilmer & Vincent's Lee in Richmond; the Crescent Amusement Company's project in Rockwood, Tenn.; the RCA theatre in Paris, Tenn.; the Dixie, Camden, and the Princess, Cookeville, Tenn. A new theatre in Pickens, Ga., has been leased to Hill City, Ga., interests. by Mrs. Myrtie Stevenson, the owner.

●

Film Theatres Teach Stage Sound Tricks

THE SUBJECT of stage sound re-enforcement is becoming increasingly more important, not only to vaudeville houses and legitimate theatres, but to the legion of smaller motion picture theatres which run occasional vaudeville or amateur shows and other stage features. Warner Brothers Earle theatre, one of the leading houses in Philadelphia, has been equipped with an elaborate RCA Photophone stage sound re-enforcement system, including four velocity microphones in the footlights, and two for the stage, with suitable amplifiers and speakers.

SOCIETY OF MOTION PICTURE ENGINEERS
AWARDED TO EDWARD CHRISTOPHER WENTE FOR OUTSTANDING ACHIEVEMENT IN MOTION PICTURE TECHNOLOGY
1935

Medal awarded to Dr. Edward C. Wente, of Bell Laboratories, at the fall convention of the Society of Motion Picture Engineers. The award, which will be made annually for outstanding work in motion picture engineering, was made to Dr. Wente for his splendid achievements in acoustics.

A striking example of the remarkable realizm which modern sound amplification can provide is at hand in Norman Bel Geddes' new New York stage production, "Dead End." The locale of the play is an East River dock, and throughout the action of the play the audience hears the lapping of the waters, occasional steamboat whistles, nearby street and other noises, with an illusion of reality that inspired much praise from the New York dramatic critics. All the sound effects thus used were first recorded by RCA Photophone engineers on film, dubbed on phonograph disks, and reproduced from a triple turntable arrangement backstage, which faded the sound in and out.

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Projection Heads SMPE Exhibit

IN ADDITION to an unusually large attendance, the fall convention of the Society of Motion Picture Engineers at the Wardman Park Hotel in Washington, D. C., had a particularly significant exhibit of theaotre equipment. There were a number of developments to create this significance,, particularly with reference to the projection arc and new trends in projector design.

The International Projector Corporation exhibited projectors that included the Simplex-Acme unified sound-projector, which incorporates many simplifications in projector engineering.

The Hertner Electric Company of Cleveland exhibited its new motor-generator, which has been designed especially for supplying the Suprex arc.

Herman Devry, head of Herman A. DeVry, Inc., of Chicago, was in charge of the display of his company, which showed the latest model of the sound-projector brought out a couple of years ago. He reported that about 150 of these simplified projectors have been installed in theatres.

Copper-oxide rectifiers were exhibited by the Forrest Electric Company of Belleville, N. J., and the General Electric Company of Bridgeport, Conn. This type of rectifier is now being constructed in capacities up to 50-50 amperes—that is to say, two 50-ampere rectifiers in one case, forming a compact unit. In another exhibit the new Dworsky film cleaner was shown.

A new sound-projector was exhibited by RCA Photophone, while the Victor Animatograph Company displayed two compact 16-mm. projectors in suitcase models. Another 16-mm. model was exhibited by Andrie Debrie.

●

Adoption of Larger Reel Expected April 1

FURTHER STEPS toward the ultimate adoption by the industry of the 2,000-foot roll were taken when the Academy Research Council approved the recommendations of the New York committee representing the distributing companies. It is now believed that general adoption is assured April 1.

The recommendations approved propose that the theatre be supplied reels between 1,750 and 2,000 feet; that changeover continue to be indicated at the end of each 1,000 feet, and that the standard reel be 15 instead of 15½ inches.

Buying Electric Power for the Theatre

2.—DEMAND SCHEDULES AND LOAD FACTORS IN BILLING

By EDWARD B. SILVERMAN

HAVING DEFINED in the first part of this discussion (*October 19th issue*) the factors determining electric power costs we now come to the rate forms themselves. The five main rate forms listed in order of their origin are:

1. *Flate rates.*
2. *Straight line meter rates.*
3. *Step meter rates.*
4. *Block meter rates.*
5. *Demand and block meter rates.*

Of these rates the first four are gradually disappearing due to the fact that they caused a considerable amount of unfairness and dissatisfaction. The last one—demand and block meter—is gradually spreading and is now most frequently encountered.

More specifically defining the various types and origin of the various rate types, we find:

FLAT RATES

A flat rate is a fixed charge, usually per month per unit of equipment; for example $1 per month per 16-candle-power lamp. This was the first type of rate developed at a time when there were no kilowatt-hour meters, and there was no background on which to base costs.

STRAIGHT LINE METER RATES

The straight line rate (sometimes erroneously called a *flat rate*) is a single rate per kilowatt-hour (kwh), regardless of quantity. This was the next milestone in rate application and came into existence with the invention of the consumption meter. The principal reason for its short existence is explained by the fact that it did not allow any reward for increased use. An example of the straight line rate would be: 5c per kilowatt-hour.

STEP METER RATES

To reward quantity consumption of electric energy and endeavor to adjust properly the cost of service among different consumers, the step meter rate was developed. It was found, however, that this type rate had most of the faults of the straight line rate, and it was given up in favor of the block rate. An example of the step rate would be:

10.0¢ per kwh for	1 to 399 kwh
9.5¢ per kwh for	400 to 799 kwh
8.5¢ per kwh for	800 to 1,599 kwh
7.5¢ per kwh for	1,600 to 2,399 kwh
6.5¢ per kwh for	2,400 to 2,999 kwh
5.5¢ per kwh for	3,000 to 3,599 kwh
4.5¢ per kwh for	3,600 to 4,999 kwh
3.5¢ per kwh for	5,000 plus excess

Under this rate a customer using 399 kilowatt-hours per month would pay $39.90, whereas a customer using 400 kilowatt-hours would pay $38. Hence by wasting 1 kilowatt-hour, a saving of $1.90 would be made. While this type of rate still exists in certain areas, it has been largely eliminated.

BLOCK METER RATES

The name "block" as applied comes from the fact that each rate per kilowatt-hour applies to given number, or block, of kilowatt-hours, an example of the block rate being:

6¢ per kwh	first 2,800 kwh per mo.
4¢ per kwh	first 3,000 kwh per mo.
3¢ per kwh	first 18,000 kwh per mo.
2.5¢ per kwh	first 25,000 kwh per mo.
2¢ per kwh	for excess.

DEMAND AND BLOCK RATES

Now practically in universal use, the demand and block rate is the one that will be usually encountered by theatrical owners, particularly where motors form a substantial portion of the connected load.

Such rates appear in two forms, the first having a two-part charge, demand without any kilowatt-hours allowed, plus energy charges for all kilowatt-hours used; and the second, a charge for demand which allows a certain number of kilowatt-hours, and then an energy charge for all kilowatt-hours in excess of those allowed with the demand charge.

DEMAND LOAD AS APPLIED FOR BILLING

IN ACTUAL RATE procedure, demands used for billing purposes are usually determined either by measurement in terms of kilowatts or horsepower, using demand meters. The demand meters fall into two general classifications; namely, *indicating* and *recording* meters.

The indicating meter shows the maximum demand established, but it does not show the time such demnad was established. The recording demand meter not only shows the maximum demand, but it also shows the exact time such demand was established; moreover, it shows the demand at all other times of day or night, throughout the interval of time covered by the demand chart.

DEMAND CHART STUDY

Careful study of the demand chart is essential because it not only shows the actual demands established at all hours of the day as to time and maximum demand, but it can be identified with actual theatre operations with possible consequent alterations if practical. As a result of careful study of this chart and investigation for the causes of the "demands," various methods of *load molding* might be worked out by staggering operation of equipment with consequent reduction in power cost at no sacrifice of efficiency in operation.

Other factors that should be given regular and thoughtful attention are:

Prompt payment discount or forfeited discount—needs no explanation but must be watched.

Load factor discount—might have an important bearing on the decision as to addition of electric energy using devices.

Term discount—many utilities offer term discounts for contracts, dependent on number of years of service signed for.

Fuel clause—the fuel clause insertion in many rates has been usually explained as a protective measure for the utility against major price increases in the cost of fuel, as might occur in time of war. Although such fuel adjustment rate is seemingly a remote possibility for increase or decrease in the cost of theatre service, it possibly would amount to a considerable item to the utility.

Guarantee—all rate forms with the possible exception of the flat rate and the demand and block rate require some form of minimum, or guarantee, set up by the utility as a measure of investment protection. Under the demand and block rate the guarantee is usually based on the demand charge.

ITEMS TO NOTE IN RATE SCHEDULE

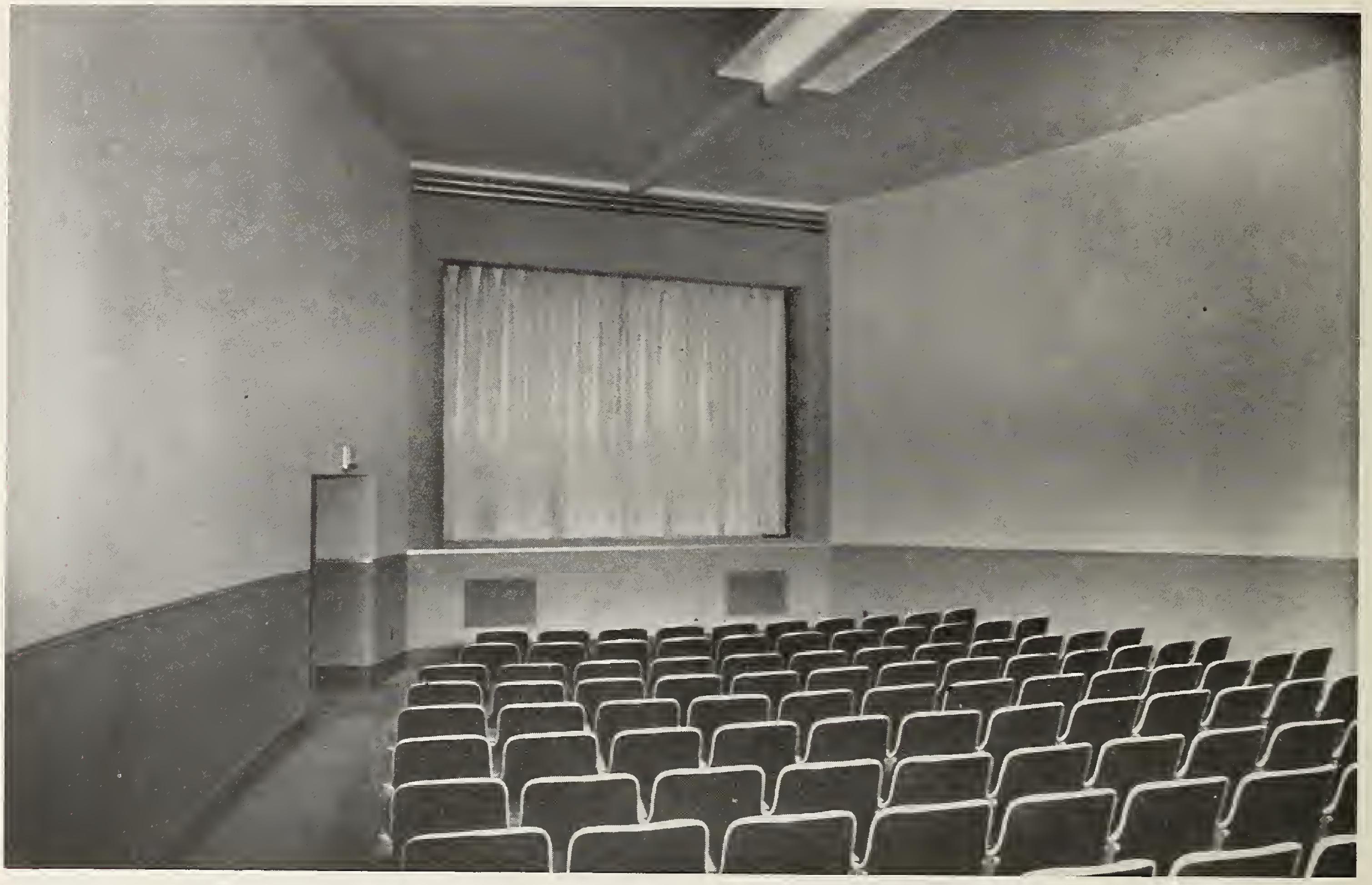
IN ANALYZING the actual rate applied to the theatre, as well as others that might possibly be applied, the following items should be checked:

1. *Availability of the schedule* (applicability to theatre service, minimum and maximum load limitation, etc.).
2. Rate.
3. Prompt payment discount (if any).
4. Other discounts, such as load factor, etc.
5. Minimum monthly bill.
6. Demand to be used for billing purposes (connected load, socket count, measured demand, etc.).
7. Fuel clause.
8. Power factor clause.
9. Contract period.

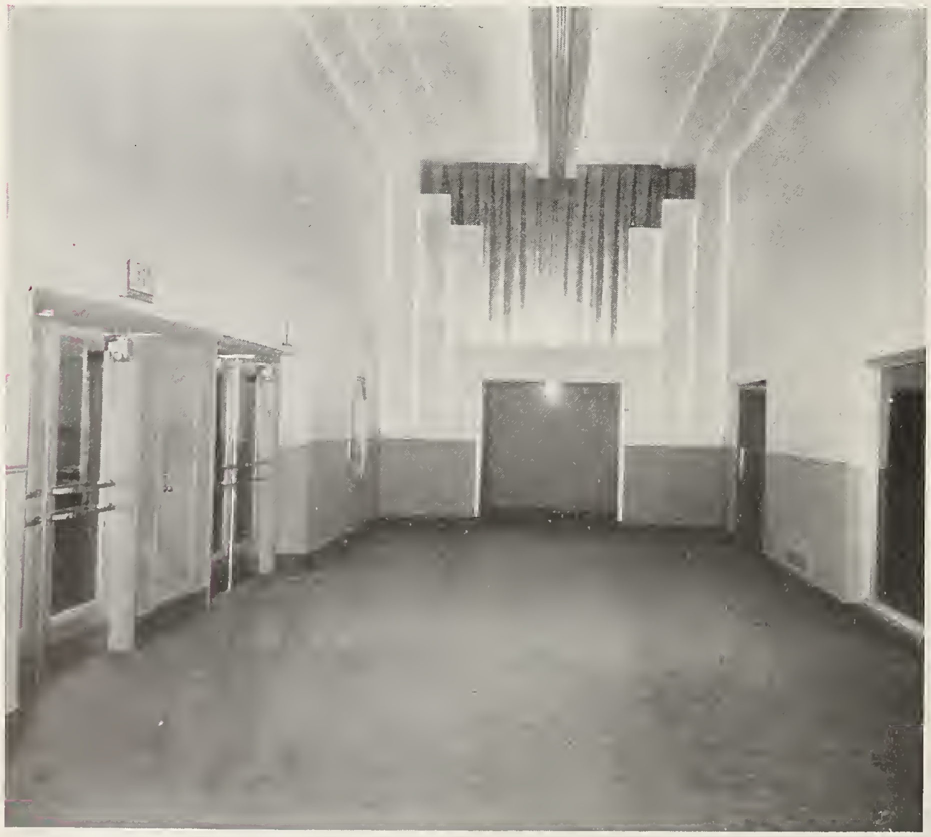
While it is not necessary that every thea-

(*Continued on page* 36)

THE BEXLEY: TWO THEATRES IN ONE



View of one of the twin auditoriums, the plain surfaces of which are painted with light.



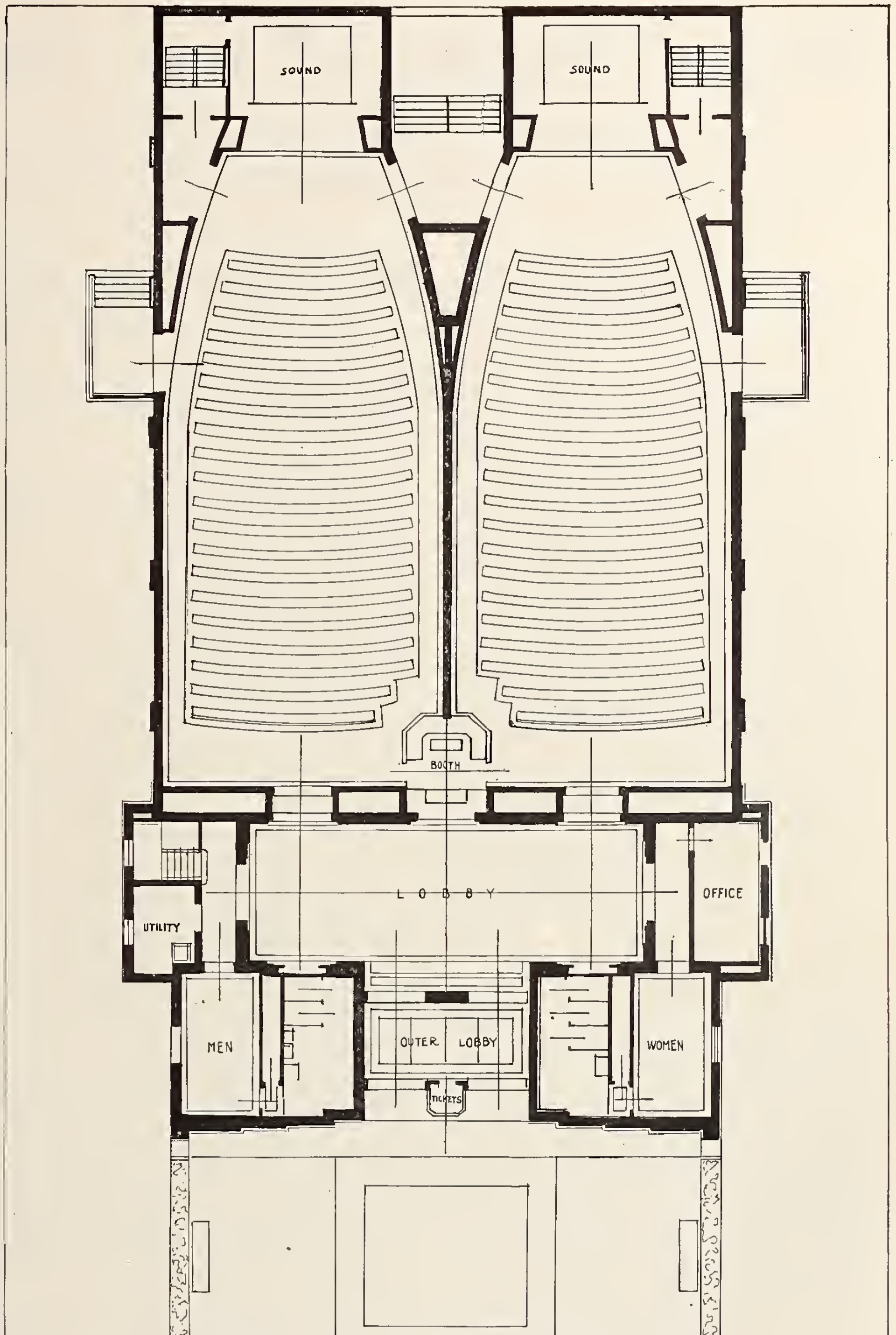
Looking toward one end of the single lobby.

THE NEW BEXLEY theatre in Columbus, Ohio, is two theatres. With a single projection room, it can and does present two performances at the same time. Soon after its opening a few weeks ago, the program featured a Western. In one auditorium were seated the children; in the other, adults. The kids could yell as loudly as they pleased without annoying their elders. The management reports the results of this experiment as entirely satisfactory.

There are some other aspects of this small theatre that are out of the ordinary, including projection and sound systems developed by the owners, Theodore Lindenberg, Sr., and his son Theodore.

ARCHITECTURE

The building represents a classic interpretation of modern simplicity and use of materials. The walls are constructed of Haytite block on a concrete foundation, with stucco facing outside, and plastered interior surfaces. The front is designed simply in a pattern of receding planes. Instead of the usual sign and marquee treatment, there are merely two strong lamps of light-diffusing glass, while from two columns spotlights illuminate the white surfaces in such a way as to trace the par-



GROUND FLOOR, BEXLEY THEATRE, COLUMBUS, OHIO

tern of planes in shadows. A novelty here is a carbon-arc spotlight, placed under a flagpole and directed up it. Its light has been seen five miles distant.

The two auditoriums are served by a single lobby, which is 44 feet wide (extending across the rear of the auditoriums) and 16 feet wide. The interior treatment throughout the public portions of the theatre, which was conceived by Mr. Lindenberg, Sr., consisted in painting the plaster walls and ceiling a neutral color, and installing a system of indirect illumination employing neon tube lighting in harmonized colors.

The auditoriums are divided by a solid wall reaching to the ceiling, and each seats 280. The projection room is located immediately behind the dividing wall on the same level with the auditoriums (*see accompanying floor plan*). The auditorium dimensions are 62 feet in length and 32 feet in width. The projection room measures 20 x 11 feet. Despite the comparative length of the auditorium, the seating (chairs are of 20-inch widths, supplied by American Seating Company) is on a quasi-radial plan with two aisles, one along each wall. Traffic from the lobby into either of the auditoriums is controlled by a directing usher.

PROJECTION

Two projectors (Simplex) are used, with the projection light beam reaching the screen by reflection. The beam is directed at a right angle, travels 15 feet to a port, where it is again reflected at a right angle, continuing 54 feet to the screen. This is accomplished by an optical and mirror system, the precise principles of which are not divulged by Mr. Lindenberg. The beam of each projector is bent in this manner, two beams reaching the two screens simultaneously. The screens, which are also of Lindenberg design, measure 8 x 10 feet.

SOUND SYSTEM

Mr. Lindenberg asserts that the sound system is the result of fourteen years of research and experiment, which he conducted for the most part at the Grandview theatre in Columbus. Details of the method employed he had not divulged, but states that the mechanism is largely confined to a reproducing mechanism located behind the screen. There are no horns.

The reproducer is contained in a cabinet about the size of an upright piano. Operating energy is received directly from the main power line. The inventor declares that this sound reproducing method represents the discovery by him of a way to control the relative energies of the sound components. The reproducer, which Mr. Lindenberg declares is capable of transforming reproducing from 15 to 15,000 cycles of constant intensity over the full range, can extend its range to 20,000 cycles with only a slight drop in volume in the extreme highs. He further states that the reproducer acoustically controls the harmonic responses so well that a trained musical ear indicates a sound spectrum of from 95% to 98% when transmitted to the reproducer through an unusually sensitive transmission system.

The sound system, as operated in the Bexley, is controlled by a special operator, or monitor, from the projection room. He sits in full view of the screen, hearing the sound just as it is heard by the audience and effecting control through a set of dials.

The auditoriums have not been treated acoustically with sound-absorbing materials. The reverberation period with the house empty, according to the owners, is 1.75 seconds; with a capacity audience, 1.25 seconds.

Heating provisions also entail novel arrangements, an insulated room being located directly above the furnace room in the rear of the building and centered beneath the wall dividing the auditoriums, and heated air being introduced and "stored" therein. The heated air is carried to this chamber by means of hundreds of tiny pipes leading from the boiler, and is drawn from here into the theatre by fans and forced draft. The ventilating ports are located above and below the screens, in the rear of the auditoriums, and at both sides of the lobby. With Carrier refrigeration equipment incorporated in the system, cooling is achieved through the same ventilating facilities.

About People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

B. F. Churchill, former owner of the Zephyr theatre in Osawatomie, Kan., has been retained as manager following transfer of the house to the Commonwealth Amusement Company.

N. E. Manwaring has succeeded Harold B. Kitmiller as manager of the National, a Wilmer & Vincent house in Richmond, Va.

Al Pickus has reopened the Stratford theatre in Stratford, Conn., following alterations.

Leo Fenton has taken over the Metro in Los Angeles from P. G. Cameron.

Charles Anderson, general manager of the Alpine circuit, has announced that this company is engaged in formulating plans for a new 500-seat theatre in Wellsburg, W. Va.

Glen Silver, owner of the Silver theatre in Mackinac City, Mich., is building a 250-seat house here, to bear the same name.

Another new theatre in Mackinac City, to seat 200, is being erected by J. E. Brown.

Homer Strowig has opened his new Plaza theatre in Abilene, Kan.

Glen Dickinson, head of the Dickinson circuit, has begun Sunday shows at the Gem theatre in Olathe, Kan., which has been closed to performances on the Sabbath.

Christopher A. Joyce, formerly assistant manager of the Allyn theatre in Hartford, Conn., has been appointed manager of the Regent in South Norwalk, Conn. John Gamble has been transferred to the Empress as assistant manager.

William C. Chesbrough is operating the Northern theatre in Columbus, which he took over from Mrs. Ione Wright. Chesbrough also operates five other theatres in Columbus, and three in Dayton.

The Gordon Theatre Company has reopened the Sorg Opera House in Middletown, Ohio, following remodeling. The theatre was damaged by fire several months ago. Robert Gibbs, Jr., is the manager.

Southio Theatres Company, operators of the Paramount in Middletown, has reopened the Strand theatre after alterations. The house is managed by Milton H. Kress.

Managers of three theatres in Michigan which have been opened by the Butterfield circuit, are Harry Small, the Garden in Jackson; Kent Talmadge of the Garden in Flint; and M. Van Buren, the Majestic, Grand Rapids.

The New Rodgers theatre has been opened in Cairo, Ill. The house, which belongs to the Rodgers circuit of Southern Illinois and Eastern Missouri, seats 800.

J. L. Anderson has purchased theatres in Cheraw and Chesterfield, S. C., from the H. H. Anderson circuit. Anderson has also taken over the Kingstree in Kingstree, S. C., which has been operated by R. S. Rogers, Jr.

Jack Purves has been named manager of the Orpheum in Winnipeg, Manitoba, and district representative there for RKO Theatres.

A new company, with the name of Dominion Sound Equipments, Ltd., has been formed at Montreal by former members of Northern Electric and Canadian RCA. The executives of the new organization are O. R. Harvey, general manager; H. S. Walker, chief engineer; B. C. Lewis, sales manager; and F. E. Peters, assistant secretary-treasurer. The new company will service theatres equipped with RCA Photophone and Western Electric sound systems.

The Kneisley Electric Company, Toledo, Ohio, has just been organized to manufacture theatre products. The active members of this firm are two engineers, Richard F. Kneisley and G. L. Larick. Their first product, trade-named Kri-tron Rectifier, is just being announced.

The Golde Manufacturing Company, Chicago, has moved from 1432 North Damen Avenue to much larger and more commodious quarters at 1728 North Damen Avenue. M. H. Goldberg says that the addition of a few new products and increased demand has made both larger office space and manufacturing facilities a necessity.

Ed Rowland, who operates a theatre at Texhoma, Okla., has taken over the Doric at Elkhart, Kan., formerly operated by W. D. Coop.

A. L. Hainline, owner of the Illinois theatre in Macomb, is spending $30,000 in remodeling this house. A new front, new balcony and new seats are being installed.

In Decatur, Gus Conston is spending $35,000 to remodel and completely renovote his A1 theatre. This house had been dark for ten years.

Suit for $25,000 filed by Alice Joy Brown, radio singer, against Balaban & Katz for damages, has been settled out of court. Mrs. Brown in her suit alleged that inadequate lighting in the Maryland theatre caused her to fall and injure herself while performing there. It was reported the case was settled for $2,000.

With a special advertising campaign and many tieups with merchants, the Essaness circuit in Chicago opened Town and Avon theatres with elaborate ceremonies. Both houses have been thoroughly remodeled.

The New Fox in Chicago, formerly called the Elston theatre, has been reopened after extensive remodelling by the G. C. S. circuit. More than $50,000 was spent in the refinishing process.

Vance Swartz has been transferred to Milwaukee as manager of Warners Egyptian theatre there. He was formerly assistant manager at the Capitol, Chicago.

Cliff Work, manager of the Golden Gate theatre in San Francisco, and in charge of the RKO exhibitor interests there, has reopened the Embassy theatre as a continuation house for Golden Gate theatre pictures. The deal was completed with Herman Cohn, operator of the United Artists theatre who also has a lease on the Embassy.

Peter Latchis, veteran exhibitor of New England, has purchased an interest in the theatres of Andrew Tegu in St. Johnsbury, Vt.; Woodsville, N. H.; and Lindonville, Vt.; as well as in Keene, N. H. Latchis is also reported to be engaged in a deal with Charles Ross on a Windsor, Vt., location.

The Schine circuit has taken over the Majestic in Ashland, Ohio, and also the State in Bucyrus. Milton Bryer will continue as manager of the 450-seat State. This gives Schines domination of Bucyrus, as they purchased an uncompleted theatre building sold at court sale for $12,500 a few weeks ago. The construction of the building originally was started by the Moose Lodge in 1929, and subsequently taken over by John Hoover, a Cincinnati contractor, who, however, was financially unable to complete it. The house, upon which work is rapidly progressing, is expected to be ready for opening Jan. 1.

The Palmetto and City theatres at Chester, S. C., have been leased to the L. C. Sipe interests. Fred J. Powell is in charge of the two houses for the new lessees.

The Morse and Rothenberg circuit of Boston, has extended into Pennsylvania, where the Pitt theatre, a former stage house in Pittsburgh, has been taken over for films.

Lucas & Jenkins, who recently leased the Fox theatre in Atlanta, have reopened it. E. E. Whittaker, Atlanta manager for the operators, is in charge.

Morgan Walsh and George Mann of San Francisco have added to their circuit of some 33 theatres by purchasing, in association with H. W. Poole, the Pine Tree theatre in Klamath Falls, Ore.

BEGINNING A SERIES OF CHATS WITH INTERESTING CITIZENS OF THE MOTION PICTURE THEATRE WORLD

He Manages Chicago's Ace House

INTERVIEWING ROY C. BRUDER OF B. & K.'S CHICAGO THEATRE

HE'S ONLY 34. But for 15 years Roy C. Bruder has been with the Balaban & Katz theatre circuit in Chicago, and today he's manager of their ace house, the Chicago.

It was at the Chicago theatre, in the Loop, that Sally Rand made her bid for headline fame with her famous fan dance. It was Bruder who four times in one day accompanied Sally to jail after they had been arrested for her dance. It was at this same Chicago theatre that 525,000 people, during August, 1934—the year of the Century of Progress—attended performances which were given seven times daily. Bruder was manager of the house at that time and it takes a real manager to run a theatre that grosses over a quarter of a million dollars in four weeks time. Sure enough, attractions like Amos 'N Andy, Cab Calloway and Sally Rand help bring in the money, but to take care of the crowds is a job that takes brains and perfect co-operation from the service staff.

HE USHERED HIMSELF IN

And when we speak of the service part of theatre management, that is where Roy Bruder shines. His produest achievement in his fifteen years of theatre work is the development of B. & K. service staffs that operate with courtesy and efficiency.

When Bruder started to work for Balaban & Katz in March, 1920, it was at the Tivoli theatre on the Southside, one of the deluxe neighborhood houses. Bruder started at the bottom of the ladder, as an usher at $18 per week.

After nine months at this job, he was transferred to the Chicago theatre, when it opened, in the capacity of assistant chief of service. He stayed at the Chicago until Balaban & Katz took over the Roosevelt, another Loop house, and it was here he got the job of assistant manager. After three years at the Roosevelt he went to the McVickers, another Loop first-run house, which was where Paul Ash, as a master of ceremonies, made his bid for fame. When the Oriental opened on May 9, 1926 in all its exotic splendor, Bruder was promoted to manager of this famous theatre, and there he reigned for two years. Following this he went back as manager to the place where he started as an usher some years before, the Tivoli, and after a short term there he was assigned as manager of the Chicago, in February, 1930, and he has been there in that capacity ever since.

VIEWS ON PERSONNEL

In looking over Bruder's crowded career one finds that playing an important part thereof is his great interest in athletics. Bruder from the very first of his career has been a staunch supporter of all types of athletic contests to promote good will and fellowship among the theatre circuits' employes. He is himself an athlete and won no little fame here for his ability as an amateur wrestler.

In picking men for the usher jobs in the theatres Bruder almost always selects lads who have had good home training and a pleasant background. The drifter and the transient type of chap who applies for a job is almost always rejected. The youngster who comes from a good family and has been properly raised is the type of youth Bruder usually selects.

Experience has taught him that this pays. Out of 100 boys interviewed, about ten are selected for the training classes, Bruder states. Out of this ten who undergo the advance training about, four or five are given jobs. The first three days are spent in a rigorous study of the manual prepared for B. & K. employes. After this instruction the lads are put "on the floor." From then on it is up to them whether or not they succeed.

In Bruder's opinion if a chap stays on the usher's job for at least six months he will usually stay in the theatre business forever, or at least in some similar line of work.

"We do not hire fellows who make a business of ushering," he added. "We pick high school or college students mostly. These chaps have a desire and ambition to get ahead and we want that type of fellow."

As proof that Bruder picks men of this type, one has but to scan the list of men who manage the B. & K. theatres. The greater portion of them have started in as ushers and worked up to positions of responsibility.

One of the outstanding orchestra leaders in the country today, Wayne King, was once an usher for B. & K. Bob Elson, famous in the Midwest as a radio sports announcer, is another seat guide who made good. Today in the B. & K. organization the following chaps can look back upon the time when they made their theatrical debuts as ushers: Bill Methe, Bruder's assistant at the Chicago; William Holden, manager of the Southtown; Ben Feldman, manager of the United Artists; E. C. Cobb, assistant manager at the Tivoli; Duncan Kennedy, assistant at the Southtown; Jules Landfield, assistant at the Gateway; and A. P. Conroy, manager of the Uptown. They all started at the bottom of the ladder.

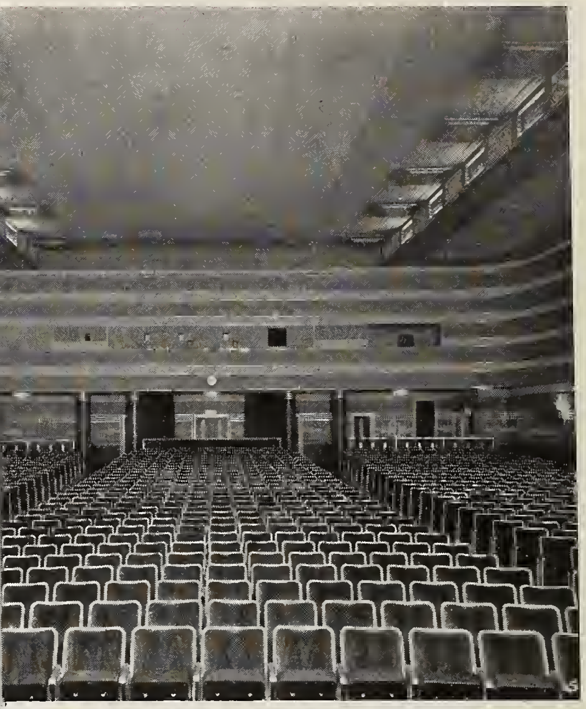
Bruder keeps a record of the men he has trained—a record of their progress. Doing this is his favorite hobby and a most interesting one. It should be, and is, something of which he can be very proud. For it is a record of the development of men. The sign of an achievement which transcends many other forms of personal accomplishment.

Others developed in theatre service duties are the doormen, cashiers, porters, maids and cleaning staffs, all of whom have to receive a special training before they can qualify to take care of the important tasks which are entrusted to them —important because theatres depend so much on service, more than most any other type of business.

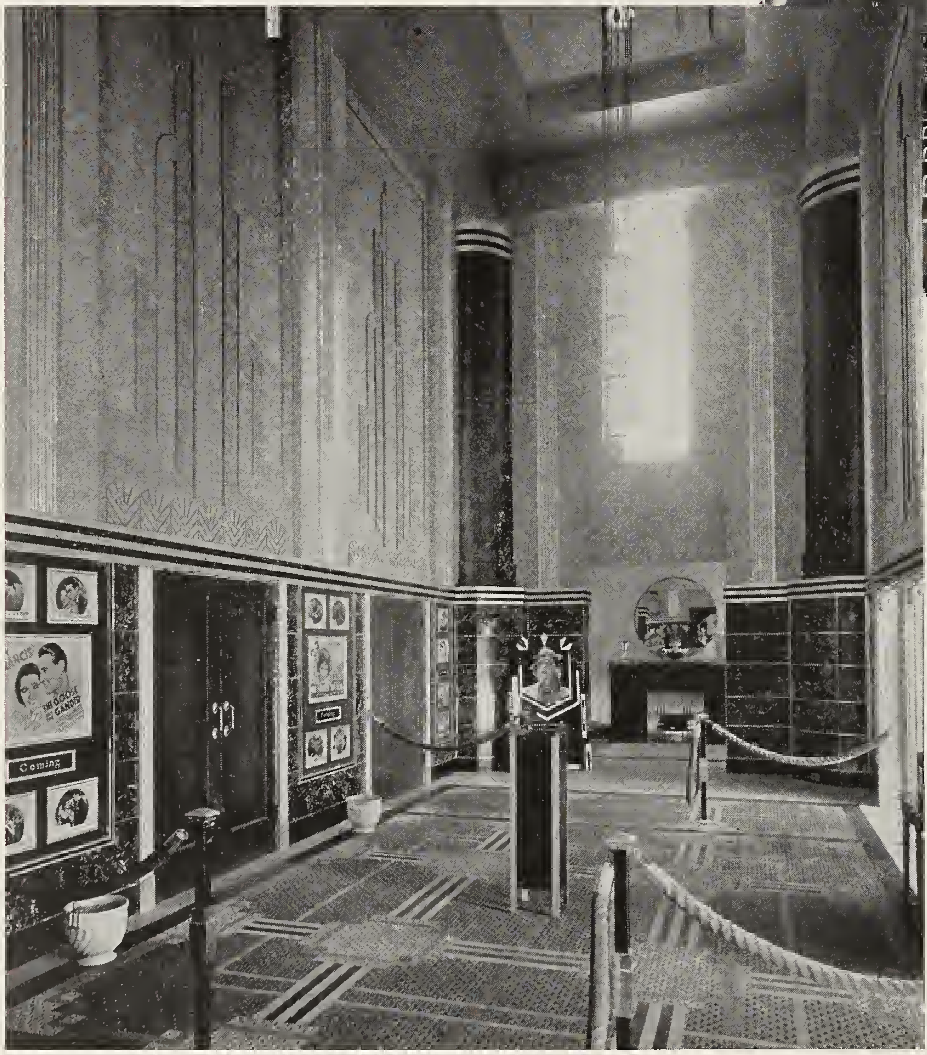
JUST B. & K. ROUTINE

A manager's day at the Chicago is a busy one. At eleven in the morning Bruder attends a screening. Then from one until four he is on duty attending to the multitudinous details which come up. From six in the evening until eleven at night he is also at his desk or about the theatre seeing that all is going smoothly. On Fridays at the Chicago the day starts at 8:30 a.m., with rehearsal of the stage show. Bruder has to be there from start to finish. The stage-shows at the Chicago are famous throughout the country and much of this is due to the attention given them by the theatre manager. In fact it was Bruder's special lighting of the Tivoli theatre during the old days when the "overture" was in important part of the stage-show, that made such an impression upon John Balaban and caused him to mark Bruder as one worthy of promotion.

A NOVEL PLAN FOR A THEATRE OF 800 SEATS



View of the auditorium toward the rear.



The lobby, looking toward stairs to projection and nursery rooms.

[*In addition to an interesting disposition of available space, the new Ambassador theatre in Baltimore, Md., represents an original adaptation of modern materials for a theatre of this size and location, as the pictures, plan and description here, and a picture of the front on page 6, disclose. The architect, John J. Zink of Baltimore, has himself prepared the following descriptive article.*—The Editor.]

BALTIMORE HAS long been considered one of the more conservative cities of the country, somewhat slow in adopting new ideas. This popular conception of the metropolis of the Maryland Free State and of the South, is not consistent, however, with the immediate popular approval of the new Ambasador theatre. Although located in the extreme northwestern part of the city, at 4604 and 4606 Liberty Heights Avenue, near Gwynn Oak Avenue, the patronage comes from all over the city. The Ambassador is an addition to the Durkee circuit.

The lot upon which the new theatre stands is 105 feet wide and 150 feet deep. The building itself is 84 feet wide and 135 feet deep. The front wall is set back from the lot line 15 feet, and the side walls are set off the lines approximately 10½ feet, thus forming the side exit courts which lead directly to the main street in the front.

ENTRANCE AREA

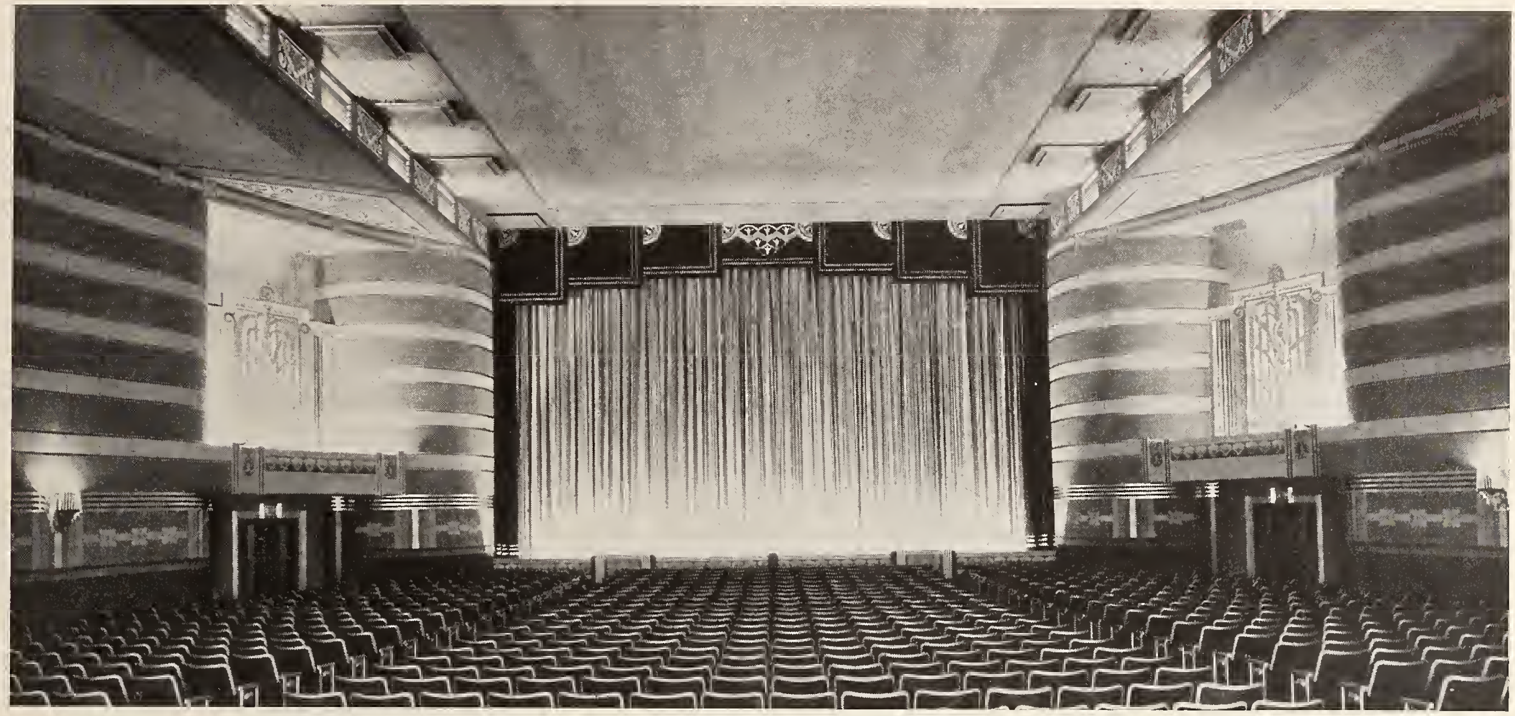
The ticket office is of the attached type and its facing is of black Vitrolite on which designs have been sand-blasted. This black Vitrolite is set in highly polished aluminum sash bars. In the center is an octagonal panel of clear plate glass through which the speaking and dispensing holes have been cut. The cornice of the office is made up of three lines of neon tubes of blue set in metal channels. The base is of verde antique marble.

On either side of the ticket office are two sets of double entrance doors with plate glass panels ornamented with sand-blasted designs. The transoms over these doors are similar.

On each of the one-story wings adjoining the entrance section the poster frames have been installed. These have permanent plate glass fronts on the street side, and the display is set into the frames from the rooms behind, thus making it unnecessary to do so from the street. The frames are illuminated by concealed reflectors. The openings have been so arranged that several sets of cut-outs can be installed if desired.

Under and in front of these display frames have been placed provisions for plants, with a rail around in such a position as to afford easy reading and yet protecting the walls. In front of these evergreen beds are circles likewise arranged for plants.

The round-ended protrusions over the one story wings conceal the stairs to a nursery and, on the other side, to the projection department. The various units of the building have been planned for comfort and convenience, all public sections such as rest and toilet rooms, nursery, etc.,



The auditorium, looking toward the stage, with wall banding in alternate tones incorporating acoustical treatment.

being on one side, the manager's office and projection department on the other.

The attraction board section of the marquee is made of removable raised glass letters illuminated from behind in the usual manner. Over the center of the front attraction board is the name of the theatre, made of reversed channel letters with neon tubes of red behind them illuminating a recessed background. Other parts of the marquee signs are of blue neon tubes, and the monogram is of green tubes.

The vertical sign consists of three line red neon tube letters on a black background, the letters being set in channels. The cap and marginal lines are of blue neon tubes, as are also the tubes running up the front on the right. At the top of the tower supporting the vertical sign are light beacons in amber color.

Behind the four recesses over the center portion of the front are colored lights, throwing blue, red, green and amber reflections against the walls. All display lighting on the front is continuous, no flashers having been used.

FOYER AREA

Approximately 5 feet behind the front doors is another set of doors forming a small vestibule. The foyer runs through full two stories in height. The floor is laid with a perforated rubber mat in sections, thus forming a protection to the carpeted floors of the auditorium. The base, to the top of the doors, is of Marsh Marble, the joints of which are of polished aluminum. The marble is of black and gold. Above the doors the walls are of plaster, and the relief ornamentation is of plain Celotex boards, cut and grooved. At either end of the foyer is a large sand-blasted plated glass panel, protected on the outside with wire glass. The standee posts are finished with cast aluminum trmmings.

At the right of the foyer, on entering, is a reception room with a fireplace equipped with electric logs. Over the fireplace is a circular mirror at the bottom of which is an ornamental lighting fixture. The floor of this room is of marble tile. Easy chairs, tables and lamps compose the furniture and are in the modernistic style.

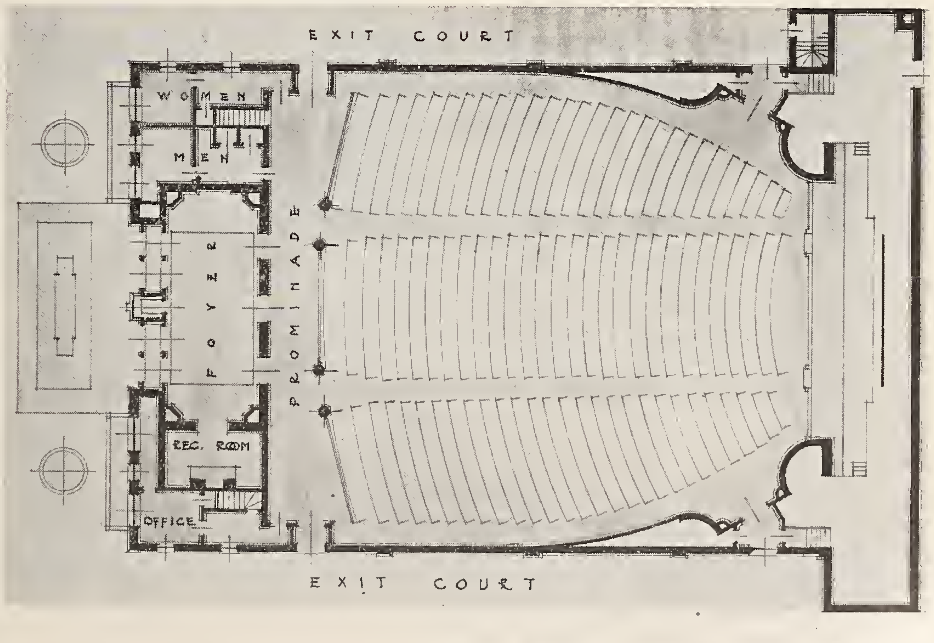
The projection room proper is 40 feet long and 12 feet deep. It is lined with mineral Acousti-Celotex for sound deadening, and the machines are set on Korfund sound insulation material.

The nursery is 24 feet long and 14 feet deep. In this room children can enjoy themselves without annoyance to the main audience, while at the same time the parents are witnessing the performance from the same room.

AUDITORIUM

The auditorium floor gives the appearance of being level, since both the floor of the rear area and that in front of the proscenium are on the same elevation. However, the floor slopes to the center from both, providing safe access to the seats. For greater comfort and accessibility the rows have been set 34 inches from back-to-back. The seats are air-cushioned, as are also the backs. Distortion caused by wide angles is hardly perceptible. This is partly due to the fact that the center

(*Continued on page* 36)



Schematic diagram of the Ambassador floor plan.

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to Better Theatres, 1790 Broadway, New York.

The Question:

WE ARE PLANNING a 350-seat theatre in a town of about 1,000 population. Could you tell us the best layout for a theatre of this size?

We expect to use a cement block or cinder block. We also expect to have a basement only large enough for the furnace, which will be located under the stage, using forced air for heat.

Can you tell us what the approximate cost would be for such a theatre building? There will be no balcony and booth would be directly over the lobby. Please give us appropriate dimensions.—R. J. S.

The Answer:

THE MOST economical plan for a 350-seat theatre is a center section of 13 or 14 seats across the width of the auditorium with a wall aisle on each side. This will require a width of 32 feet, and with 14 seats in a row, it will require 25 rows of seats or 62 feet, 6 inches. Add to this 48 feet, 6 inches for screen platforms, space between screen and first row of seats, foyer, lobby, and wall thickness. Thus a lot 32 feet wide and 120 feet deep will be large enough to accommodate a theatre of such seating capacity.

To estimate the cost of a theatre constructed of materials mentioned in your inquiry, a minimum cost of 18c per cubic foot should be used. This building will have a cubical contents of 76,800 cubic feet; therefore the cost of constructing such a theatre will be around $14,000.

●

The Question:

I CONTEMPLATE promoting a theatre site which I am going to try and sell. May I ask at this time several questions regarding the above.

The site in question is 40 x 175 and the ground grade runs up from the main street. I would like some suggestions on how to build a reverse theatre in the rear owing to the grade which exists. Should you know of any reverse houses, I would greatly appreciate a plan on same if possible. The site is located on a corner and has the best location in town.—J. R.

The Answer:

PERSONALLY, I AM not very familiar with the reversed floor slope for theatres and have never designed such a theatre. However, I can state that there are several theatres in New York City where this method has been employed, and to assure yourself if such an incline would be satisfactory, it would be well to make a personal investigation, as I hesitate to recommend it.

It may have its advantages, especially for a site such as the one on which you intend to erect your theatre, and since you are contemplating to lease the house, you had better have a conference with your prospective lessee and find out if they would also be satisfied with that type of floor incline. Do not misunderstand me, I do not condemn it; but, each of us has his own individual opinions.

If the grade slope of your lot is not too steep, you may be able to regain a certain percentage of it by sloping the lobby floor and place the heating plant under the front part of the building and only excavate for the incline of the auditorium floor. Since your lot is 175 feet deep, if there are dressing rooms required, you will be able to place them on the stage floor level back of the rear stage wall.

●

The Question:

WE ARE FIGURING on putting up a theatre in this town and want only about 250 seats. There is a population of only 1,500. We cannot build, of course, unless we can build reasonably. We must get all we can for our money.

If you have any ideas that would help us, we would appreciate having them. We want to know about the size of the auditorium we would need, ventilation, seating, and all the rest that a theatre needs.

—M. T. W.

The Answer:

I AM AFRAID you have not have not given me much information to work on, but I will submit such suggestions as I can. Since you want a seating capacity of 250, the best dimension for your theatre is a width of about 34 feet, and a length of something like 85 feet. This would let you have a seating arrangement with a center bank of 13 or 14 seats, an aisle along each wall, and 20 rows.

You will have to have a screen platform of something like 14 feet in depth; then there should be a distance of not less than 10 feet between the platform and the first row of seats. You will also need a lobby—say, one with a depth of about 8 feet. To these arrangements you can add whatever you can for the provision of toilet rooms and entrance space. The projection room can be located over the lobby. The average height of the auditorium should be about 25 feet.

I have not gone into the matter of decoration because this is, after all, a matter of taste; moreover you have given me little or no information to guide me. I suggest that when you have got your theatre pretty well along, you call in a local decorator, or one from a nearby city, to give you some schemes.

●

The Question:

I AM THINKING of building a small theatre, probably not over 300 seats. However, I want a stage because this town goes for home talent plays and entertainments. I don't know what such a building would require, hence am appealing to you for some advice. Any help you can give me will be much appreciated. I would like to know especially about the size, the size of lot I will need for 300 seats, etc.—R. D.

The Answer:

YOUR CONDITIONS seem to be special ones, otherwise I would not advise putting a stage in a 300-seat theatre. The proscenium arch should not be less than 34 feet in width, and the stage itself should be at least 25 feet in depth. With a stage of these dimensions you would need an auditorium 50 feet wide, which would give you twenty-eight seats across. I advise you to place your aisles on each side, rather than in the middle, giving you a center bank of fourteen seats, and two walls banks of seven seats each. You can seet that this would make a very shallow auditorium for you need only 15 rows.

The slope of the floor would be 24 inches. The proscenium opening should be at least 20 feet high, which would make the height of the auditorium ceiling at its highest point at least 22 feet. You could put the projection room over the lobby.

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EQUIPMENT and OPERATION

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● ● CONDUCTED BY J. T. KNIGHT, JR. ●

KEEPING THEATRES CLEAN OF VERMIN

Rats are destructive, lesser pests are dirty. Their complete eradication is possible with these simple, easy methods

VERMIN IS always associated with dirt and filth. Consequently when theatre patrons encounter mice, rats or roaches, they get the definite impression that the theatre is not clean, regardless of how bright the brass is polished or how well the floor is swept.

The familiar house-mouse is probably the species of rodent most frequently encountered in theatres. There are, however, several species of mice in this country, both native and foreign breeds.

The presence of mice in a theatre is considered by many managers to be of little importance. However, their elimination or destruction is a matter of good, clean housekeeping.

The rat, brown rat, frequently referred to as the house rat, wharf rat, sewer rat or black rat, is perhaps even more repulsive and obnoxious. The black rat and the roof rat are the European progenitors of practically all the species of rat found in this country. Rats vary in size from 6 to 8 inches in length and a fraction of a pound in weight, up to 20 inches in length and 2 pounds in weight. Rats are more or less carnivorous, and when several are confined in a cage the stronger will soon kill and eat the weaker ones. In times of food scarcity rats become extremely bold and aggressive. There have been instances where they have bitten patrons of a theatre.

KINDS OF POISON AND THEIR USE

POISONING IS the accepted method of destroying rats, where poison can be used without harm to human beings; otherwise traps or cats are used.

The U. S. Biological Survey recommends powdered barium carbonate. This has advantages over phosphorus, arsenic and strychnine in that it is odorless and tasteless. Barium carbonate is readily eaten and it is slow in action, giving the rat or mouse time to search for water. Barium carbonate is a heavy white mineral salt, mildly poisonous, tasteless, odorless, slow-acting, and inexpensive. It is fatal to domestic animals.

RED SQUILL

The U. S. Bureau of Agriculture recommends red squill. This is not essentially a poison as it is harmless to human beings and domestic animals. Red squill is the product of a marine vegetable growth from the Mediterranean sea. It resembles a red onion and, when dried, is ground into a very fine powder.

BAITING

In poisoning rats, both government bureaus recommend a variety of baits (which, of course, should be used separately): (1) meats—hamburger, fish sausage, liver, bacon; (2) vegetables of fruits—canteloupe, apple, tomatoes, banana, corn, squash, boiled carrots, baked sweet potato; (3) cereals—oatmeal, cornmeal, bread, flour, cake; and (4) cheese.

When using traps, use plenty of bait. If they don't seem to relish one kind of bait, try some other kind; never use the same kind of bait two nights in succession, and never leave the old bait in the traps. Experience has proved that traps are often effective against mice, but they seldom are of much use against rats. Rats seem to be very much more wary of traps than mice.

In planning a poisoning campaign against rats, the object is to destroy every rat in one application. This means a very ample supply of poisoned bait in all possible locations. The selection of the bait and its location is perhaps more important than the kind of poison used. Great care is required in selecting, mixing and distributing the poisoned bait. It is sometimes worth while to distribute unpoisoned bait for two or three nights in order to determine just what items of food the rats really eat, and just what locations attract them.

Red squill is administered to the rats in chopped meat, either cooked or uncooked, or in cornmeal; or it may be mixed with butter and spread on bread, which is then cut into half-inch cubes and distributed.

The powdered barium carbonate should be thoroughly mixed with and worked into the soft variety of baits in proportions of one part of the drug to four parts of bait. Again, the location of the bait is very important. Uneaten barium carbonate bait should always be removed the following morning, as it becomes bitter after about 12 hours, and rats will not touch it. Remember, barium carbonate is poisonous to human beings, therefore care should be used in handling it and in caring for the utensils or implements used to mix it. It should not be placed in any portion of the theatre accessible to the public where some child might touch it or fall into it.

MEAT AND FISH

An excellent bait is fresh fish ground in a meat chopper; canned salmon, canned mackerel and sardines have been used successfully. Red squill seems to work very well with fish baits. Mix one ounce of powdered red squill with enough water to form a thin paste free of lumps, then add one pound of fish and mix all thoroughly.

Another bait which works very well with either red squill or barium carbonate is fresh ground meat, in proportions of one ounce of red squill to one pound of meat, or one part of barium carbonate to four parts of meat. Be sure to mix the compound very thoroughly so that a rat taking just one bite will get his proportion of poison.

MIXING BAIT

All bait should be freshly mixed just before it is distributed to the selected locations. It should be distributed after the theatre is closed at night, when the rats come out to hunt for food. A large number of small portions of bait, about the size of marbles, is much more effective than a few large portions, as you can cover more area in that way.

Barium carbonate bait should be removed and destroyed after one night and fresh bait distributed. Red squill bait is generally good for about three days; after that it should be replaced with fresh bait.

When applying bait, great care must

be exercised to remove all other sources of food supply. Sweep the auditorium floor and the plenum chamber under the floor, if there is one, immediately after the break of the show, so as to remove all remnants of candy or cookies. Empty all trash containers or remove them to the outside immediately after the show. Rats and mice can and will eat all the candy and crumbs on the floor within one hour. As a matter of fact, the sweeping of the floor usually is the last thing done by the cleaning force, and *it should be the first.*

PRE-BAITING

Pre-baiting is very much worth while as it gives one a definite idea of how much bait will be needed and where to place the bait so that it will be most effective. Pre-baiting consists of exposing fresh, unpoisoned bait prepared and distributed exactly as the poisoned bait would be.

HOW TO STAY RID OF RATS

AFTER RATS have been eliminated, the job is not complete until the theatre has been to some extent made rat-proof. Rat infestation results from conditions favorable to them—namely, food and shelter. I have already covered the food angle.

PLUGGING OPENINGS

Rats won't live where they cannot get food. In order to keep them out of a theatre, all holes leading into the theatre must be stopped up. Many times pipes pierce walls, and generally there is room enough around the pipes for a rat to gain entrance. Such openings can be sealed with cement (a whole sack of which costs only a dollar) and the use of a trowel (which can be bought in the five-and-ten-cent store). Grilles or openings for ventilation purposes should be covered with wire mesh, just sufficiently fine so that a rat cannot get through it. A commercial grade of steel wool (it can be purchased in bulk from any hardware store) stuffed into holes in walls form an effective seal against entrance. Rats will not go through steel wool.

Steel wool can only be used to best advantage where it is dry. All drains or sewers should be covered with a cast iron strainer or a wire mesh cover secured so that it cannot be pushed aside. After rat extermination, a new lot will be right back in a month's time unless rat-proofing is done and unless housekeeping conditions are improved.

RAT ODORS

Very often a poisoned rat will crawl away and die in some hollow space between walls, where the body will decay and cause an obnoxious odor. The location of the body must be determined and removed if possible. When it can be located but not reached, the odor usually can be controlled or destroyed by using a deodorant, such as Lysol or zinc chloride, either of which can be obtained at any drug store. Through a small hole in the floor or wall at the point of the odor, pour half a teacup of Lysol and seal up the hole with an ordinary cork. Repeat this treatment daily if necessary until the odor disappears.

CHEMICAL TREATMENT

There are certain odors which rats dislike; for example, naphthalene, creosote, carbolic acid and other coal or wood tar derivatives, kerosene, oils of peppermint and wintergreen, and certain powders, as sulphur, lime, lye and copperas. These might be called detergents, and it is advisable to use one of them regularly in treating around old or new rat burrows, open coal chutes, around holes that presumably have been rat-proofed, in organ chambers, in spaces under auditorium floors, and in basements, janitor closets, attic spaces, back stage, etc. Flake naphthalene of the usual household kind, sprinkled regularly in organ chambers or even in organ consoles where leather bellowes or zebra gut skins and sheep skin is used, will frequently save many dollars in organ repair bills.

About three years ago I made a very careful study of the rat conditions in a large group of theatres in one general section of the country. I found that sums of money up into the thousands were spent by this group of theatres every year for

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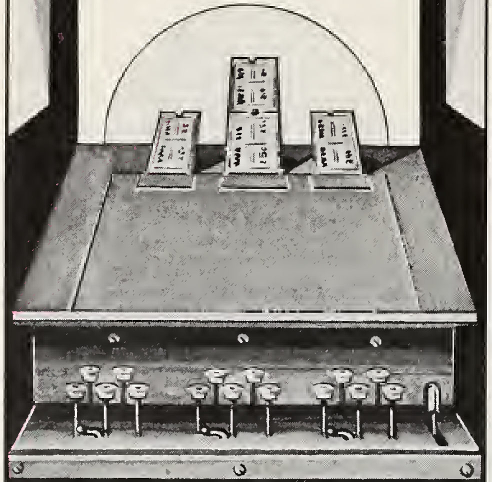

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exterminating rats. A detailed study of the methods used by a large number of exterminating companies disclosed that not one of them did what might be called a 100% job. The best job done could only be rated at about 60%.

Rat extermination is more than an annual affair, it means continuous vigilance and treatment whenever positive evidence of the existence of even one rat is uncovered. A theatre manager should delegate a porter or janitor to take charge of the rat situation and should train that individual in the methods of rat extermination. The cost of ridding the largest theatre in the country of rats should not average more than $50 per year.

General cleanliness in and around the theatre is of course the most consistent protection against rats and other vermin. The sooner the theatre is thoroughly cleaned after the final performance of the day, the less inviting it is to these pests. Rats migrate to locations where they can find food. Therefore if rats are present in a theatre, they are either nesting there or have found food—scraps of candy or cookies or remnants of the lunches of employes. Therefore the manager should caution members of the staff about the disposal of any bits of food left over from lunches that many be brought in.

The destruction and complete riddance of rats is a part of good housekeeping and sanitation.—*J. T. K.*

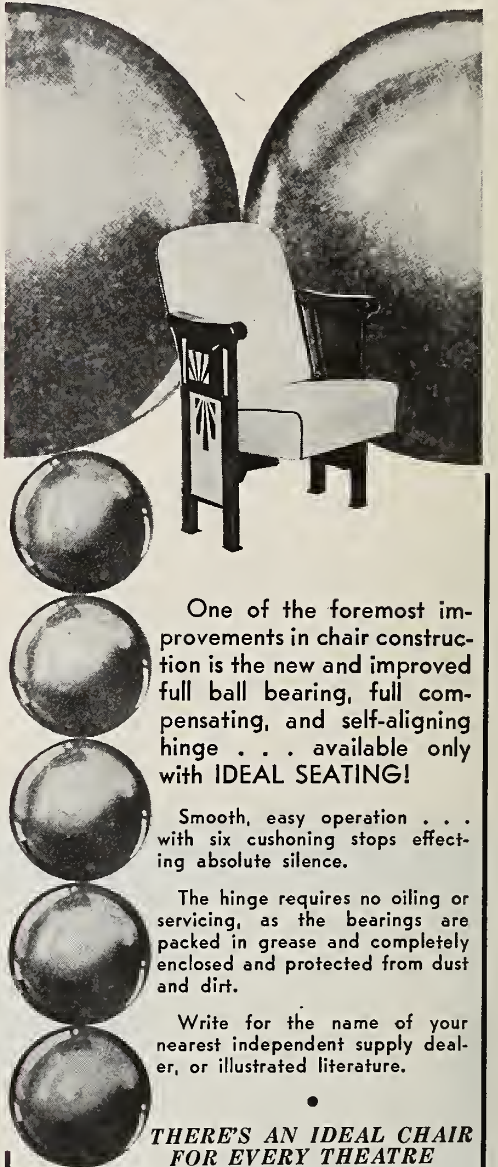
TUBE RECTIFIER OF NEW DESIGN

A NEW low-intensity tube type rectifier, developed by the Kneisley Electric Company of Toledo, Ohio, is so designed that the entire weight of the unit is carried on the transformer mountings, the case merely acting as a chimney to provide adequate ventilation. It will furnish an output of from 12 to 35 amperes at 50 volts direct current, with the incoming line voltage varying from 200 to 260 volts.

The customary terminal board has been eliminated, all adjustments being made instantaneously from a special switching device incorporated inside the rectifier housing. Special transformer core construction has been provided for the purpose of rendering the unit noiseless.

An ammeter with a range from zero to 50 amperes, of the external shunt type, is furnished as standard equipment. The unit operates in connection with two standard 15-ampere Tungar tubes and is available in either 110 or 220-volt capacities.

Ball bearings **MEAN A LOT** in theatre chairs



One of the foremost improvements in chair construction is the new and improved full ball bearing, full compensating, and self-aligning hinge . . . available only with IDEAL SEATING!

Smooth, easy operation . . . with six cushoning stops effecting absolute silence.

The hinge requires no oiling or servicing, as the bearings are packed in grease and completely enclosed and protected from dust and dirt.

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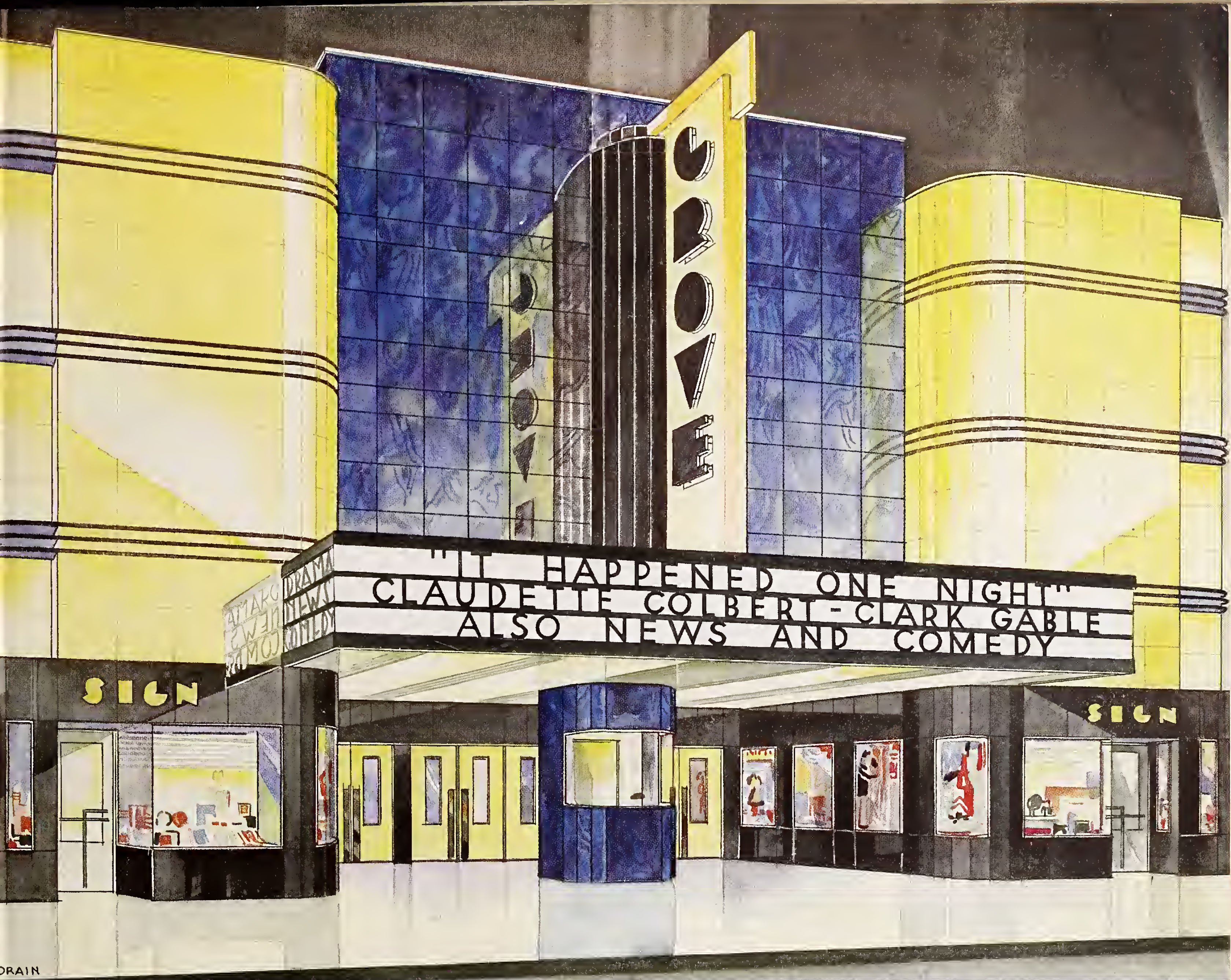

Modernize and Beautify your Theatre with VITROLITE

WHAT the public wants is a good show in a beautiful, modern, colorful theatre.

Attract, invite, welcome the crowds—pack 'em in day and night—with a brilliant, colorful Vitrolite Front, a rich and decorative Vitrolite Lobby, and clean, sanitary Vitrolite Toilet Rooms.

Colorful Vitrolite, now a Libbey-Owens-Ford product, comes in 16 gorgeous colors—10 rich solid hues, 6 stunning agate shades—and surface effects in sandblast, inlay, and color-decorated.

No other material combines so well with bright, modern metals such as chromium and stainless steel.

There is lifetime beauty in Vitrolite—for its bright, gleaming surface does not mar—does not stain—does not check or craze. It does not grow dull with age. Acids, water, oil, and grease cannot harm it. A damp cloth cleans it instantly.

Vitrolite pays for itself in increased patronage, in the immediate increase in the value of your property, in its increased salability and rentability—and in the ease and economy of installation.

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Your Vitrolite Distributor has a special display easel on which he will illustrate color schemes in actual Vitrolite for your theatre.

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The *Colorful* Structural Glass

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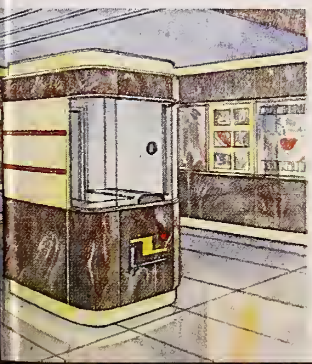

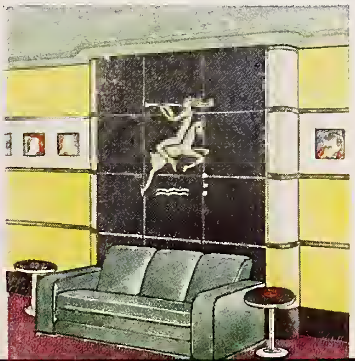

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☐ Please send New Vitrolite Color Chart of 16 colors, including 10 solid hue 6 agate shades, and various surface effects.

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You have read in the newspapers about F.H.A. Modernization Credit. It is time now to do something about it.

You may now modernize your theatre equipment and spread the payments over a period of years.

Under the terms of the National Housing Act, as amended recently, any sum up to $50,000 may be financed at a rate of 5% discount on 12 equal monthly instalments, with a maximum of 5 years to pay.

This constitutes the lowest rate and most attractive conditions ever made generally available for this type of financing.

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So let's get down to brass tacks. If you are interested in discussing a modernization plan on F.H.A. credit, act now while it is available. Write us fully—or send this memo today.

Here are a few things for which Modernization Credit may be had:

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- signs
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- projectors
- cleaning equipment

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PS Bear in mind that all types of business concerns, as well as hospitals, schools, etc. are also eligible for F. H. A. Credit. Please pass this information on to someone else who might also profitably use Modernization Credit to increase earnings or save maintenance costs.

Memo to
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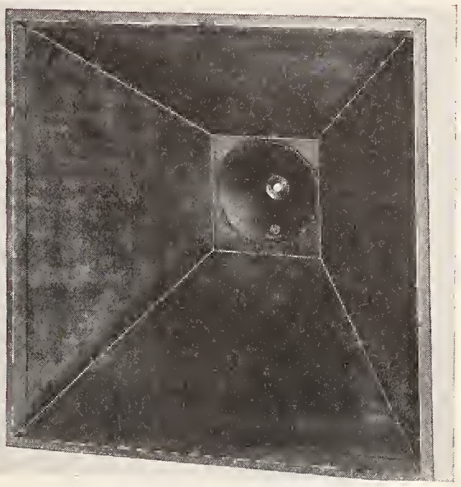
A SINGLE-SPEAKER ASSEMBLY FOR FULL RANGE IN SMALL THEATRES

The speaker (above) is of cone bracket type, 12 1/8 inches, with a depth of 7 3/16 inches, and weight of 15 pounds. At right is the field supply unit used with this system.

LOUDSPEAKER equipment consisting in a complete assembly of speaker baffle and field supply, brought out by Wright-DeCoster, Inc., of St. Paul, Minn., has been designed especially for entire coverage of the small theatre auditorium with response over the full frequency range of present recordings. The speaker field is adapted to a resistance of either 1,600 or 2,500 ohms, or any special field can be furnished on specification. When the field current is supplied from the amplifier there should be a minimum of 12 watts, and a maximum of 18 watts. For a 1,600-ohm resistance, the field supply illustrated here is employed.

This speaker system has two different input impedances, 10 ohms and 500 ohms.



Speaker installed in the directional baffle.

The 10-ohm tap is connected directly to the voice coil. The directional baffle designed for this speaker unit is 27½ inches square at the rim, and has a depth of 20½ inches.

For installation in connection with this equipment, a projection room monitor is available to be used in combination with a field supply of the same general type as that illustrated.

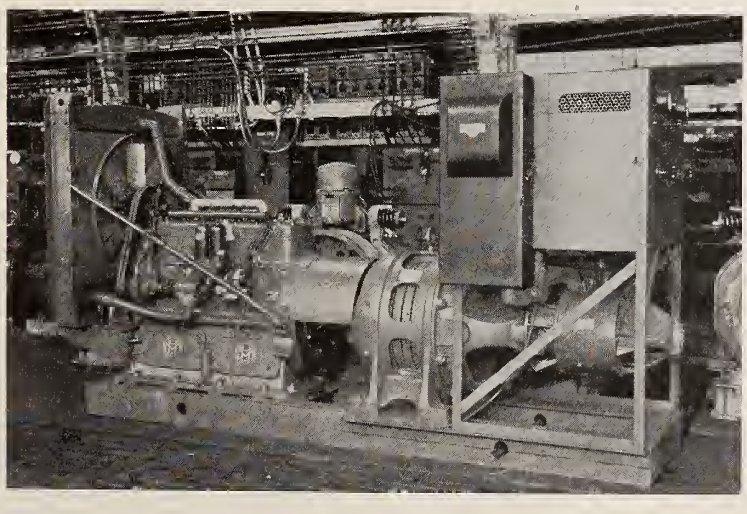
This reproducer system has been designed especially to meet the requirements of the smaller theatre, while retaining, according to the manufacturer, essential engineering features of a more powerful type of reproducer system, which also has been designed for full range coverage.

GAS ELECTRIC PLANTS FOR EMERGENCY POWER SUPPLY

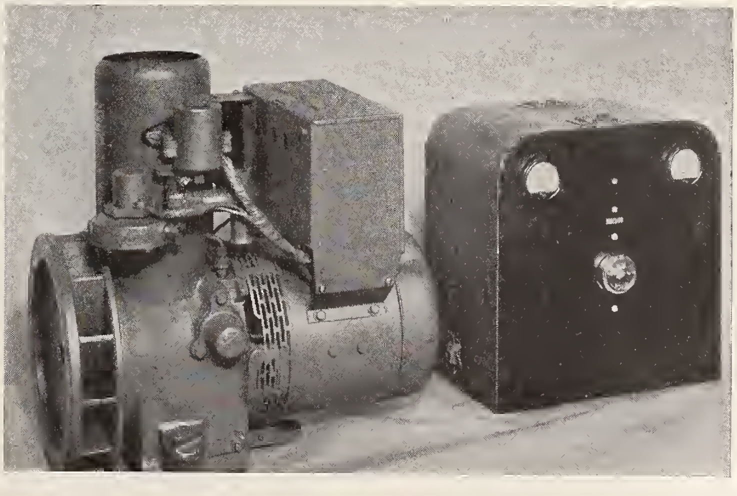
FOR AUTOMATIC continuance of electric power supply upon failure of the regular local supply, or in isolated locations, plants operating on gasoline, natural gas or artificial gas have been developed by the Westinghouse Electric & Manufacturing Company. They have cost ratings per kilowatt about the same, according to the manufacturer, as the rating of a battery unit.

The control mechanism is so set that upon failure of the normal supply, the engine is started and carries its load within a period of approximately ten seconds after the power failure. The cranking energy is supplied by a small starting battery, which is kept fully charged by drawing a small amount of energy from the normal supply when the emergency plant is not operating. These sets, available in various capacities, are designed to carry the full theatre load, and full load rating is of course not limited to any fixed current supply since the gas engine supplies power to the generator.

These sets are available for the generation of either direct or alternating current. Thus they are indicated where certain types of equipment can be more efficiently operated on current other than that locally available.



Westinghouse 62.5 kv.-a. power plant installed.



Westinghouse 800-volt power plant for small theatre.

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Equipment and Materials

Reports on developments in products used by theatres

VENTILATED LATEX SEATING MATERIAL

- A superior material for seating, called Nukraft, is announced by the B. F. Goodrich Company of Akron, Ohio. The new material is a combination of hair-cloth and Latex, the latter being fabricated in figure-of-eight loops. The resilient strength of the Latex is suited to "bridging" the open spaces between seat springs, reducing the quantity of upholstery necessary, while presenting a smooth, comfortable surface through which it is impossible for the springs to protrude.

A double layer of Nukraft is applied above the burlap-covered spring unit, a very thin layer of cotton goes above that, and the seat cover above the cotton. The figure-of-eight construction of Nukraft permits ventilation, which would be impossible if sheet Latex were used, thus adding to seating comfort.

CENTRIFUGAL FILM PROTECTIVE DEVICE

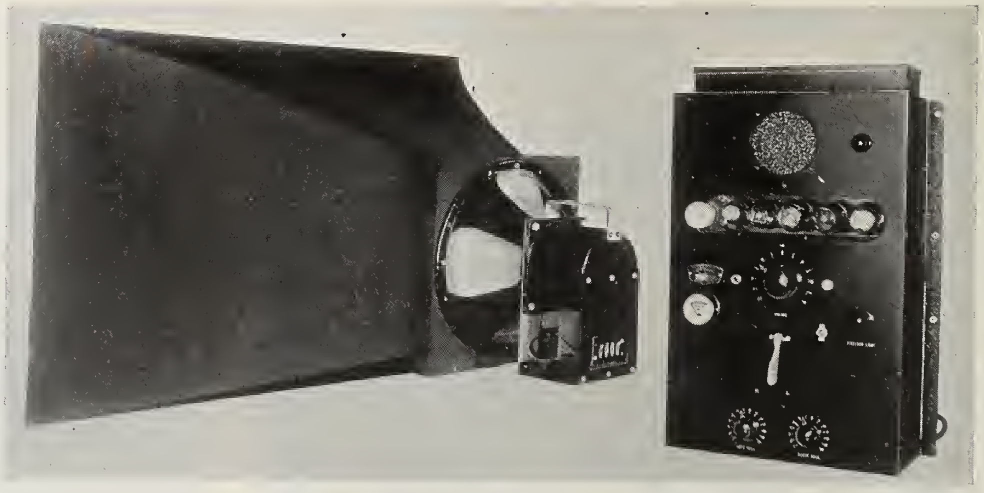
- The Edmison Film Protective Device utilizes a centrifugal switch, and a film sprocket that can be added to standard projectors. The sprocket is not driven by the projector motor or gears, but by the moving film, and its speed of rotation is therefore controlled by the film speed only. The sprocket drives a small centrifugal switch which operates whenever the sprocket speed, for any reason, declines. The switch is wired to relays mounted on the front wall of the projection room, by which the projection light is switched off, and the projector motor stopped, whenever the speed of the centrifugal safety sprocket declines.

The Research Council of the Academy of Motion Picture Arts and Sciences releases the following statement concerning this device: "Tests indicate that the arc light is shut off in approximately one-third of the time necessary to ignite acetate film (the so-called non-inflammable film), thus precluding the possibility of a fire. Negotiations have been under way during the past few months between the Pacific Coast Branch of the National Board of Fire Underwriters in San Francisco and the Research Council representing the producing companies, and as a result 20% reduction in insurance rates was granted for buildings housing projection machines equipped with the device.

"The Board of Fire Underwriters' ruling covering the insurance rate reduction applies to theatres as well as studio projection rooms."

"DE-ION" FLIPON CIRCUIT BREAKERS

- Westinghouse Electric and Manufacturing Company announce circuit breakers for fuseless protection of 15 to 50-ampere circuits, using thermally actuated bi-metals,



Equipment in a full range amplification and reproducer system brought out by the Mellaphone Corporation of Rochester, N. Y. The outfit consists of a new model amplifier, a speaker and a directional horn baffle. The amplifier features a built-in monitor speaker with a separate volume control. It is of four-stage type with an undistorted output rated by the manufacturer at 15 watts. The system is designed for theatres up to 2,000 capacity as well as smaller houses. The amplification system comes complete with tubes and instructions for installation with present soundheads.

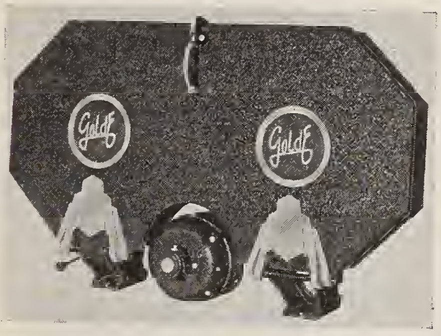
or assemblies of two different metals, one of which expands more rapidly than the other when heated. Current passing through the metals heats them, and the unequal expansion bends or warps the assemblage, with resultant circuit-breaker action. Unlike fuses, these breakers never have to be replaced, only reset, for which purpose a suitable operating handle is provided. The handle has three positions, namely, "On"—"Off"—"Tripped." Multiple circuit-breakers with common handle and common trip are available. The mechanism is totally enclosed in moulded composition material.

SINGLE-UNIT SOUND PROJECTOR

- Characteristics of the DeVry unit sound-projector as now designed are given in a bulletin which the manufacturer, Herman A. DeVry, Inc., of Chicago, is now preparing. A summary of these characteristics follows:

Multiple-link silent chain drive for "warble-free" operation. Doubled V-belt between motor and mechanism, replaceable without stopping the machine. Incandescent lamps from 1,000 to 2,400 watts, either bi-plane filament or prefocussed bi-post type, or arc lamps of any size or make, are optional. Rear barrel shutter, giving longer illumination period per frame, and facilitating the use of any light source or any size lens. Geneva Cross intermittent, webbed to avoid bending of points, and built to a tolerance of less than 1/2,000th of an inch. Sprockets engaging not less than six perforations, while some engage as many as ten perforations; simplified framing mechanism, full-floating tension shoes, non-freezing bronze and ball bearings, and rigid projector center plate mounting film-handling mechanism, are other features.

Motors may be either of constant-speed type or governor controlled, and operate through the patented Robertson filter wheel for absorption of vibration. Film take-up is motivated by silent chain, and the upper magazine spindle is equipped with an adjustable drag brake. Automatic fire shutter and manually operated dowser are standard equipment. Upper and lower magazines accommodate 2,000-foot reels.



Automatic rewind developed by the GoldE Manufacturing Company of Chicago. It embodies the double-mounting feature contained in other GoldE models. It is operated by a General Electric motor mounted on a flexible rubber base for quiet operation. Distribution is through all dealers.

MODERNIZE THE MARQUEE

with this simple, low-cost new idea

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Merely by changing from old-fashioned changeable letters to the modern Silhouette type you can bring an up-to-date atmosphere to your entire show front.

The new "Everbrite" Silhouette aluminum letters are easily installed, quickly and simply changed and spaced. They lie flat on the glass, making a black and white contrast that assures sharp, clear letters, day and night, with long range visibility.

These modern letters are now supplied in 3 sizes by the makers of the phenomenally successful "LUMINUS solid back" letters, used by thousands of theatres.

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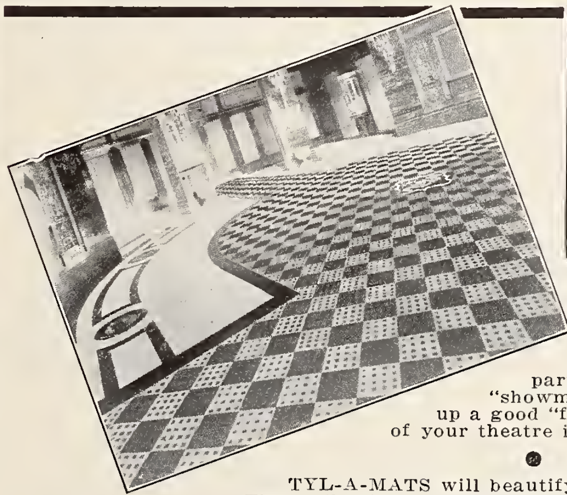

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MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

PROJECTION FROM BEHIND THE SCREEN

Outlining the technical provisions for the latest method used in Trans-Lux type rear projection

USE OF REAR projection has recently been extended to theatres other than those owned by the Trans-Lux Corporation, which introduced it several years ago in its newsreel and short subjects theatres, and there appears some possibility that it may be extended to other houses peculiarly suited to it. By rear projection, of course, is meant that system in which the projection room is located behind the screen, rather than above and behind the audience, and the picture is thrown upon the rear of the screen, which must of course be translucent.

A number of advantages are claimed for rear projection, of which the chief, perhaps, is that low ceilings are practical, and any ordinary store can be used for a theatre; provided, of course, that the ceiling is high enough to permit proper air conditions. A ceiling high enough to accommodate a projection booth, and a beam of light passing over the heads of the audience, is not necessary.

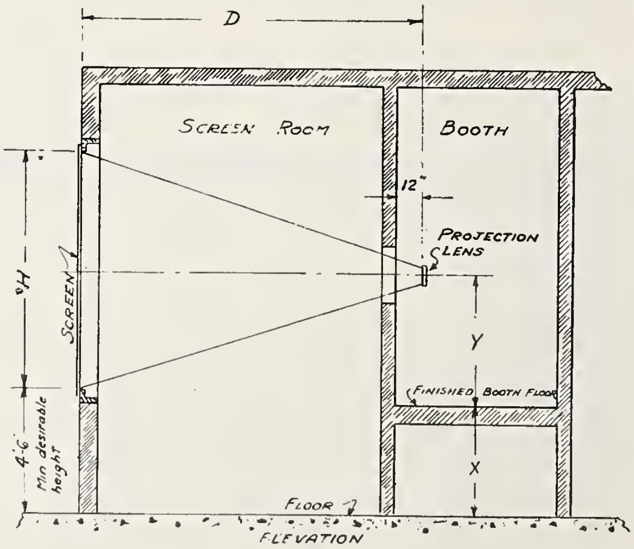
Other points suggested in favor of this system are, that the beam of projection light is invisible, that greater auditorium illumination is permissible, and that the picture, filtering through a translucent screen instead of being reflected, is more pleasing.

Rear projection requires special apparatus only in the matter of the projection lens, and of the screen itself. Aside from these two items standard theatre equipment can be, and is, used throughout.

Speakers may be placed around the screen, but of course not directly and immediately behind it.

The arrangement of the Trans-Lux projection equipment presents problems that are not encountered in ordinary projection work, and requires special equipment. In the normal projection room the projectors are from 4 to 6 feet apart, and this distance between them is in every way allowable, since they are also from 40 to 200 feet distant from the screen. In rear projection, however, the projectors may be within 10 feet of the screen, and a projector spacing of from 4 to 6 feet would be blaringly evident at changeovers. Since the projectors, in view of their size, cannot be brought much closer together, a special projection lens tube is used, embodying an angle of 45°, and a built-in prism, one of the functions of which is to deflect the light beam through that angle.

The projectors themselves do not face the screen. Each projector is placed at an angle of 45°, with reference to the screen, the two projectors forming a 90° angle with each other. The arrangement of the projectors resembles a V, the screen being a line drawn across the bottom of the V, and some distance from it. The small ends of the lens assemblies are arranged to



A diagram, and at right a photograph, of the standard layout developed by Trans-Lux engineers for rear projection. The measurements and physical arrangements shown in the diagram are those applied in adapting any existing stage platform. Shown behind the screen in the photograph are the projector "cabinets."

face the screen squarely, and within 6 inches of each other.

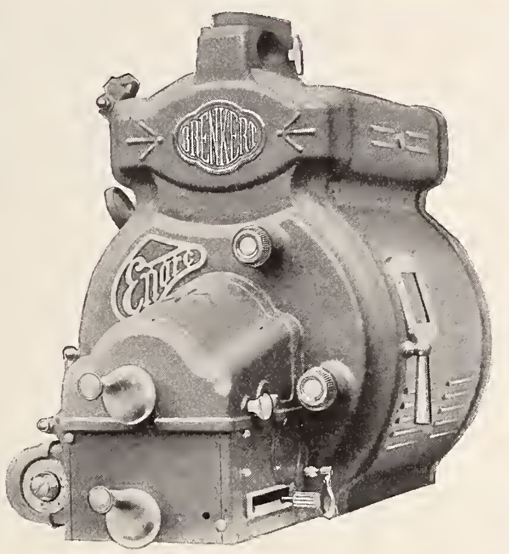
The optical arrangements of the lens tubes are such that the length of throw is exactly equal to the width of the picture. In other words, if the picture is to be 12 feet wide, the small ends of the lens assemblies must be 12 feet behind the screen. Similarly, if the picture is to be 20 feet wide, the small ends of the lens assemblies must be 20 feet behind the screen. There is no way of increasing the width of the picture except by moving the projectors farther back, since the ratio of one foot of screen width to one foot of projection distance cannot at present be improved upon. As it stands, that ratio is a sufficiently remarkable accomplishment, when compared with the conventional, front projection proportion of picture width to length of throw.

In practical terms, a small theatre, requiring a picture of 12 feet wide, would need approximately 18 feet behind the screen, of which 12 feet would represent the distance from screen to lens, and 6 feet or less the space taken by the projectors. The fact that the projectors do not extend backward directly, but at an angle of 45°, further diminishes the depth of space they require, and the 6 feet mentioned above will leave ample room for the projectionist to walk and work behind them.

All normal projection, of course, reverses the picture vertically, the film, as threaded, appearing upside down. Normal projection does not, however, reverse the image laterally. If one peers at the film threaded in a standard projector, titles, for example, although upside down, will read from left to right. But if the same film were used for rear projection, with no correction in the rear projection lens, titles would read from right to left. Consequently, an appropriate correction is introduced into the Trans-Lux optical system, being provided by the prism already mentioned, with the result that the film image is reversed both vertically and laterally. As seen by the projectionists behind the screen, titles read from right to left, but as seen by the audience in front of the screen, from left to right as they should.

The screen used for rear projection is a moulded, flexible composition, tautly stretched, which neither sags nor contracts with changes in temperature and humidity. Its base is gelatin, the same material used for projecting colored spots or effects, to which a sufficient percentage of opaque, white material has been added to render it translucent, rather than transparent. Neither the audience in front of it nor the projectionists behind it can see through it, but the entire effect is rather similar to that of projecting a picture upon oiled paper.

Glaring lights in the projection ports, of course, must be avoided, but a subdued flood-lighting is invisible to the audience. The projection room is provided with a standard, fireproof front wall, equipped with standard projection and observation ports.



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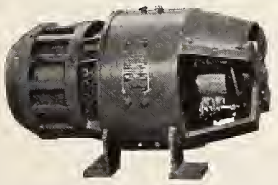

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F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •

F H Richardson

GOOD RETAIL DISPLAY: A NOTE ON PROJECTION

OFTEN AND LONG have I dwelled on the fact that excellence in projection is imperative. I shall continue so to do until the high importance of that truth is fully realized and put into practice. Recent visits to theatres suggest that further remarks on this subject are in order now.

My course in this matter is much more than justified by the fact that the theatre that permits either its pictorial or sound values to fall below the level of the very best that can be produced, must and inevitably will suffer proportionate loss at the box office.

Operating a motion picture theatre has many points in common with operating a retail store. Stores have goods for sale. For goods of similar kind the prices in all stores are much the same. Except for price cutting (which means loss to business as a whole), the store that consistently offers its goods in the most attractive way will have the largest sales. Hence the expense to which manufacturers go to provide attractive wrappers for their goods.

Yet in very many motion picture theatres where we would expect such values to be well understood, we find a dull, lifeless screen image; a screen image that is unsteady; a screen that is improperly illuminated; a screen of such dimensions that all beauty is ruined for those occupying the front half of the theatre; a screen surrounded by unattractive objects; a screen with more or less objectionable glare spots of light near it; sound that at times is too loud, at other times too low, or speech at all times distorted, "mushy" and hard to understand.

In a motion picture theatre the "goods" are what is on the film. The display lies in the manner of presentation. Of course, in the store, the merchant who displays goods poorly may lose an immediate sale. The customer has not yet made the purchase, hence the condition of the goods has immediate effect. In a theatre the customer has already bought the goods, hence its condition can have no immediate effect. But the effect is nevertheless there, for if the production is a good one and is attractively displayed, the customer sees a beautiful show and is well pleased. *He leaves the theatre imbued with the idea that he has been well entertained. Naturally he is inclined to come again and soon!* On the other hand if the goods be poorly displayed, he leaves the theatre without any desire to return.

The theatre that presents its pictures in the best possible manner will make a passably good show out of a basically poor production, sending its patrons home with at least some degree of satisfaction. The theatre that displays its goods poorly will diminish the effectiveness of the best production ever made. With a poor production it sends its patrons home in a more or less disgusted frame of mind, with the idea of going to some other theatre next time, or at least not visiting that one again soon. Indeed, they may even lose interest in motion pictures.

Broadly and briefly, the reasons for poor display may be one of several things, or a combination of them all. First, a projectionist, who does not understand his business any too well, or who, though having the knowledge, is too shiftless or lazy to apply it; (b) a projectionist who is willing, anxious and able to deliver the goods, but is prevented by a management which refuses to supply the needed technical facilities and repairs to equipments, permitting it to slowly fall into a state of deterioration that is inexcusable. We have altogether too many theatre managers who fail to realize that as a general proposition every dollar "saved" by refusing repairs to projection equipment will eventually cost the box office many dollars. Recognition of that fact is one of the marks of a successful man.

●

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

Demonstrating Sprocket Teeth Wear	Page 28
Cleaning Tube Prongs	Page 29
Public, Wages and "Operators"	Page 29
Suggesting Some Handy Devices	Page 30
Something for the SMPE	Page 30
Regulating Sound Level by Meter	Page 31
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The Cause of Film Mutilation	Page 33

HANDLING FILMS WITH SOFT EMULSION

SANDER COHAN, Philadelphia, Pa., projectionist, has been having trouble, as follows:

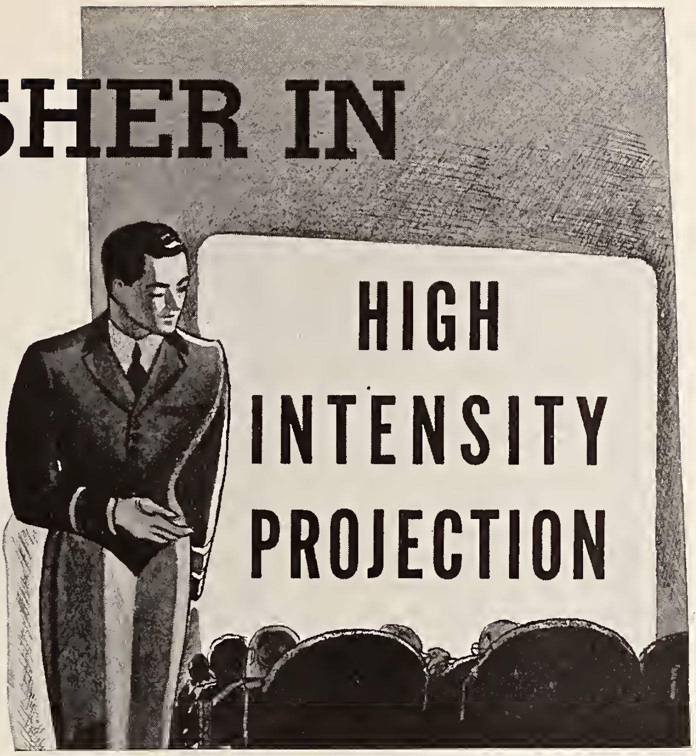
"Last week I received a brand new print of 'Our Little Girl,' of which Shirley Temple is the lead. Inspection showed the emulsion to be rather soft. It was too late to effect an exchange of prints, so I used the films for the first show. I then discovered that the emulsion was scraped in several places; also the print was getting very dusty. May I ask what you would put on a print received in such condition?

"Yesterday I received an eight-reel feature from RKO. The print was terrible. I must have removed fifty bum splices. The leader broke on me twice. The exchange inspectors must be getting pretty lazy, because on many of the splices removed the emulsion was not scraped. On parts three and seven the manager signaled me and complained of a crackling noise from the loudspeakers. I only heard this when I raised the volume on my monitor horn. My exciter lamps are okay and there are no loose wires. What could be done about this while the projector is running?

"I recently attended a preview. The projectionist colored his titles yellow, with a red and blue background. He did this with the effect projector, fading out all color as the title went off. I asked him whether or not it was proper to color the subject matter of a film. He replied that it depended upon the print. Please explain this color business to me."

I'm afraid you should do considerable

USHER IN



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studying. It is to your credit that when you don't know a thing you ask questions and thus secure information, but you have asked about some things you should know. You say the emulsion was scratched after you ran it, but from your statement I am led to believe it was not done in your projectors, as you say nothing about deposits of emulsion anywhere on the film track.

Were such films delivered to me I would immediately call up the manager and warn him of possible damage to them if projected. I would ask him or someone representing him to come to the projection room and examine the entire length of the films, noting any damage already found. Then I would rub my tension shoes or aperture plate tracks (according to which bear on the emulsion) with a cloth *moistened* (not wet) with a heavy oil or with grease, if available, say my prayers and go to it. In the foregoing I am assuming the prints could not be exchanged for others.

It is no part of the projectionist's duty to dope up films with anything at all. He is supposed to receive prints in usable condition. If they are not, that is not his fault, nor can he be justly held responsible for damage caused by films not in proper condition for projection.

As to the poor splices, they should be handed to the manager with a request that they be forwarded to the exchange manager with a demand for an explanation.

The fact that your exciter lamp was all right, and your wires, too, is no proof that your equipment was blameless. Very many things—for example, dirty battery tops, if you use batteries—may set up such noises. The fact that apparently the objectionable sounds were produced only by two of the eight reels seems to indicate the fault to have been in those reels of film—dust, dirt or scratches on the sound track, perhaps.

As to coloring films by using an effect projector, color wheels or slides—well, that's something I would not care to go into. It can be done, of course, but whether it will add to the effect depends upon the artistic taste of the man doing it—also, as the projectionist advised you, upon the nature of the scene being projected. Coloring titles may frequently add to the effect, but it must be artistically done.

DEMONSTRATING WEAR OF SPROCKET TEETH

MANY TIMES have I reminded both projectionists and managers to examine intermittent sprocket teeth with a magnifying glass at frequent intervals. Recently I was shown an intermittent sprocket that had ben replaced. To the eye it's teeth looked perfect. Using the finger nail one could detect just a suspicion of out-of-conture on the working side of the teeth. A projectionist friend, Earl Gordon of Akron, Ohio, has made an enlarged photograph of the teeth of this sprocket. He also obtained an RCA Photophone take-up sprocket that had been reversed so that the teeth were worn on both sides in approximately the same amount. Here is what he has to say:

"With regard to the attached enlargements, the magnification is so great that it was impossible to secure perfect sharpness of but one tooth, however I trust this will serve your purpose. While I do not know that this holds good with them all (as I am unable to find other discarded sprockets here of the same type as the one you sent), the new type Simplex intermittent sprocket you sent does not undercut into a notch or wear off in hook form, but instead just about in a perfectly flat plane.

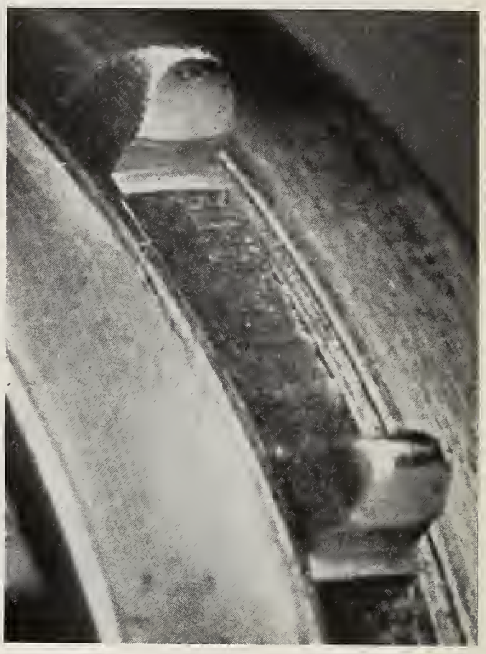
Figure 1.—Worn intermittent sprocket.

"On the other hand, as may be seen in the other photo (*Figure* 2), the take-up sprockets on soundheads wear differently and more in the form of a hook, due possibly to the slip and jerk action of the friction take-up that is built up by reason of the looseness of, or lost motion in, the key and keyway that locks the lower reel to the shaft. This constant weaving and jerking of the lower reel induces a series of constant slips and siezes of the friction, which wears the sprocket teeth down unevenly.

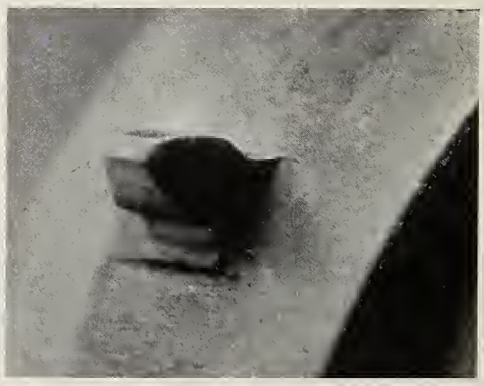
Figure 2.—Worn soundhead sprocket.

"According to my own recollection, the lower or take-up sprockets are always worn down more on one side than on the other, whereas the upper sprockets show no such variation. This I believe is due to the more even pull exerted by the film on the upper sprocket.

"In the case of the intermittent sprocket, the film is held under heavy tension, hence the wiping action of the sprocket hole edges in leaving the teeth would tend to more even flat-plane wear, in spite of the jerking action of the sprocket.

"It might be of interest and value to secure several samples of discarded Simplex intermittent sprockets, some of the older type and some of the later kind, and by enlarged photos be able to make a comparison. Or it might be well to ask the International Projector Corporation for such dope as they may have regarding this matter. All this may or may not have value. I leave that to your own good judgment."

Yes, Brother Gordon, it has very real value, particularly because of the fact that our readers are now able, for the first time, I believe, actually to examine critically an intermittent and a take-up sprocket tooth in sufficiently enlarged form to enable them to see exactly what takes place. I believe a series of enlargements of this kind, covering the old and new Simplex, the Motiograph and sprockets used in other makes of professional projectors would have considerable value, hence our readers are invited to send such samples.

CLEANING TUBE PRONGS; KEEPING CARBONS DRY

JOHN R. SNOW, projectionist at the Saunders theatre in Harvard, Ill., writes: "Dear Sir, or rather dear friend, it has been quite some while since I've written. You most certainly have been a very real help to me in solving projection problems and I wish to express my thanks. The manager of the theatre and myself renewed our subscriptions to the MOTION PICTURE HERALD, and have included the MOTION PICTURE ALMANAC and other Quigley papers. We enter the subscription as partners, I getting BETTER THEATRES and the Almanac; he the HERALD and the DAILY.

"Now with regard to the question propounded by Mr. T. L. Daniels, Ashland, Wisconsin, who asked, 'Is it advisable to remove the amplifier tubes and exciter lamps and scrub the prong ends with fine sandpaper every day?' You invited readers to answer this question, so here am I.

"I find the prongs of either exciter lamps or amplifier tubes seldom to require cleaning. If they do, rubbing them with the eraser of an ordinary lead pencil does the trick perfectly. If by any chance they be found in really bad condition, rub them with any good metal polish, which will remove any deposit without wearing them down and out of shape, as either sandpaper or crocus cloth will do. I will be glad if anyone can advance a better method.

"And now, Mr. Richardson, I have an idea of my own for keeping carbons dry. As you know, the more thoroughly dry carbons are, the whiter will be the light, and the more steady as well. I have had my idea in use for two years and find it perfect.

"I have Peerless low-intensity lamps, and in the top of the lamphouse I have installed shelves made of galvanized iron, so attached that they may be kept level regardless of projection angle tilt. These shelves will hold about seventy-five sets of carbons per lamp. I find this form of storage dries them out perfectly. My manager buys carbons in 500-set lots. By my plan they get about ten days of heat application and certainly are dryer than the Sahara desert when ready for use. I pass the idea along to others, if you think it worth while."

The suggestion to use an eraser rubber is, in my judgment, excellent. Many projectionists and sound engineers use them for the purpose named. As for keeping carbons dry, those who have the fourth edition of my Bluebook will find an adaptation of the same idea described and illustrated on page 388. I thoroughly approve of the idea and commend it to projectionists. Makers of lamphouses would do well to incorporate it into their product, but to be effective in the best way it must hold sufficient carbons to last several days; also, there should be two compartments, one to hold the carbons *being used,* the other to contain a fresh supply.

PUBLIC, WAGES AND "MACHINE OPERATORS"

RECENTLY IN one of the New York daily papers I noted in a story on a dispute in which New York City projectionists were fighting a 41 per cent wage cut proposed by some large theatre chains,

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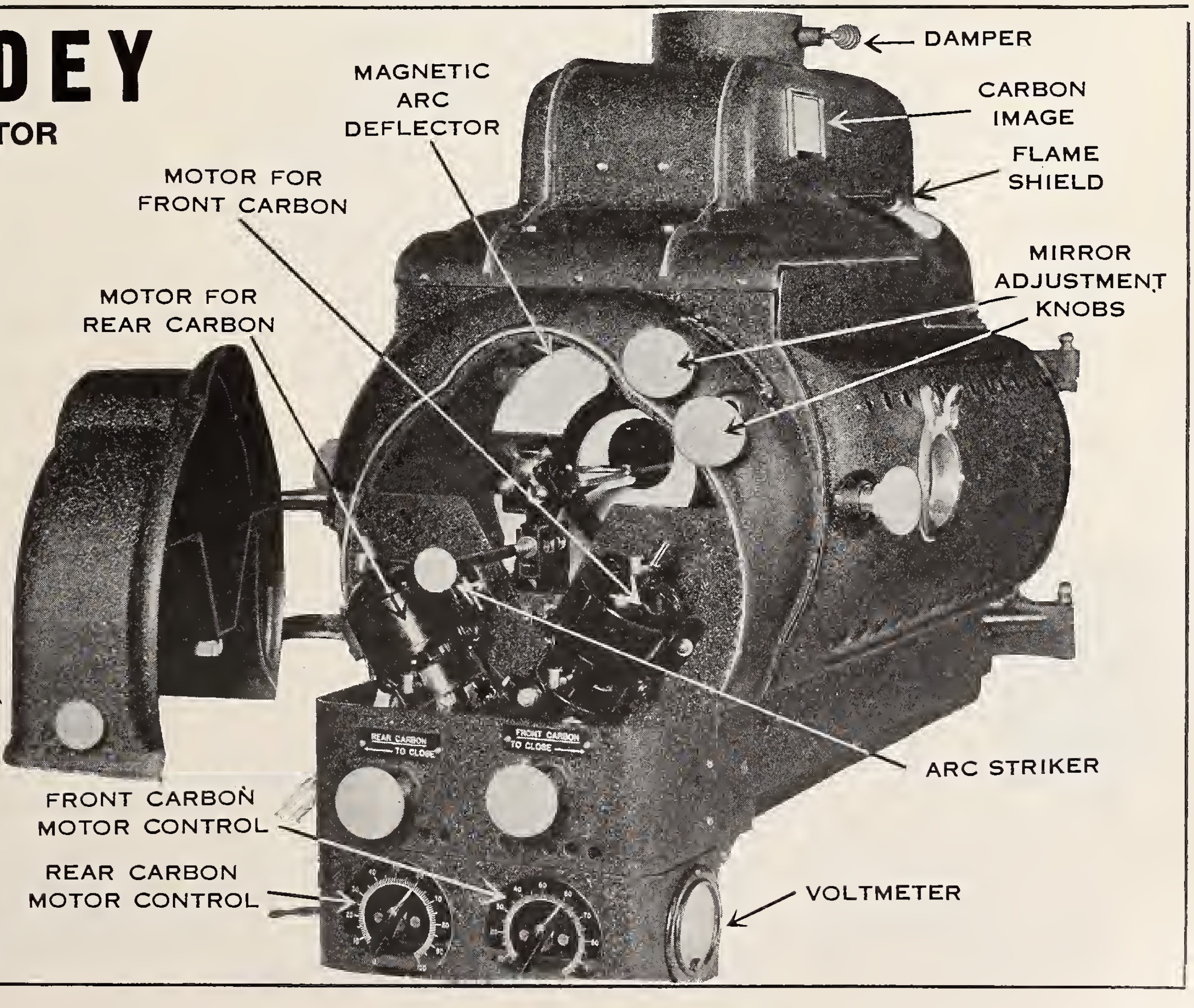

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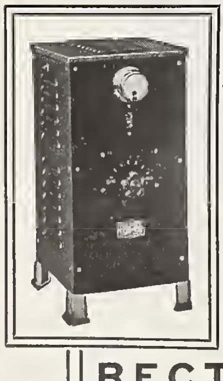

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that the "machine operators" of these circuits would probably strike. Now, gentlemen, how do you like being publicly graded as "machine operators?" Just that and nothing more! Naturally when your profession is placed before the public in that light, the public can see no reason why you should be paid anything more than ordinary wages. It does not know that while you do operate certain machines and equipments, the term "machine operator" is after all far from descriptive of your duties and training. It is, in fact, a misrepresentation that works against you.

Yet the papers are not to blame, as the local union still clings to the title "Moving Picture Machine Operators."

May I respectfully suggest that Local 306, which should have led, follow the example of very many union groups in this and other countries and change its official title to Motion Picture Projectionists IATSE & MPMO; also, that it recommend to New York City authorities a similar change in the nomenclature of license cards. And the IATSE and MPMO itself should adopt the change as soon as possible.

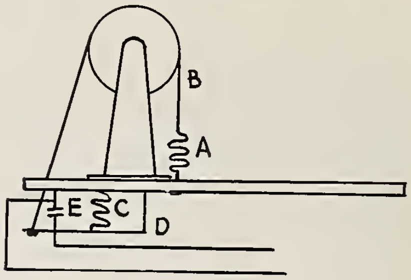
SUGGESTING SOME HANDY DEVICES

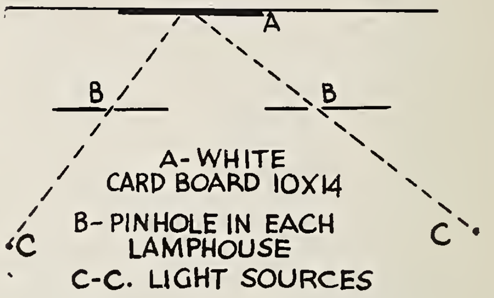
FROM JOE D. KLINE, projectionist at the Rayol theatre in Unionville, Mo., a town where a considerable number of my boyhood days were spent, comes some very practical suggestions. Friend Kline writes, "I have read your *Comment* and the 'Bluebook School' for several years. I have noticed a lot of comment about wiring diagrams for sound systems. May I suggest that Rider's Radio Service Manual contains almost every diagram the projectionist could possibly need? Have myself serviced amplifiers and radios for several years in conjunction with my projection work. These manuals and a good testing kit are indispensable. I have found the Weston test set, No. 566, to meet all the requirements of the projection room. May I now offer rough drawings of three gadgets that are very handy. They may or may not be original with me, but should be useful to projectionists."

Thanks, Friend Kline. I am not personally acquainted with the manual you name. Until I know more about it, naturally I can only pass the suggestion along for consideration by our readers. I am, however, skeptical about the value of wiring diagrams except when in the hands of very well posted men, for the reason that changes are so often made in sound outfits that such charts may lead to trouble, rather than help men cure it. This is especially true of "trouble shooting" charts.

Certainly a good test kit is a most valuable set of instruments provided the user understands how to apply it properly and to analyze its readings. It seems to me the manufacturer of really good testing outfits might find it profitable to interest theatres in such apparatus.

As to the diagrams, they are rather self-explanatory. The upper one shows a method by means of which a rewinder can be automatically stopped the instant rewinding is finished. The contact points may be had from any Ford automobile shop. The device connects into but one leg of the circuit. Probably the authorities would insist upon its being enclosed. Anyhow, that is a good precautionary measure.





The lower diagram presents no novelty, except that the arc images are projected to a white cardboard affixed to the ceiling through pin holes so small that no lens is required. The location of the holes will of course depend upon the location of the card and light sources. The card is supposed to hold both images without any overlap, but I personally would favor a separate card for each projector.

Friend Kline sends a third idea, but it is returned to him for added information. It may be presented to our readers later. He also asks whether or not it would be of value to him to join the IA, and asks how he may do so. Unionville is a small place—about 1,800 people, I believe. The nearest local to him probably is at Ottumwa, Iowa, in which case he would work under the jurisdiction of that local. It is not to be supposed that a union so far away could in any way affect either his wages or working conditions. However, I hold it is well that every projectionist join the union, and thus at least do his share in aiding that which *does* indirectly aid him, though he may not realize the fact. Some time, Friend Kline, when you are on a motor ride, drop in and talk with Business Representative Edward Randall, 226 South Adellia Street, Ottumwa.

SOMETHING FOR THE SMPE TO THINK OVER

THE SMPE has performed a great and eminently useful work since its formation away back in the spring of 1916. It has built and built well. Its membership has grown until it now includes many prominent engineers and a great number of what may be termed lay members. Personally I have always doubted and do still doubt the advisability of admitting any but engineers and others of technical training in some field of the industry, into membership. Possibly I am wrong in this, but when the membership was small and the meetings were attended only by such men, I feel safe in saying we accomplished better work and relatively more of it.

However, of late there is a decided tendency in the preparation of papers toward a practice in which specialists talk only to specialists in some restricted line of work, and in language only they can understand. Take for example the article (page 314) in the SMPE *Journal* of October, 1935, entitled "Non-Theatrical Projection." Now I believe you will all admit that I do know projection at least fairly well, but just the same I find myself utterly unable to follow some of the arguments in that article. Its writer talks about an intermediate "flick." Now whatinell may that happen to be? On page 323, same article, is an elaborate chart, the meaning of which is, I admit, too many for me, and I have tried hard to decipher it.

The point I am trying to make is that the SMPE papers should not be prepared with a view of providing information and perhaps glorification for the few who possibly need it least, but of providing information, so far as possible, to all interested in motion picture engineering.

In the *Journal,* excellent publication though it is, I find about one paper in five of such nature that the information it is presumed to convey can be absorbed (save in a most fragmentary fashion) by any except those specially trained in the matters being discussed. I hold this to be distinctly bad practice, admitting only the necessity for some few specialized technicalities that cannot be stated in language less narrowly understood.

It should be remembered that the Society solicits membership, for example, from theatre people on the argument that they will receive the *Journal.* Is it good practice to do that and then send out a publication composed almost wholly of papers which can be instructive to and appreciated by only a small minority of the membership?

REGULATING SOUND LEVEL BY METER

CARROLL CHAPIN of Bird Island, Minnesota, says, "In September 21st issue of BETTER THEATRES is an article on maintaining proper sound values. You said you had a plan whereby the projectionist could have the auditorium sound level constantly on view.

"May I suggest that a decibel meter hooked across the speaker output leads might serve to advise projectionists of the sound level. Of course, the meter would give a variable reading as the sound changed from music to speech, but could not an average be secured by experience that would serve?

"I am a young man 19 years of age, acting as projectionist in a 125-seat theatre. The salary is too small to have enabled me as yet to secure one of your Bluebooks, but I have hopes."

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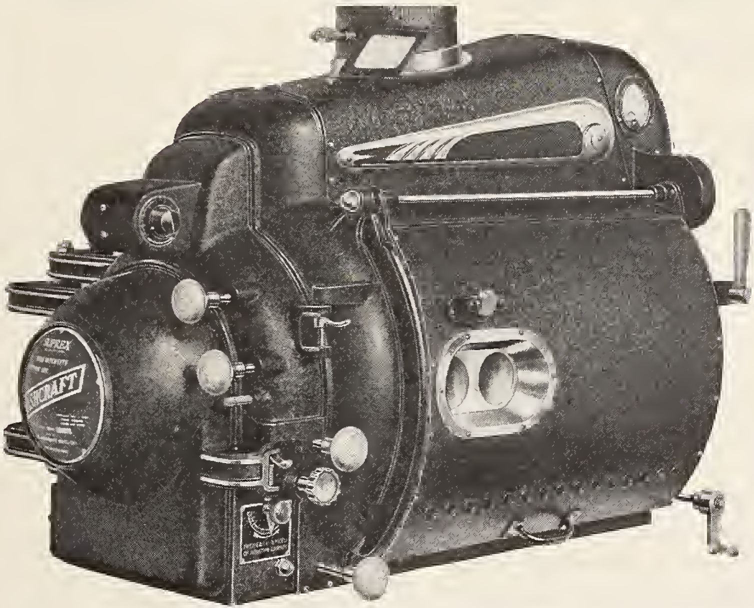

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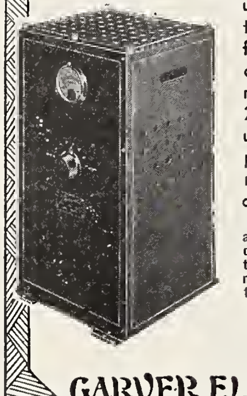

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As to that last, may I suggest to your manager that it would be a good business to "install" a Bluebook as a part of the regular theatre "equipment," not only using it himself upon occasion, but also loaning it to you for the purpose of study. A large number of theatre managers have the fifth edition of the Bluebook on their desk, and many will have the new sixth edition.

As to the decibel meter, I do not believe it could be used in that way with very satisfying results. If any of you have such a meter, try the matter out and report. Anyhow, the fact that Mr. Chapin has made the suggestion shows he uses his head for something besides a hat rack.

PRE-DETERMINING CHANGEOVER ACTION

BARNEY DEVIETTI of Helper, Utah, who has been a regular "student" of the "Bluebook School" in MOTION PICTURE HERALD, writes that his employers have selected him to check up on the work of projection in their various theatres. He adds:

"At my first stop I certainly found things in a mess. It required three weeks of work before I felt satisfied to leave. While there I worked out a check chart designed to enable the manager to know whether or not the equipment was receiving proper attention.

"I enjoy my new job, if only for the reason that it enables me to increase my knowledge and thus be able to do better work. And now here is an idea I would like to pass along. It amounts to checking the incoming reel to ascertain exactly what the changeover action will be. For example: In threading the reel to follow one then being projected, the projectionist checks back to the action. In this way he is able to tell just what the requirement is—a straight cut or a fade-out. True it is nothing very startling, but nevertheless I have found it to be a distinct aid to smooth work, hence am glad to pass it along to others.

"By the way, the introduction by Adolph Zukor to the new Bluebook, printed in the Martin Quigley Anniversary Number, is very fine. I cut it out and framed it and it now hangs on the wall of my projection room in Helper."

The changeover idea is passed along with my commendation. As its sponsor says, it is nothing startling, but just one of those little things that go to make smooth work.

LET PROJECTIONISTS SIT BY PROJECTORS

F. E. SHERRY, projectionist of Marshfield, Mass., writes, "Many thanks for information regarding sound-on-disc. Am enclosing sketch of a projector. It was made from a photograph. I would like to identify it. Sent order for the new Bluebook July 15. Hope to get an autographed copy, as I would certainly treasure it. Could you advise me whether or not the Pacent soundhead still is made? Also, have you ever heard of a soundhead called the 'De Wolf?'"

MANY THANKS

I take this means of expressing to those who remembered me on my birthday, October 25, my sincere appreciation of their thoughtfulness. There were many cards and a few telegrams. Charles A. Dentlebeck of Toronto, Ont., who was for years, and I believe still is, in general charge of all projection affairs for Famous Players, wound up his wire thus: "May you enjoy at least as many more years as I have known you and may I continue to be counted as among your friends and admirers."

Now, that's real nice, Charlie, but inasmuch as I have known you for more than twenty years, if I lived that long I'm afraid I might possibly begin to look a bit shop worn, frayed, frazzled and lose some of my attractiveness to the poultry and—well, you know how it is!

But, anyhow, I certainly do deeply appreciate the kindly thoughs that prompted all these cards and wires and shall try hard to continue to merit your confidence and your friendship—until. . . .

Yes, the Pacent is being made—an entirely new model. I have no record of, nor am I able to recall, sound equipment called the "De Wolf," though there may have been one—there have been a very great many different makes of soundheads.

The projector is, I think, a Motiograph. I note your penciled comment that the projectionist's seat attached thereto seems a good feature, with which view I heartily agree. Most managers insist that the projectionist remain standing all the time; or at least that there be no seat beside the projector.

Now, I hold this to be poor practice. The theory is that the man will be more on the alert standing than sitting, but this works out very poorly in practice in more ways than one. First, many men tire quickly if obliged to stand for any considerable length of time, and *the man who is tired is never very alert.*

The logical place for the projectionist is beside the working projector. If there is a seat there it is pretty nearly a cinch he will be there most of the time when duty does not compel him to be elsewhere. Then, too, if the man must stand, it may logically be supposed he will move around more or less—usually more—and will not remain at his post of duty beside the projector.

If I took charge of a theare as manager, one of the first things I would do would be to obtain two stools of proper height and cushioned comfortably, and place one beside each projector. And I'd be willing to wager ten smackers against one busted suspender button that I would get as good or better service and a greater percentage of safety than would the manager who compels his men to stand, thus inducing them to roam all over the room while the motor runs the show.

THE CAUSE OF FILM MUTILATION

EDWARD F. JONES, projectionist of Fort Kamehameha, Honolulu, writes, "Enclosed herewith find clip from an MGM feature production. You will note that one of its frames has five sprocket holes per side, which of course means the picture, were the fault left in, would jump out of frame at each projection. The fault was clipped out 250 feet from thestart.

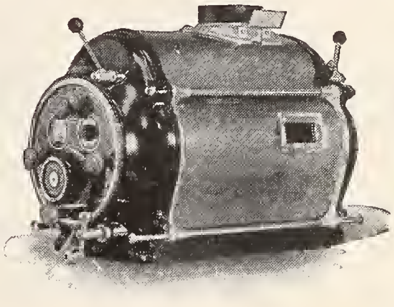
"I have been projecting motion pictures for several years and have endeavored to keep my equipments, both visual and sound, in first-class condition to the end that the public may receive everything contained in the films at full value. As I see things, this is what every real projectionist must and does do. I cannot understand how a great and excellent company would permit such a rank fault to get past its inspection department and thus cause us to project it before a theatre audience. A picture jumping out of frame nowadays is, as you know, highly unfashionable. I believe, sir, that if a man of as high standing as yourself would report this to the proper authorities, such a defect would not again appear.

"I have noted your various articles about home-made changeover signals, punched and otherwise, and only wish you might examine a few reel ends after they have made the rounds of local theatres over here. Although fully equipped with standard release print changeover dots when the arrive, soon the reel ends look like some one had fired a shotgun at them, and in addition sprayed them with film splice lacquer.

"There are close to fifty theatres in the islands, and I believe every projectionist contributes his own variety of changeover mark. Oh, well, the exchange here owns most of them, so I suppose that is the answer. Keep up the good work in the 'Bluebook School' of MOTION PICTURE HERALD."

No, Friend Jones, that surely is not the answer. Quite the opposite! If the exchanges owned both the films and the theatres, it would be a very simple matter to put a stop to butchering up film with unnecessary changeover signals. Just have films free from all but standard release print changeover signals sent out to theatres, and if they are returned with added signals, punched or otherwise, cut them out and return them to the "projectionist." (*film butcher* would be a more appropriate title) with a bill for damages. The offender thereafter would somehow manage to struggle along with the S.R.P. signals.

As to the film fault, it was due to some slip of the printer. It looks as though the printer had been stopped, unthreaded and rethreaded one hole out. However, inasmuch as Mr. Jones has not supplied even the name of the production, of course MGM cannot very well trace the fault to its source.



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LAW AND THE THEATRE

A DEPARTMENT DEVOTED TO LEGAL PHASES OF THEATRE OPERATION

COUNSEL FROM LATE HIGH COURT CASES

By LEO. T. PARKER

Analyzing for the theatre operator selected litigations and the rules of law that are involved in their decision

NUMEROUS STATE and city laws intended to regulate theatres and other places of amusements, specify that such businesses are "affected with a public interest." Therefore, it is important to know that the courts consistently hold that legally *a theatre has no public interest.*

CASE

For illustration, in People ex rel. Industrial Commission of Colorado v. Aladdin Theatre Corporation (Denver, 44 Pac. [2d] 1022), it was disclosed that a State law confers upon a State commission jurisdiction in disputes between employers and employes concerning wages, hours, and conditions of employment. The law also specifies that before union employes are discharged due notice must be given to the commission, and further, that it is unlawful for any owner of a business "affected with a public interest" to "lock out" union employes before giving notice to the commission.

The owner of several theatres discharged and locked out certain employes prior to an investigation, hearing or award by the commission, and without notice to it. Legal proceedings were filed against the theatre owner who defended the suit on the contention that his business is not "affected with a public interest." In upholding this contention, the court said:

DECISION

"This presents the very simple question of the meaning of the phrase 'affected with a public interest.' . . . While we doubt not that the commission's position is erroneous and the theatre business not included in the phrase 'affected with a public interest,' it is not so easy, nor is it here necessary, to say what is included. . . . Such being the correct interpretation of the phrase in the question, the entire controversy is disposed of by Tyson & Brother United Theatre v. Banton, 273 U. S. 418 . . . holding the theatre business not affected with a public interest."

WHEN STATE AND CITY LAWS CONFLICT

IT IS WELL settled law that the provisions of a city ordinance which contravene a State law are void. In other words, what the Legislature permits, the city cannot suppress without express authority therefor. Sometimes it is difficult to determine whether a city ordinance conflicts with a State law. However, each particular case must be determined as it arises. Broadly speaking, the question whether a conflict exists depends upon whether the state has occupied the whole field of prohibitory legislation with respect to the subject. If such is the case, it is held that a conflict exists.

On the other hand, in order that there be a conflict between a State law and a municipal regulation, both must contain either express or implied conditions which are inconsistent and irreconcilable with each other. Mere differences in detail do not render them conflicting. If either is silent where the other speaks, there can be no conflict between them. Where no conflict exists, both laws stand valid. Also, as a general rule, additional regulation to that of a State law does not constitute a valid city ordinance.

CASE

For example, in National Amusement Company v. Johnson (Grand Rapids, Mich., 259 N. W. 342), it was disclosed that a State law was enacted which makes it unlawful to conduct certain kinds of places of amusement, unless such businesses are operated in a manner clearly outlined by the State law. A city enacted an ordinance which prohibits operation of these places of business. The city officials contended that the ordinance was valid because by State laws every city is granted the right to pass ordinances and regulations of every character to secure the public peace, health, safety, welfare and benefit and to regulate and license trades, occupations, businesses and amusements.

However, since the State law provides that amusement places may be operated if they are conducted in the manner prescribed by the law, and the city officials attempted to prohibit under all conditions the operation of these places of business, the higher court held the ordinance void, and said:

DECISION

"Where an amusement, which has been lawful and unregulated, is not evil per se, but may be conducted in a good or bad manner, is the subject of legislation, regulatory, not prohibitory, it would seem clear that the Legislature intended to permit continuance of the amusement, subject to statutory conditions. The statute makes it unlawful to conduct only in violation of certain conditions. This is merely a common legislative manner of saying that it is lawful to conduct it if the regulations are observed. . . . Assuming the city may add to the conditions, nevertheless the ordinance attempts to prohibit what the statute and ordinance cannot stand. Therefore, the ordinance is void."

REGULATION OF SANITATION

THE COURTS have consistently held that any reasonable city ordinance or regulation intended to preserve the health of citizens is valid and enforceable. Moreover, failure on the part of a theatre owner to exercise ordinary care in disposing of overflow water, sewage and the like, may make such property owner liable in damages. And a city whose officials fail to take precautions to prevent injury to private property or to the health of its inhabitants, by failure to compel property owners to connect their drainage pipes to the city sewer system, may be liable in damages.

CASE

For instance, in City v. Hoevel Company (59 S. W. [2d] 617), it was shown that a city passed an ordinance which required all of the owners of property to connect their drainage pipes with the municipal sewerage system. A property owner refused to comply with provisions of the ordinance, contending that it was invalid. However, the higher court held the property owner bound to comply with the ordinance.

EFFECT OF DELAY IN FILING MORTGAGE

DELAY IN filing a chattel mortgage may render it void. So held a higher court in New Brunswick, Inc. v. Scott (Newark, N. J., 176 Atl. 375).

CASE

The facts of this case are that a State law provides that a chattel mortgage shall be recorded "immediately." On May 9, a chattel mortgage had been executed and acknowledged, and the affidavit was sworn to in a building located five blocks from the county courthouse, where chattel mortgages were recorded, but it was not recorded until 3:29 p. m. of May 10.

Controversy arose over the question whether the mortgage was rendered void on account of the delay in recording it. It is interesting to know that the court held the mortgage void.

WHAT IS MEANT BY "LEGAL FIXTURE"

THE TERM *fixture* is generally used in reference to some personal chattel, which has been actually affixed either to the soil itself or to some structure legally a part of such soil. It has been defined as denoting an article which was once a chattel, but which, by being physically annexed or affixed to the realty, has become accessory to it and part and parcel of it; or as signifying something so attached to the realty as to become, for the time being, a part of the freehold, as contradistinguished from a mere chattel; or something annexed to a freehold that cannot be removed without injury to the freehold.

Considerable controversy has existed from time to time whether a person or company installing various kinds of equipment, may remove it against the will of a person who held a mortgage on the property when the equipment was installed. This point of the law was decided in the recent case, 258 N. W. 791.

CASE

In this case it was shown that a man named Wooley loaned the owner of a lot and building thereon $20,000 and took a mortgage on the property to secure payment of the money. Later a company installed equipment on the property. When the company attempted to remove the equipment Wooley refused to permit it to do so on the contention that the same was a legal fixture. However, the court held the company entitled to remove it, since it was proved that the equipment could be removed without any injury to the property.

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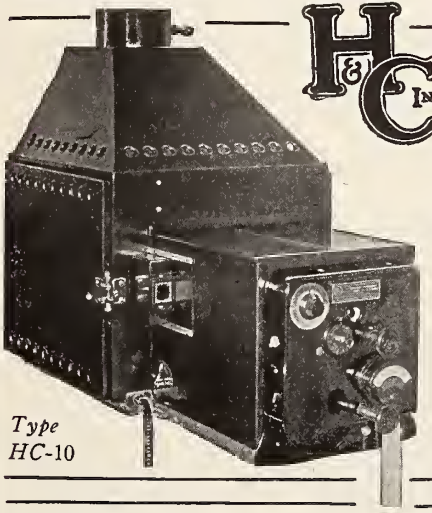

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A Novel Plan for a Theatre of 800 Seats

(*Continued from page* 13)

of the lens of the projectors is approximately on the same horizontal level as the center of the screen, which in turn is made possible by the arrangement of the auditorium floor: it is unnecessary to tilt the screen either way (*see acompanying floor plan*).

Each of the four emergency exits are provided with a separate vestibule by which the afternoon light, seeping through cracks between the double doors, is entirely eliminated, and which at the same time have a material bearing on the heating and air-conditioning of the house. They likewise eliminate street noises. Over the two exits near the stage there has been arranged a balcony effect. Between the back wall of each recess and the front is a perforated ornamental plaster grille. Behind these and through the openings a variable lighting effect has been installed, while on the front a contrasting effect is provided.

The stage itself is formed in steps. Footlights are provided between the pedestals, and the pedestals conceal colored flood lights. Additional outlets have been provided in the risers of the steps for any special effect which may be desired. The curtains, valences, legs, etc., are of high-nap plush and are lined.

The side walls of the auditorium have been lined with Acousti-Celotex in decorative combination with plain and ornamental Celotex. Acousti-Celotex has also been used in the ceiling as a border (*see accompanying photographs*).

Lighting effects on the side walls have been produced by chromium brackets, each of which contains three colors in addition to the emergency light. The ceiling effects are obtained from concealed sources, through louvres set at certain angles for diffusing the various colors. The arrangement of the lighting permits a rather bright auditorium while the picture is being shown without affecting the brightness of the picture.

AIR-CONDITIONING

The air-conditioning system, including heating, cooling and humidity control, is completely automatic. It is operated from a panel board in the projection room. This board includes a push-button for starting the fan, compressors, oil burner and dials for fresh air and recirculation dampers. The conditioned air is introduced into the auditorium at the ceiling, the grilles, forming plaques, being incorporated in the decorative treatment of the ceiling.

The equipment includes two equal-sized Frick refrigerating compressors, employing Freon, each having a rating of 40 tons and driven by 40 h.p. motors; and an Ames boiler having an oil-burning capacity of 4,600 square feet of radiation; copper-finned heating coils.

The refrigerating compressors, by Frick, use Freon. There are two of these, each having a rating of 40 tons and driven by 40 h.p. motors. The boiler, by Ames, has an oil-burning capacity of 4,600 square feet of radiation. Compressors and boiler are located in a machinery room in the basement.

Cooling and heating coils are located in a loft space. Coils are of copper-finned type. The fan connected to the heating and cooling coils, drawing the recirculated and fresh air through them and propelling it through the duct system, has a capacity of 22,000 cubic feet of air per minute at 1¼-inch static pressure. No radiators are used anywhere in the building, all air treatment being by means of the conditioning system described, which was installed by the Paul J. Vincent Company of Baltimore. The building was constructed by the Baltimore firm of E. Eyring & Sons Company.

Buying Electric Power for the Theatre

(*Continued from page* 7)

tre owner and manager become a "rate expert," nevertheless a knowledge of the fundamentals entering into the cost of electric service is of considerable value both as an assurance that full dollar value is being received from a rate application viewpoint; and secondly and often most importantly, that electric service is being utilized in such a manner that rate application will result in equitable costs.

Owing to the great number of possible variables, both in rate application and methods of electric service usage in theatres, it is essential that individual study and analysis of each specific instance be made and results adjusted to local conditions.

[*The author of this article, concluded with the publication of the second part, is a consulting electrical engineer who has done much theatre work.*—THE EDITOR.]

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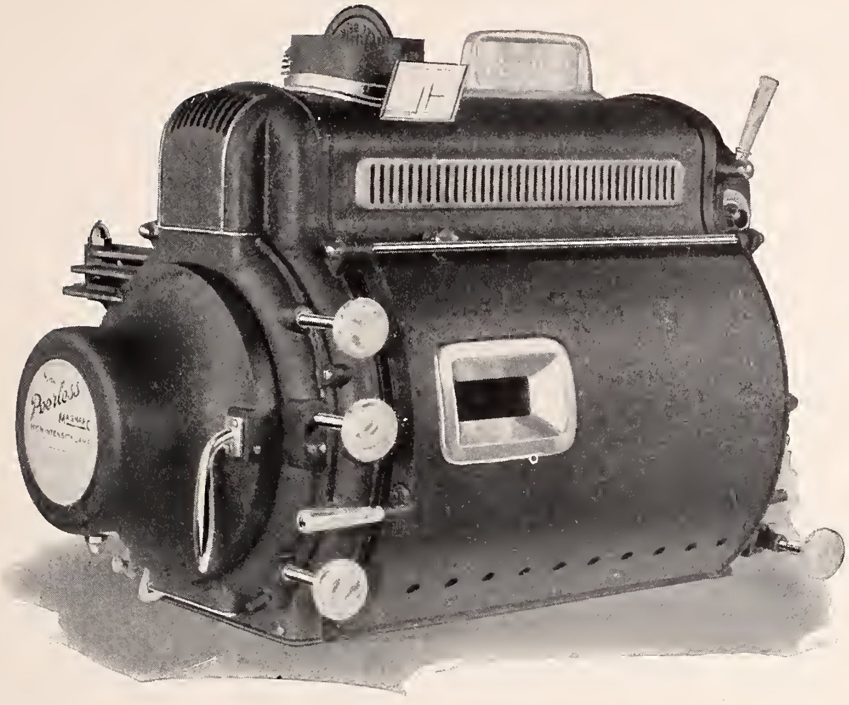

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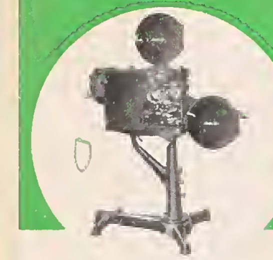
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Super Simplex Projector

To the Projectionist

by ADOLPH ZUKOR

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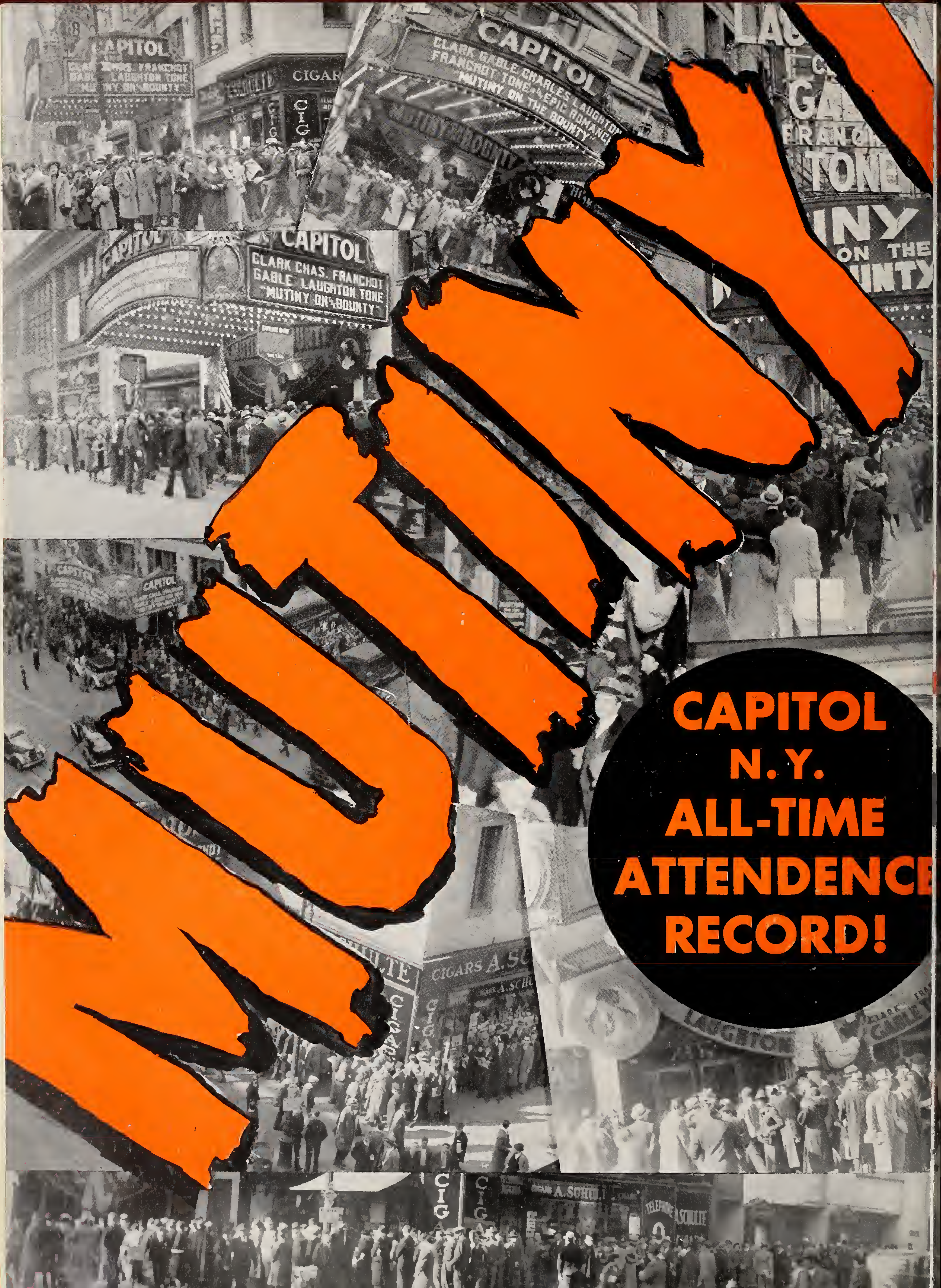
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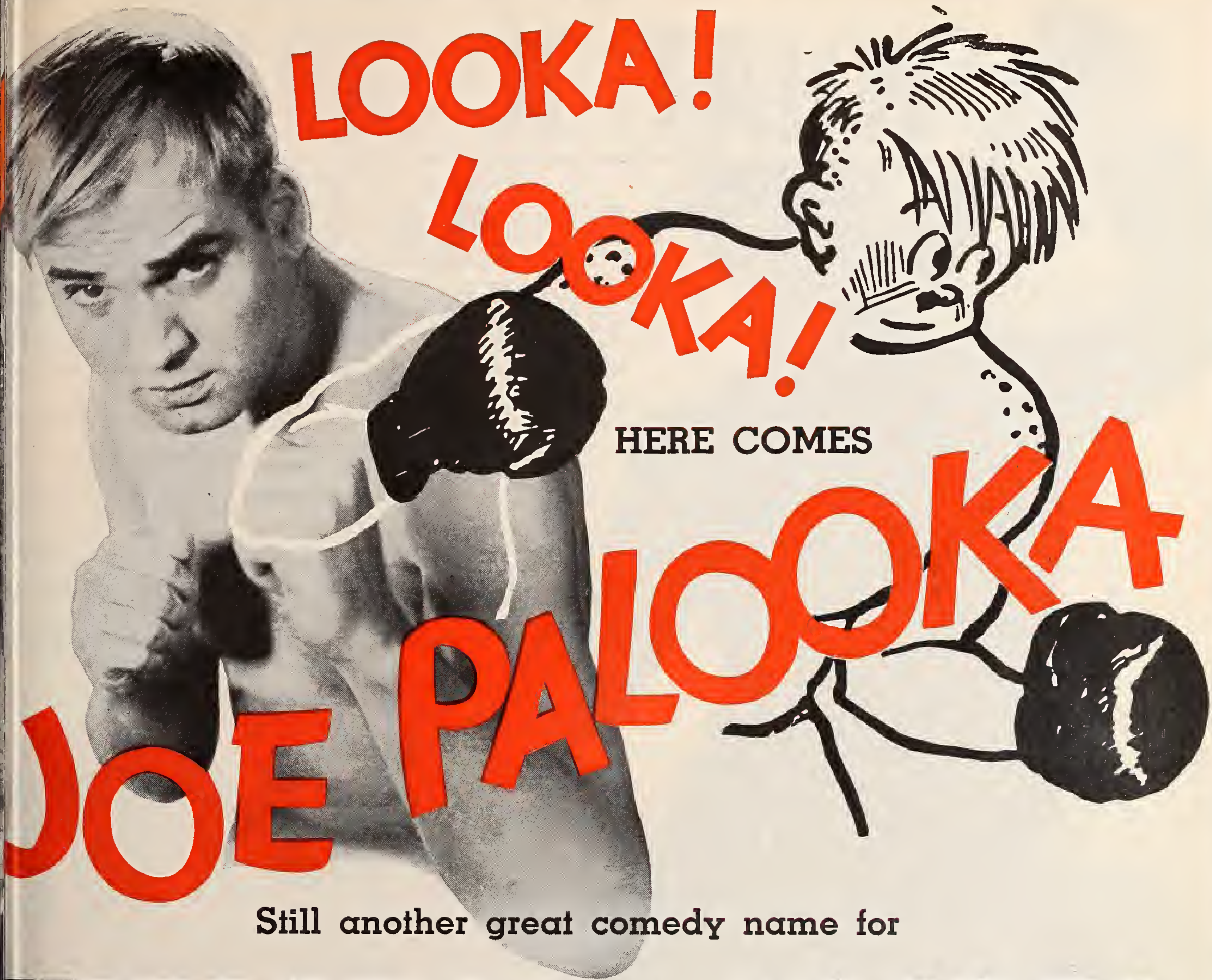
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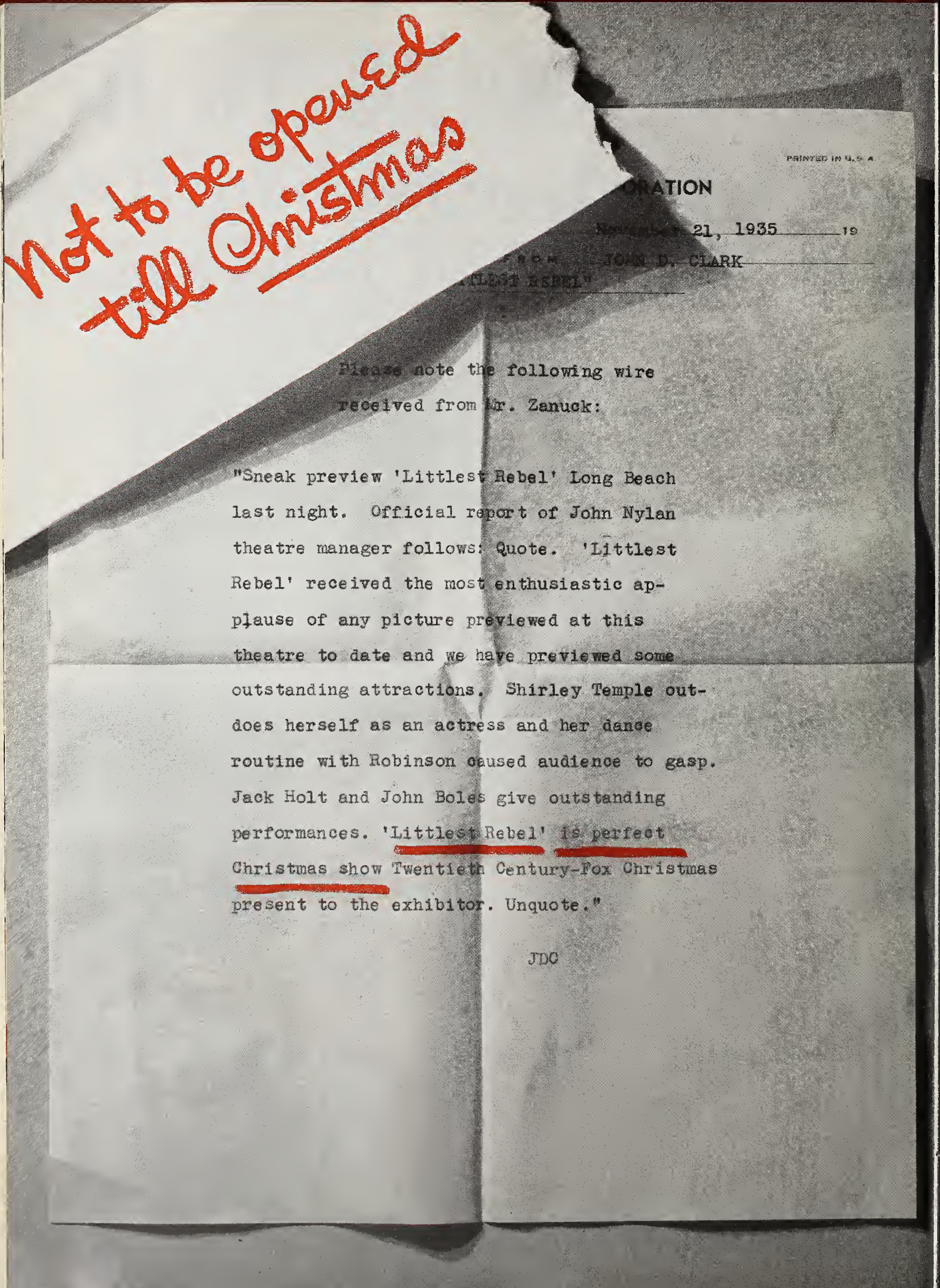
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ORATION

November 21, 1935 19

FROM JOHN D. CLARK

TLEST REBEL"

Please note the following wire received from Mr. Zanuck:

"Sneak preview 'Littlest Rebel' Long Beach last night. Official report of John Nylan theatre manager follows: Quote. 'Littlest Rebel' received the most enthusiastic applause of any picture previewed at this theatre to date and we have previewed some outstanding attractions. Shirley Temple outdoes herself as an actress and her dance routine with Robinson caused audience to gasp. Jack Holt and John Boles give outstanding performances. 'Littlest Rebel' is perfect Christmas show Twentieth Century-Fox Christmas present to the exhibitor. Unquote."

JDC

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MOTION PICTURE HERALD

Vol. 121, No. 8

November 23, 1935

PURSUED BY BRISBANE

SYNDICATION has laid a blight of monotony over the daily press of the land. It seems that newspaper production in the lesser communities has been reduced to the operation of a printing plant and a circulation department, while the preponderance of the content arrives from the feature factories of New York. Even the local advertising is dominated by mat service cuts to the point where it is too artful to be plausible.

Perhaps the local customers do not mind it so much, but the traveler across the land, whose movements may chance to synchronize with the syndicate distribution, is in peril of facing the same copy printed afresh every morning for days on end.

The editor, being at the time in transit, has acquired the dread feeling that Mr. Arthur Brisbane is following him across the country with his "Today."

Great editors came from little places in the days before the syndicates. Ed Howe, Colonel Watterson, William Allen White and their like made fame without a can opener for the New York mail.

The local newspaper would do well to get local.

△ △ △

OLD CLAY — NEW POTS

THE reviewers of the lay press across the land seem to have devoted more concern to comparisons between the old silent version of "Way Down East" and the current sound version than to consideration of the picture itself as today's entertainment. If they really wanted to show their erudition and experience it would have been better to have gone back to the datum of the original stage production, rather than to Mr. D. W. Griffith's exciting translation of it. Meanwhile the interest of their readers is in how much entertainment it may be now. Reviewers who write especially for readers are missing their audience.

It is annoying to discover that a number of reviewers have been led by some undisclosed influence to the assertion that the first screen version of "Way Down East" gave rise to the first screen censorship.

For the record it may be stated here that the world's first exercise of a censorship of the films came that day in 1894 when the authorities of Atlantic City—of all places—caused the removal of Edison Kinetoscope peep-show films depicting the gyrations of "The Passion Dancer," a can-can performer of contemporary fame.

Real censorship issues began in New York, first erupting in an agitation by the Children's Society over storeshow exhibitions of a picture entitled "The Thaw Case," somewhere about 1907. The censorship affairs of Mr. Griffith's silent "Way Down East" were passing matters, making no history.

Meanwhile the commentators for lay consumption in the case of this new version again raise their oft-carping voices because the producers have seen fit to affect a certain modernization of the story. The merit of the piece, in any proper sense of today's amusement world, does not repose in its relation to the play or picture of yesterday. That goes, too, for all other modernizations. The production job of the motion picture industry is not that of the archeologist engaged in facsimile reproduction of the past. A veracious sound-screen presentation of any of the old classics, or just old hits, would carry interest only to a tiny intellectual audience, interested more in exploring yesterday than in the search of emotional reactions that constitute amusement.

The obfuscation of the critics over the verisimilitude of "Way Down East" is of the same pattern of loose thinking which holds that the screen has some special and peculiar obligation of uplift and education beyond other forms of expression to the masses.

The whole of civilization consists of old clay modelled into new pots, and the potters have no obligation to a tedious following of the old patterns.

Judgment of pictures by today's consumers gives no concern to antecedents. The critics who serve them might well discover that.

△ △ △

FREE TIME

WITH pressures that probably start with the makers of industrial and other commercial propaganda pictures, there is just now a flood of pleas for free screen time at the theatres. The exhibitor is being besought to give space on his program for messages on everything from cereals to motor cars and tires. Many and ingenious leverages of approach and argument are employed.

One of the most aggressive drives for free screen attention is from an insurance company, which enlists support of highway departments and various officials in local authority to get screen attention to safety-first preachments to drivers. The local pressure often succeeds, but due to the dexterity of the projectionists, no doubt, the insurance message and company name do not so often reach the audience.

Years ago when advertising on the screen was new, some of the best shorts offered were made by advertisers. The famous Eastman Kodak two-reeler and the Ford Weekly were successful exemplifications. Today the exhibitor has plenty of shorts of merit, and more than a plenty of mediocre shorts.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

Million Backing

Hollywood has come to Broadway, and in playing "angel" to the managers in outright or partial backing of stage productions, motion picture companies are splurging on an unprecedented scale. Story material is the chief object.

Whereas only seven productions last season were supported by the films, 14 of the 44 productions put on in New York so far this season have "movie money" behind them, estimated at $700,000, and the expectation is that before the season is over the film industry will be investing a million dollar bankroll.

It's a risky business, as evidenced by some heavy losses, but it has its rewards, too. The situation is described in the story starting on page 13.

RCA Disposes

Disposition by RCA of its second large holding in the amusement business, following its sale of interests in RKO to Odlum and Lehman Brothers, was made this week when the corporation accepted $10,220,000 for its 29 per cent interest in Electrical and Musical Industries, Ltd., London, from a British banking syndicate.

At the same time RKO's directors formally elected Leo Spitz, Odlum-Lehman candidate, as president of Radio-Keith-Orpheum, and accepted the resignations from the board of Paul M. Mazur and Herbert Bayard Swope.

The significance of RCA's sale of EMI in England and the potential effects on its financial procedure are reported on page 28, along with the latest RKO corporate developments.

'Air-Tight'

Irked no little by its crushing failure to obtain a conviction from a jury at St. Louis on its criminal-indictment charges against Warner Brothers, RKO and Paramount, the Department of Justice at Washington was understood to have decided this week to make future cases against distributors absolutely "air-tight" before bringing them into the federal courts.

Nor will the Department abandon any plans that it might have for enforcement of the anti-trust laws in this or any other industry. No new suits will be brought, however, until the basic information and the evidence have been sifted thoroughly.

Meanwhile the Justice Department was preparing to proceed with its case in equity to obtain an injunction against the three distributors to restrain them from withholding motion pictures from the three independent theatres of the Harry Arthur-Fanchon and Marco interests, these theatres including the Ambassador, New Grand Central and Missouri, which were the subject of the criminal-indictment controversy in Judge George Moore's federal court at St. Louis.

The distributors have asked that Judge Moore be disqualified from presiding at the equity trial, on grounds of prejudice evidenced during the criminal-indictment trial.

Echoes of the St. Louis case are reported on page 23.

Settled

Joseph Schenck has obtained an additional 50 per cent interest in Metropolitan Playhouses, New York circuit of some 80 to 90 theatres, thereby obtaining 90 per cent control.

Keith-Albee-Orpheum holds 10 per cent and an option to buy an additional 10 per cent from Mr. Schenck's 90. Consummation of the arrangement, which is explained on page 27, thereby definitely and finally establishes the status of the former bankrupt Fox Theatres subsidiary, the circuit's status having been the subject of considerable court battles over a long period.

* * *

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Royalty Squabble

A threat of three years' standing seems about to materialize with the announcement that the Music Publishers' Protective Association would soon file suit against Electrical Research Products, Inc., and 11 film companies to recover $97,000 claimed as royalties in the recording of foreign music.

E. P. Kilroe, chairman of the motion picture producers' copyright committee, contends the music was in public domain abroad and arrangements made here therefore are not subject to the usual license collections. John G. Paine, MPPA chairman, claims copyrights have nothing to do with the matter. What the difference is about is related in the story on page 34.

Teaching Field

"Audio visual" instruction, or teaching by means of sound motion pictures, gives promise of creating revolutionary changes in teaching methods in the schools of America, which rapidly are being equipped with sound projectors and specially made instructional films.

Tests have proved the effectiveness of sound films over other teaching methods, say leading educators, who are unanimous that the idea has limitless possibilities, depending on the material and the manner in which it is employed.

The potential market for equipment manufacturers and film producers is indicated in the 264,000 public schools in the United States, not more than 1,000 of which are now equipped for sound. Practically all the strictly pedagogical films acceptable to educators are being turned out by Erpi Picture Consultants. Europe appears to be far ahead of America in the development.

A survey of the instructional film field, both here and abroad, and a history of the development, will be found in the story starting on page 43.

WPA Dangers

"An ax to cut actors' salaries?"

The query is posed by the Screen Actors' Guild of Hollywood, which sees many dangers inherent in the Government's WPA federal theatre project as constituted. The Guild fears the low subsistence wage will be used as a lever to force down the salaries of professionals in the studios as well as on the stage.

Equity and the American Federation of Actors, too, have waxed critical of the program in the New York district, while some WPA activity is noted from the field. See page 53.

• • • *from a private letter from Terry Ramsaye, who is making a close-up inspection of the theatre field at large*: I am genuinely impressed with how closely the trade press is read out in the provinces. I have been surprised, flattered and also embarrassed by the amount of quotations from our pages that I have encountered. Our responsibility to the audience is very great and emphatic. Everything that bears on product is read and remembered.

NEWS SUMMARY COVERING THE SCREEN WORLD

Burns Print

The master print of Paramount's "The Devil Is a Woman" was burned recently in New York in the presence of the Spanish consul-general as a first step in the company's move to accede to Spain's demand that the film be removed from world circulation. Other prints are being withdrawn from distribution and exhibition.

Spain objected to the print on the grounds that it was derogatory to the nation's Civil Guard.

Television Control

Government control of the young television industry—which may some day rival motion pictures—is meeting stiff resistance in the American Telephone and Telegraph Company, which charges that the attempt of the Federal Communications Commission to dictate the terms under which it can construct a television cable for experimental purposes is a usurpation of authority.

On demand of the company, the Commission has decided to reopen the case and has scheduled hearings for November 25. Regardless, the Government aims to maintain close regulation of television development.

Meanwhile, television progress proceeds apace, and it is anticipated that, other factors being favorable, receiving sets will be on the market by the fall of 1936, but at a price too high for poupular use.

What is happening in television is told in the stories on pages 58 and 59.

Asks Boycott

Few court disputes or interruptions by authorities interfered this week with the continuance of chance games and such as regular exhibition practice.

In Kansas City Judge Henry F. McElroy, city manager, has ordered all independent theatres which advertise Bank Night to remove all signs advertising the game from the front of their theatres. The action follows the removal of the signs by Fox Midwest's twelve theatres in the city last week at the direction of the police. Judge McElroy claims that signs are misleading, that they advertise a large amount of money to be given away "tonight," when actually the money may not be given away for several days or weeks.

The action of the city manager accentuates a problem in connection with chance games—that of advertising the promotion. Postal authorities prohibit the direct advertising of the games in newspapers and theatres have had to resort to indefinite allusions.

The craze for chance games is spreading through the Kansas City territory. In St. Joseph, Mo., the games are now almost as prevalent as in Kansas City.

In New York City Loew's will add Screeno to a number of its theatres. RKO, however, is maintaining its attitude of shying away from all forms of giveaways.

A suit charging Bank Night copyright infringement has been filed in the New York federal court by Affiliated Enterprises, Inc., against the New Theatre, Inc., and Harry Schiffman. The defendants control the Ritz and Strand Theatres in Port Jervis, N. Y. Affiliated asks $10,000 damages and an injunction to restrain the defendant from making further use of the system.

The suit against the Rivoli theatre in Brooklyn, N. Y., has been dismissed by Magistrate Rudich and the charges of operating a lottery by conducting the game of "Lucky" have been dropped by the authorities.

In Boston, on the other hand, Massachusetts authorities have finally clamped down on Beano after repeated warnings. Police raided the Brookline General Hospital and Thomas A. O'Connell, vice-president of the hospital, was arraigned in municipal court on charges of setting up and operating a lottery.

Says 'H.G.'

H. G. Wells, British writer and at 69 still one of the world's most prolific authors, came to America this week for his first visit to Hollywood, where he will "quietly observe," now that he is ready to be a steady writer for the screen.

Mr. Wells brought with him some observations about the cinema: "In this art, I can see the very greatest form of expression;" "The film will develop a literary collateral of the stage or novel;" "It is more entertaining to deal with something that is possible than just to have fantasy;" "Censorship is an impertinence of the officials to interfere with the artists, who are much more important than politicians;" "The life of a writer is always a struggle;" "The film organizations should agree not to make full-length colored films for ten years more;" "I don't like propaganda anywhere." See page 52.

Need Theatre

The City Council of Warrenton, Ga., has passed a resolution asking D. O. McBrayer to erect a theatre in the town. The council feels that trade would be stimulated by such a move.

Nationalism

The pressure to "keep the home fires burning" and maintain a favorable balance of trade, expressing itself in drastic restrictions and regulations, is making it increasingly difficult for American film companies to do business abroad.

Nationalism in Europe makes itself felt in other directions, too, and Paramount has been forced to agree to withdraw "The Devil Is a Woman" from world circulation on the threat of the Spanish Government to confiscate the company's prints and bar it from Spain.

The Motion Picture Producers and Distributors of America has sent Major Frederick L. Herron, head of its foreign department, to investigate the European situation, with a view to ease the burden. What the American companies are up against is described in the story starting on page 61.

Deal Extended

Paramount has extended Karl Hoblitzelle's operating agreement for the Interstate Circuit for 60 days, which takes it up to December 31, it was revealed this week. The Hoblitzelle group includes about 100 theatres and is one of Paramount's largest and most important theatre units, centering in Texas and the Southwest.

The extension was agreed upon after weeks of negotiation in New York and Hollywood between Mr. Hoblitzelle and John E. Otterson, Paramount president. The Hoblitzelle interests have operated the circuit under an agreement which expired September 28, and negotiations for a long-term pact will probably be resumed next month.

No agreement has been reached on an extension of the A. H. Blank operating agreement for Iowa and western Illinois theatres, and negotiations are continuing. Also still in the discussion stage is the proposed agreement under which George J. Schaefer, Paramount vice-president, would operate Minnesota Amusements for the company.

Louis Dent, former operator of Paramount theatres in the Salt Lake City area, will not be reassigned.

Fighting Ban

Samuel Cummins returned to the United States after a three months tour of the European Continent, especially to contest the litigation now pending regarding the motion picture "Ecstasy" before the United States Court of Appeals.

This Week in Pictures

DEDICATE WILL ROGERS MEMORIAL. Principals among those who participated in the unveiling of a plaque marking a new stage at the 20th Century-Fox studio named after the late screen star and commentator. Shown are Rupert Hughes, writer; Darryl Zanuck, production chief; Joseph M. Schenck, chairman of 20th Century-Fox; Shirley Temple, Governor Merriam of California, and Irvin S. Cobb, writer.

CABBY. Cabby Maple, as Bette Davis portrays her in Warner's translation of Robert Sherwood's "Petrified Forest," New York stage success of last season. Sidney Howard plays opposite.

A VISITOR FROM ITALY. To a British studio during filming of a picture for release by an American distributor. These international complications involve, from left to right, Thornton Freeland, director of the picture, "The Amateur Gentleman," a Criterion production scheduled for release by United Artists; Elissa Landi, Mario Luporini, UA representative in Rome; Irene Browne and Marcel Hellman, the producer.

CURLEY-CUE. The kinda-quaint name for the not-bad hairdress here re-enforcing the charms of charming-enough-without-it Anne Darling, featured player under contract to MGM.

HEADS THEATRE BODY. Samuel Pinanski, of the Mullin and Pinanski circuit, who was elected president of the Allied Theatres of Massachusetts at its annual meeting in Boston.

BRITAIN-BOUND. William K. Howard, director, as he arrived in New York to sail for England on a vacation trip, which follows completion of the Paramount picture, "Mary Burns, Fugitive."

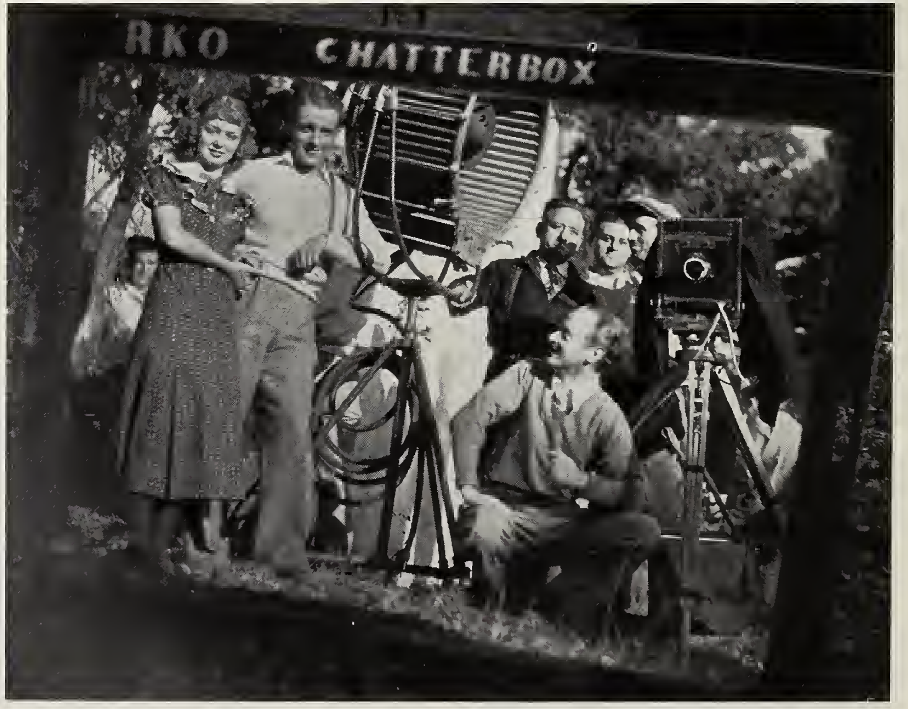
CHIPS OFF THE OL' BLOCK. Are several of these young fellows in Universal's "Adventures of Frank Merriwell," a cinemazation of literature that once was classic enough for the American boy. Shown are John King, formerly a member of Ben Bernie's orchestra; House Peters, Jr., son of H. P., Sr.; Allan Hersholt, son of Jean; Herschel Mayall, Jr., Wallace Reid, Jr., and Donald Briggs, who has the title role.

TELLING TALES ON BROADWAY. A corner of Jack Dempsey's restaurant in New York during a gay party prompted by the opening of Warner's "Stars Over Broadway," and tendered to James Melton, who makes his screen debut therein. And here's Mr. Melton, in person, flanked by Rudy Vallee and S. L. Rothafel. The picture opened at the Strand, where Roxy began his Broadway career.

THE SALES ANGLE. Got direct representation at 20th Century-Fox when John D. Clark, general manager of distribution, visited the studio while on a tour of the company's exchanges. He is shown (below) with Darryl F. Zanuck, head of production.

AIDS SICK. Joseph Bernhard, head of Warner Theatres, as he presented a Warner gift of equipment and films to the Philadelphia General Hospital through Harry Rodgers, official, and Mrs. Robert C. Loving.

AWARDED NEW CONTRACTS. Which were three more reasons why Virginia Dabney, Victoria Vinton and Ruth Eddings, Warner players, couldn't help looking pleasant for this picture. The documents are said to be the result of their work in "Freshman Love."



INCLUDING THE PHOTOGRAPHER. A rather comprehensive picture by Gaston Longet, RKO-Radio still-shooter, of Anne Shirley and Phillips Holmes, taken by M. Longet while they were on location for "Chatterbox," and with M. Longet inescapably among those present. It is difficult to explain M. Longet's presence in non-technical language. However, those familiar with mirrors may catch on.

$1,000,000 HOLLYWOOD BACKING FOR BROADWAY

Fourteen of 44 Productions Opened on New York Legitimate This Season Have Had Screen Bankrolls Behind Them

Heralding an unprecedented underwriting of legitimate show business by motion picture interests, 14 of the 44 productions which have opened on Broadway this season were launched by Hollywood bankrolls. With the season not half under way, this is twice the number financed in whole or in part by film companies during 1934-35, and the backing since September already has reached a figure estimated at $700,000.

With a number of film-financed productions in preparation and with negotiations in progress for still others, the total investment this season is expected to pass the million dollar mark.

Looking to Broadway more than ever for screen material, and in the scramble for stage profit as well, the motion picture sponsors have suffered considerable losses this year in stage production, but will reap rewards from some of the hits.

One Out of Three Ratio Seen

Legitimate managers expect that about one out of three productions will be underwritten by the film industry as the ratio for the remainder of the season ending next spring, indicating to exhibitors that their product for 1936-37 will include a greater representation of stage dramas and musicals than in the past.

The backing does not always mean that a production is bought by the backer for films, but Broadway impresarios maintain that Hollywood seldom goes in on the ground floor of a legitimate production that does not eventually find its way to the screen.

The groundwork for such a financing program had been laid in the last three years, with Warner, MGM and Twentieth Century contributing financial aid in at least a dozen plays and musical shows. Last season saw seven stage productions backed in whole or in part by film companies. Of four sponsored by Warner, three, "Calling All Stars," "Three Men on a Horse" and "Ceiling Zero," were successes; "Fly Away Home" was in the non-hit class.

This season, to date, Warner interests again lead in "angeling" six productions, of which only one has shown staying qualities. The company and Mervyn and Doris (Warner) Leroy reputedly have dropped more than $100,000 in Broadway ventures in the last few weeks.

One company which has seen unqualified returns from playing Santa Claus to the stage in MGM, which chanced a sum reported from $125,000 to $150,000 in "Jubilee," Moss Hart-Cole Porter musical comedy in which Mary Boland is featured. Business on this gay fantasy is proving the big risk was worth the price, not to speak of its screen possibilities. It is the only musical film-financed to date.

How Hollywood Is Batting In Financing of Stage Plays

Following is the standing of motion producing companies and individuals to date in their participation in the financing of the so-called "living drama" this season. The productions mentioned are stage productions and the so-called failures are those stage plays which according to managers in the legitimate field have not been successful at the box-office.

Warner Brothers—Four Productions. Three Failures.
Mervyn LeRoy—Two Productions. Two Failures.
Metro-Goldwyn-Mayer—Three Productions. Three Hits.
Irving G. Thalberg—One Production. One Failure.
Paramount—Three Productions. Two Failures.
John Hay Whitney—One Production. "Very Promising."

The foregoing is by no means all-inclusive of motion picture activity on Broadway for 1935-36, but serves as a fair indication for the remainder of the season.

Other hits in which MGM is interested are Maxwell Anderson's "Winterset" and the Max Gordon production of "Pride and Prejudice." MGM is restricting its backing to a few producers, chiefly Max Gordon and Sam H. Harris, although the Group Theatre, whence came "Men in White," also is enjoying the support of MGM's checkbook to a limited extent. Clifford Odets' "Paradise Lost," a Group Theatre offering, has MGM backing and the play probably will be made into a screen version. "Room Service," formerly titled "Sing Before Breakfast," and "First Lady," opening November 26 after a road tryout, are Harris productions with MGM financing.

MGM, besides, is completely backing "Seen But Not Heard," play by Marie Baumer and Martin Berkeley to be produced by Theron Bamberger, and has a six per cent interest in "Jumbo." It is also behind Max Gordon's "Ethan Frome," which goes into rehearsal December 2. The company this week was continuing negotiations for several others.

Irving Thalberg of MGM financed Philip Barry's "Bright Star," Arthur Hopkins production, which withdrew after four days.

Other Warner Offerings Ahead

Less fortunate in its selections this year, Warner reportedly lost $14,000 in "Good Men and True," which lasted 11 performances, and $3,750, representing 37½ per cent interest, in J. B. Priestley's "Eden End," produced by Milton Shubert, which went 19 days, while Herman Shumlin's production of "Sweet Mystery of Life," in which Warner placed high hopes, was presented only eight performances and cost the company $40,000. Doris and Mervyn LeRoy backed "Play, Genius, Play" and "The Body Beautiful" to the extent of $55,000, according to report, and both were extremely short-lived. Warner has purchased the screen rights to "Sweet Mystery of Life" at a price reported as $50,000.

Warner has several others in the offing, among them being "Swing Your Lady," to be produced jointly with the Shuberts and Charles Harris and scheduled to open on Broadway December 29. "For Valor," George Tyler offering, which opened Monday night, staged by Frank Craven, who plays a leading rôle, was made possible partly at least by the Warner treasury.

Warner still is in the black on its stage ventures, however, through the phenomenal success of "Three Men on a Horse," in which it has a 25 per cent interest. The farce has been an unqualified smash since its premiere last January 30. There are three companies now on the road, and two are being assembled to open in London and Australia. When eventually it reaches the motion picture theatres, the piece will have had the way paved for huge receipts.

Paramount financed the Red Barn at Locust Valley, L. I., summer tryout theatre, and out of that association came the Broadway presentation of "There's Wisdom in Women" as its initial production under this arrangement. It premiered in Boston October 21, and opening at the Cort, New York, nine days later. While not in the hit class, the play is building.

Paramount Hopeful

A disappointment to Paramount was the quick failure of "Paths of Glory," Sidney Howard's dramatization of the Humphrey Cobb war novel produced by Arthur Hopkins, which was seen in 24 performances. Paramount's investment was reputedly $50,-

(Continued on following page)

SCREEN MONEY IN THIRD OF PLAYS

(*Continued from preceding page*)

000. "Most of the Game," staged by Dwight Deere Wiman and Auriol Lee, lasted one performance less. Schwab & Mandel's "Venus in Silk," another Paramount venture, was tried out on the road, but failed to open on Broadway.

Paramount is very sanguine, however, for "May Wine," a Schwab & Mandel operetta now on tour and scheduled to premiere in New York December 2. The company is "angeling" this $50,000 production to the extent of $30,000, it is reported.

The largest single investment on Broadway this season is that of the film industry's John Hay (Jock) Whitney, who backed his faith in "Jumbo" to the reported extent of nearly $300,000. Billy Rose, producer of the ambitious show at the Hippodrome, had sought Hollywood dollars, but film companies turned it down before Mr. Whitney was offered participation. Mr. Rose said the show cost $340,000 to put on. While Mr. Whitney is reported to have an eye on its production for the screen in color, whatever the results in that direction may be, it was agreed in Broadway production circles that the title will be marketable merchandise, and any picture utilizing that exploitation element is bound to attract attraction.

Sister Reported Co-investor

Mr. Whitney is said to be sharing the investment with his sister, Mrs. Charles Shipman Payson, on the basis of $150,000 each. It is little known, incidentally, that Mrs. Payson is also interested with John Hay Whitney in some of his film investments, which include Pioneer Pictures, Inc., Selznick International Pictures and Technicolor.

"Jumbo" is expected to prove a profitable investment for Mr. Whitney and several others participating, including MGM, Paul Whiteman, who is in the cast, Hecht and MacArthur, who wrote the script, and Richard Rodgers and Lorenz Hart, who are responsible for the music and lyrics. While the premiere gross of more than $17,000 at a special $8.80 top last Saturday night will hardly be matched at another single performance, at a scale calling for $4.40 top at night and $2.75 in the afternoon, the 4,300-seat capacity at 12 performances a week promises a potential weekly gross of $95,000. An extra source of revenue is the several thousand dollars from weekly Tuesday night radio broadcasts for Texaco, presented before a non-paying invited audience.

Extension of the idea of using the stage as an experimental laboratory for screen plays is provided in this season's plans of Twentieth Century-Fox and MGM and is being seriously considered by Paramount. Hollywood has been talking for several years about trying out stories in this manner, but it remained for an experiment conceived by Irving Thalberg to prove its value.

Marx Brothers' Test Tour

In preparation for shooting "A Night at the Opera" with the Marx Brothers, Mr. Thalberg sent the comedians on a five-weeks tour of West Coast motion picture theatres. In a 50-minute stage show, the lines and situations were thoroughly tested on the audiences, and while there was much rewriting of material, the result was a successful film and the method was found highly satisfactory, particularly in timing and development of ideas.

ATKINSON FEARS SURRENDER TO FILMS

Brooks Atkinson, dramatic critic of the New York Times, *last week was gravely concerned about the standards of the stage, fearing that with large scale financing by "movie money" the theatre will "inevitably surrender to the screen".*

Mr. Atkinson was answered last weekend by John J. Wildberg, former Paramount attorney, who now as a lawyer for authors and stage producers is active in financing deals with motion picture companies. Writing to the Times, *he said:*

*"After all, what does the public care about whose money is behind any given production, so long as the desired result is obtained? * * * All backing, unless altruistically obtained, is mainly concerned with profits. The black side of the ledger must always be relatively sparsely tenanted, but instead of administering a bucket of cold water to a legitimately interested source of financing, I feel that as long as it remains on the terms and upon the conditons that now interest motion picture companies, it should be encouraged."*

The kinks in the Marx Brothers' second picture for MGM will be ironed out on Broadway, as Mr. Thalberg in association with the Gordon and Harris team has commissioned George S. Kaufman to do a script that will serve as a stage vehicle for the brothers, later to be filmed. Studio writers will collaborate on the story. If the venture is successful, other studios have indicated they will adopt this method.

20th Century-Fox Play Company

One company already has done so, and Twentieth Century-Fox Play Company recently was formed by Joseph M. Schenck, Darryl F. Zanuck and William Goetz, with Henry Duffy of the West Coast legitimate stage as the producer. Rehearsals are to start soon on their initial presentation, "Autumn," by Margaret Kennedy, author of "The Constant Nymph" and "Escape Me Never." The production will be staged first in Hollywood, with the talent scheduled for the screen version, and later will be sent to New York. Ann Harding, Otto Kruger and Anita Louise have been mentioned for the cast.

Plans call for five plays a year under sponsorship of the producing subsidiary. There will be no clause in Twentieth Century-Fox contracts requiring players to appear in the Duffy stage productions, but talent signed for the plays will be required to give the film company an option on their services for the screen, thus assuring that many of the original stage cast will be seen in the film versions. The shows also probably will be sent on tour, westward from New York to Hollywood. Mr. Duffy has been given leave of absence as associate producer with Mr. Zanuck to organize the new company.

Samuel Goldwyn's plans revealed earlier this season for production with H. C. Potter and George Haight so far have not materialized, although it is known that he has offered a sizable sum for a half interest in at least one of the better Broadway plays. Universal and RKO Radio are not known to have any stage arrangements.

Erik Charell, film director, has been conferring with MGM and Warner about monetary support for "White Horse Inn," which he staged in London's Coliseum in 1931. The play may be done in New York this winter.

Also of Hollywood, B. P. Schulberg and Marion Gering, who recently formed a stage producing firm, have scheduled December 26 for the Broadway premiere of their "Tapestry in Gray," by Martin Flavin. An elaborate production, it is to have a cast of 51, featuring Elissa Landi.

Plans to produce plays in New York destined for the screen have been announced by Al Rosen, formerly of the West Coast, who says he is backed by an independent film company, which he declines to name. The first, "One Good Year," is being prepared for opening November 26; others in prospect are "Two on a Latchkey" and "Green Carnations." Film production is planned in the East.

Paramount Interest Long Standing

Paramount's participation in the legitimate theatre goes back many years. The company was among the first to consider the stage a worthwhile financial investment as a talent and story source. As far back as 1919, Famous Players-Lasky negotiated a deal for the Charles Frohman properties and also became interested in several Gilbert Miller productions.

While MGM financed no productions last season, it is already rivaling Warner this year and may lead in the extent of its backing before the season is much more advanced. Twentieth Century and Darryl Zanuck were responsible for three of the seven productions financed by the films last season. Twentieth Century's interest, in fact, became apparent almost from its beginnings two seasons ago.

Far the most part, Broadway welcomed this participation as bringing its greatest financial rewards. Some managers, however, like Brooks Atkinson, dramatic seer of the New York *Times,* bewailed the "loss of integrity" of the stage through such alliance, and maintained that as a result a greater proportion of bad plays is produced, with the sole intent of pleasing the ultimate film audience.

The less biased managers frankly agreed with Gilbert W. Gabriel, play critic of the New York *American,* that "we are getting neither better nor worse plays thereby—nor more nor fewer." Mr. Gabriel recalled that "when, only a few seasons ago, it was first discovered that Hollywood wherewithal was behind some few 42d street productions, all the affrighted purists predicted that this would be the end of the independent theatre, the legitimate theatre, the theatre-that-was, the good and beautiful and noble theatre of all times."

Mr. Gabriel added that while that prediction went "swiftly kerplock," the worry, in some circles, still remains.

Expanded Legion Plans Discussed

Plans for an expanded and increasingly effective Legion of Decency were laid last week by prelates of the Roman Catholic Church at their annual conference in Washington.

Although the conference made no announcement of its activities, it was learned that the motion picture came in for considerable discussion. Pre-meeting plans called for the submission of a report on the activities of the Legion of Decency and suggestions for its future. Determination to expand the operations of the organization indicates that high church officials are not yet fully satisfied that the "clean-up" of the screen—for which the Legion was formed—has been completed.

As evidence of its intention to continue the effort to improve the cultural level of motion pictures, the Administrative Committee of the National Catholic Welfare Council, which carries out the mandates of the annual bishops' conference, announced the expansion of the Episcopal Committee on Motion Pictures by the addition as a member of Bishop Stephen J. Donahue, of New York.

The committee is headed by Archbishop John T. McNicholas, of Cincinnati, who will continue as chairman during the coming year, the other members being Bishop Hugh C. Boyle, of Pittsburgh; Bishop John J. Cantrell, of Los Angeles and San Diego, and Bishop John F. Noll, Fort Wayne, Ind.

Sunday Shows Get An Excellent Start

Theatre men in Philadelphia are jubilant over the successful start of Sunday shows last week. In the face of a northeast storm that whipped rain at gale force and flooded streets in some places it is estimated that more than 200,000 attended shows in some 300 houses.

Matinees were poor, but evening shows picked up. The Stanley was the outstanding house with "Mutiny on the Bounty" on the screen. The theatre had to stop selling tickets for three hours in the evening.

Neighborhood business in congested districts was good. Unofficial estimates from Warners are that 175,000 attended in spite of the weather. That figure is above that of an average day.

Clergymen, on the other hand, and particularly those who fought Sunday motion pictures before the recent election, protested the showings. Reverend William B. Forney of the Lord's Day Alliance, who has talked legal action to halt Sunday shows, said Sunday School attendance was suffering.

Dr. Charles H. Long, rector of Zion Episcopal Church, took an opposing view, and said, "People who want to come to church will come. I do not expect Sunday shows will have any effect upon my congregation."

Viewpoints

BY MARTIN QUIGLEY « « « « « «

Wall St. and Films

FROM out in the theatre field where exhibitors are strenuously engaged in the serious business of obtaining product capable of satisfying a discriminating public, meanwhile exerting every effort to present the product obtained in a manner to enable it to produce the best results at the box office, there comes word of a spreading apprehension relative to what has commenced to appear as a new march by Wall Street on motion pictures.

To the theatreman anything and everything that takes in and about motion picture companies is viewed in the light of possible effect upon, first, the quality and, secondly, the cost of motion pictures. It is not surprising that they should recall with some alarum the experiences of a few years ago when during the momentary ascendency of the banker, broker and securities operator the industry was ushered very close to the brink of disaster. They recall the internal confusion which was created and they remember with bitter regret the studio disorganization which followed, bringing inevitably in its wake a lot of motion pictures which caused the public to wonder whether, after all, the motion picture was not really a very much over-rated form of amusement.

It is true that the motion picture industry like every other great industry has developed beyond the limits of private finance; hence, the services of the banker are needed. But his services are needed as a banker and not as a manager or operator. In the motion picture industry the services of bankers as managers and operators may have been some worse but not a great deal worse than in other industries because the record generally is shocking in its destructive proclivities.

The return or even near approach of banker domination of the management and operation of motion picture companies is indeed a prospect that theatremen may well worry about, at least if what has happened in the past is any indication of what would happen in such circumstances in the future.

Although the record is uncompromisingly plain, it would seem that there are still some who remain unconvinced that these many theories, close to the heart of the banker, relative to factory-like operation of studios, the merger resort to reduce over-head, clerks instead of managers and similar schemes are nothing but a short-cut to the destruction of the business of motion pictures.

Whether these theorists or the men and the methods which have made motion pictures and the industry are to prevail is a question which the coming year may determine.

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Stage Shows

IT seems almost fantastic that this industry after experiencing the assaults of an outraged public opinion induced by the content of certain motion pictures and after observing the satisfactory results which followed the clean-up of picture material should at any point resort to the cheap and indefensible bid for patronage involved in putting on suggestive stage shows together with wholesome motion pictures.

Strange as it may seem, the Oriental Theatre in Chicago, a Paramount house operated by Balaban and Katz, has been featuring such stage attractions as a well-known strip dancer from burlesque and tabloid versions of burlesque shows identified with the name of a burlesque producer whose reputation with the decent public chiefly is based on newspaper accounts of efforts of the police to have his theatres padlocked on account of the presentation of the vilest performances that go under the name of theatrical entertainment.

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Critic's Prayer

CRITICS in the pursuit of their profession find themselves at times inveighing against all manner of things. In the long run all or many of them must find themselves lapsing into a feeling of frustration and despair for the very good reason that despite their hearty denunciation of things nothing much happens or at least not enough happens to the object of their scorn.

There is, however, one happy instance to the contrary at hand. In this the most irreconcilable critic has found full and complete satisfaction. Reference is made to the eventual fate which has attended the Von Sternberg production entitled "The Devil Is a Woman."

It will be recalled that last Winter when this picture was first exposed to public

[*Continued on following page, column 2*]

H. M. Warner Due to Be Reelected

Harry M. Warner is expected to be reelected president of Warner Bros. Pictures, Inc., at the annual directors' meeting December 17, following a stockholders' meeting in Wilmington December 9 at which directors are to be elected. Two suits are pending to prevent the stockholders from confirming proposed agreements.

Harry M., Albert and Jack L. Warner are scheduled to be continued as directors, with Abel Cary Thomas, Waddill Catchings and Henry A. Rudkin.

The company's annual financial report was to be issued this weekend, for the year ended August 31st.

Sufficient Proxies Expected

Proxies for the annual stockholders' meeting are pouring in, it was said, and it is anticipated that more than the required amount will be obtained, which would assure confirmation of the proposed agreements unless prevented by court order.

Meanwhile, hearing on Martin J. Clougherty's move to block confirmation of an out-of-court settlement of a suit brought against the company some time ago by Max Goldberg, a minority stockholder, was postponed to November 27 by Federal Judge Mortimer W. Byers in Brooklyn. The court had issued an order requiring Warner to show cause why a stay should not be issued.

Warner attorneys have applied for a counter order to have Mr. Clougherty, a Boston resident and Warner stockholder, show cause why the case should not be dismissed on the ground the court has no jurisdiction and none of the parties involved reside in the district. The point was argued and decision was reserved pending the filing of briefs before November 25th.

Charges "Excessive Price"

The complaint alleges that as part of the settlement Mr. Goldberg's stock was acquired by the company at an "excessive price," and that proxies sent out for the stockholders' meeting provide only for approval of the settlement and make no provision for the registering of disapproval by stockholders. The move for an accounting deals with the employment contracts of the Warner Brothers and their stock deals with Renraw, Inc.

Supreme Court Justice Carew in New York has indicated that he would deny a motion for an injunction against the company to prevent stockholders from voting on a compromise and settlement made by the Warner brothers, under which they delivered 100,000 shares of stock to the company in payment of certain obligations. The action was brought by Harris Pepper, a minority stockholder. While Justice Carew reserved decision, he indicated that Mr. Pepper's proper course would be to campaign among the other stockholders to prevent ratification of the agreement. The employment contract was made in 1928.

Censors Hit Only One Film

The state of Massachusetts, which under its Sunday censorship law is one of the strictest surveyors of films in the country, directed eliminations in only one of the last 48 pictures passed by the Department of Public Safety. Paramount's "Ship Cafe" suffered the elimination of one scene.

Lichtman Takes Up New Duties

Al Lichtman, former president of United Artists, has returned to New York from a short vacation at Hot Springs to take up his new duties at Metro-Goldwyn-Mayer.

VIEWPOINTS

[*Continued from preceding page*]

view the immediate result was a torrent of adverse criticism—just about as severe as any which has greeted the release of a motion picture. But the legion of reviewers who liked not at all this picture, whose ranks included this writer, now may indulge in the uncommon experience of savoring a satisfaction which is the ultimate, which will stand for all time as the one complete, uncompromising answer to the outraged critic's prayer. "The Devil Is a Woman" has been deliberately, carefully and thoroughly burned up!

It is true that the incineration of this unhappy picture was primarily in answer to an adamant position taken by the Spanish Government on account of alleged affront to civil guards but incidentally also it gives to the critics a denouement often hoped for but seldom if ever attained.

New Reel Length Given Approval

With RKO approving the 2,000-foot reel length, all major distributors have given their consent with the exception of Universal, and actual adoption of the new standard becomes effective April 1, 1936, it was announced by Gordon Mitchell, Academy Research Council manager, in Hollywood on Tuesday.

Companies adopting the new length are MGM, Columbia, Paramount, RKO, Samuel Goldwyn, Twentieth Century-Fox, United Artists and Warner. They are now making the necessary alterations in exchange vaults, shipping equipment and the like. Sample reels, with a 15-inch diameter and five-inch hub, are being shipped to New York by the Council for inspection by the distributors' committee.

All reel manufacturers are to receive specifications of the standard. During the transition, studios will cut all productions for changeover at 1,000-foot lengths to accommodate theatres not equipped for the new reel. To protect theatres receiving the 2,000-foot reel from getting false changeover cues in the middle of a reel, the Council recommends two alternative methods, one to be handled in the exchange, the other the making of a dupe negative of part of each reel in the laboratory.

Injunction Halts Lincoln Case

A temporary injunction holding up settlement of the Augusta Paper-Lincoln Theatres Corporation suit in Lincoln, Neb. has been obtained by Homer Burket, Annie Leonard, Willard Folsom and Phoebe Miller.

Mr. Paper recently was awarded a verdict of $11,754 for breach of contract, but the plaintiffs in the new action claim that they hold a judgment for $7,597.

Seven State Units Of Exhibitor Meet

Seven exhibitor organizations held meetings this week—Independent Theatre Owners of Arkansas met at Little Rock; Denver exhibitors gathered to hear Ed Kuykendall, president of the Motion Picture Theatre Owners of America; the Iowa-Nebraska Theatre Owners gathered at Des Moines; Allied of Massachusetts met in Boston, to elect a president; Independent Theatre Owners of Ohio held their annual convention in Cleveland and the Motion Picture Theatre Owners of Oklahoma also heard Mr. Kuykendall.

The formation of regional boards to settle all differences arising with film distribution was the subject of general discussion, and the one of the most importance, at the convention of the I. T. O. of Arkansas at the Harion Hotel in Little Rock.

Now Favors Giveaways

In Denver, at a luncheon attended by approximately all the independent theatre owners, Mr. Kuykendall told of the fights his organization is waging and asked for cooperation to prevent discriminatory taxation and adverse laws. One of the important developments from his talk was the revealation that the president of the M.P.T.O.A. has shifted his stand with regard to giveaways and is now highly in favor of them because many theatres would be forced to close without them because of the inferior grade of pictures they are forced to play.

"Iowa-Nebraska Allied is willing to cooperate with the National Allied organization though withdrawn from membership, on all national programs for the good of their interests," declared president Leo F. Wolcott at the organization's meeting in Des Moines.

Pinanski Heads Unit

Samuel Pinanski of the Mullin & Pinanski theatres was elected president of Allied of Massachusetts at their annual meeting in Boston. John H. Devlin of Loew's was elected vice-president and Stanley Sumner of the University, treasurer. Joseph H. Brennan was chosen secretary.

At the Allied Theatre Owners of Michigan convention in Detroit, Abram F. Myers, president of the national organization, gave an hour's talk and urged a stand against block booking. Presidents A. A. Bair of Indiana and Martin Smith of Ohio also addressed the meeting as did Congressman Pettingill.

The third annual convention of the Independent Theatre Owners of Ohio met in Cleveland at the Deshler Wallick Hotel with the preferred playing time bill, music tax, Bank Nights, giveaways, sales policies of various distributing companies and sales taxes on film rentals the chief topics.

In Oklahoma City the old-age pension tax law, already in effect, antimarathon legislation or court action, theatre fire insurance, taxes, self-regulation, score charges, Bank Night and dual billing all came in for attention at the annual meeting of the M.P.T.O. of Oklahoma. Mr. Kuykendall also spoke at this gathering, outlining the set-up of the national organization for the benefit of the theatre owners.

Home Office of Lawyer Hays

¶ It's up there on top of the tallest building, on the dominant corner of Courthouse Square in the Hoosier town of Sullivan

by TERRY RAMSAYE

Rolling out of Terre Haute, that "little town of Tail Holt" immortalized by James Whitcomb Riley, crossing the Wabash where Paul Dresser saw "the candle light a-gleaming," and taking a sharp right down the river, you traverse a comfortable Indiana land of hills and prairies, passing through historic Shackamak and within the hour fetch up in the central square of Sullivan.

It is the seat of Sullivan county with the courthouse in the middle. It would remind you ever so much of the old state house sitting very like it in a very like square up at Vandalia in Illinois, where one young Abe Lincoln made some sort of history and won a legislative victory in destroying a quorum by jumping out a window. They prove it to you up at Vandalia by showing you the window, anyway.

Thinking of Lincoln, this sunny noontide in peaceful Sullivan, one may remember that quotation-weary line of Ralph Waldo Emerson's to the effect that if a man build a better lawyer's office than his neighbor, the world will beat a path to his door, even though his home be in the woods—or something to that general purport and effect.

So up there on top of Sullivan's most imposing building, the Sherman, three stories of red brick, on the dominant corner of the courthouse square, highly visible but chaste gold leaf letters proclaim the office of Hays & Hays, attorneys-at-law.

Hays & Hays cover the whole top floor, with suite after suite of offices and law libraries. There's an elevator available, too, if you are not in a hurry and the operator chances to be about at the time, but the stairs are well worn.

That Hays & Hays law plant is as crisp as a letter from the late George Eastman. It is as uncarpeted as a hospital, with expanses of good Indiana hardwood flooring, age-mellowed and waxed to the texture of an old violin. It is, in fact, so slick that they do not need any screens. Every fly that lights slips and breaks his neck. The walls are monotone in spotless paint. Furnishings are conservative, substantial and of a manner to be impressive. Everything is in its place, precisely.

Smack in the corner of this floor of legal machinery is an office lettered "Will H. Hays." That's Will's office and his headquarters, believe it or not, and that's right where Sullivan folks expect to find him.

Will's office is fitted out in circassian walnut desk and long table, the desk in orderly array and differing importantly from the desk he uses when he is out of town in New York only in that the Indiana equipment includes two ash trays, while the New York installation has none. Like as not he's found that smoking encourages callers toward loafing. The Indiana telephone looks used—not worn, you understand, but used.

He's Still One of The Sullivan Folks

There is a picture of his father on the wall, but no other relief of its plain expanses. Will came into the law offices in 1900 and got his name on the door and the stationery.

Exploring the floor we came upon Alonzo Owen, of the staff of Hays & Hays, who was at the moment in conference on a matter of some land titles with one weathered, lank and alert "Mr. Sharp." Mr. Sharp's hobby seems to be farms and many of them.

"One of Will's clients," Mr. Owen remarked in introduction. "I am just taking care of him today because Will happens to be out of town."

"You retain rather imposing counsel in your land matters," we ventured to Mr. Sharp.

"You bet—Will's a dern smart lawyer—there ain't none better on Sullivan county titles," Mr. Sharp confided. Mr. Owen nodded.

Out in front, down along the wall of the courthouse square the villagers and farmer folk were sitting, comfortable in the warming glow of the autumn sun, with flickering shadows of scattered reluctant maple leaves above flecking shadows on the walks, all in overalls, a-chewin' of dogleg tobacco and a-talkin, as they will in Indiana, of politics from the Sullivan county courthouse to the White House. Of course they all knew Will, agreeing too that for a hometown boy he'd done purty well so far.

None of these folks, of course, knew or would have cared much about those two special long distance telephone lines on the poles overhead that link the office of Hays & Hays with its national and international law business and which keep their Will, in New York, Los Angeles or wherever—when he is "out of town"—in touch with concerns of which he is continuously the active head. These friends down there in the courthouse square set a heap of store on Will and they like the way he's remembered his dad with his name right up there on the window in gold letters along with the active members of the organization—right at the top of the list, too: "John T. Hays (deceased)." They've heard to be sure about Will having some sort of a connection with the movies, just another client of his'n that takes him out of town a bit now and then.

Law business, even for the big fellows in the movies, is just law business to these Sullivan county folks. Politics, that's something else. In Sullivan the big fact about Will is that he was the postmaster-general, and he knows a lot of "big men."

Politics? Will Does His Votin' in Sullivan

Will votes here, right here in Sullivan—you bet he does. He's never out of town on election day. He lives here. Ain't his house he built himself right down there at No. 250, and ain't he got his commission as postmaster-general right up there in his reception room on the wall, with the real handwritin's of Warren G. Harding, president of the United States, onto it? Sure he has, and not so far from that autograph of Ohio's last gift to the White House is an autographed picture of James J. Davis, Pennsylvania iron puddler, U. S. senator and builder of the Loyal Order of the Moose. If you call him "Jimmy" at the discovery of the picture—"Jimmy," not "Jim"—then you are identified as an insider, a close friend. Our error.

Will knows his Sullivan county. There is not a movie picture or autograph in the place—that's for New York, if any.

There is, to be sure, on the big floor, a room devoted entirely to the storage of mementoes, photographs, mostly, and a whole table is covered with letter openers. The vast array of them suggests they were tokens from grateful customers when, succeeding Mr. Burleson, Mr. Hays took steps to restore the postal service.

Down stairs on the first floor of the Sherman building and right back of the drug store is the Sherman theatre, Sullivan's first run, and until they get done putting a new Formica front on the Lyric, across the square, in the process of being rebuilt after a fire and a lease controversy, the Sherman is the only run.

The girl at the box office couldn't remember selling Will a seat—maybe he sees plenty of pictures when he's out of town.

Richardson's Sixth 'Bluebook' Is Out; New Handy Index

Containing over 700 pages of text and illustrations, and with its material so organized that both the highly trained projectionist and the student are equally served, the sixth edition of F. H. Richardson's "Bluebook of Projection," just published, reveals a painstaking effort to combine an exposition of underlying principles with detailed explanations of approved projection practice.

Throughout the book the fundamental sciences represented in the projectionist's craft, such as electricity and optics, receive theoretical attention as well as practical application to the every-day problems and processes of projection and sound reproduction. There are 32 chapters, and, in addition, sections devoted to definitions of technical terms, mathematical quantities, and so on.

Making the volume particularly handy for reference as well as for general study is a system of paragraph identification designed to facilitate cross-references and the finding of the answers to the study questions which precede each chapter.

This edition of what has become through the years a standard work on projection, is published by the Quigley Publishing Company. It is handsomely printed on coated paper and is profusely illustrated with diagrams and photographic reproductions.

In a foreword, Adolph Zukor, pioneer producer and chairman of the board of Paramount Pictures, Inc., gives glowing recognition to the part the skilled projectionist plays in the effectiveness of the motion picture as an amusement medium. Mr. Richardson has dedicated the book to the IATSE & MPMO, with the approval of George E. Browne, international president of the organization.

Skouras and Loew Pool Is Discussed

Radical changes in the pooling arrangements for Astoria, L. I., and upper Broadway, New York City, loom on the Manhattan theatre horizon in the event of completion of negotiations now underway between George Skouras and the Loew's Circuit houses in Long Island City and Skouras, RKO and Springer & Cocalis on upper Broadway.

In both, Skouras pool operation of the houses will be retained by the present management, the effect of the deals being to concentrate and allocate product into the theatres declared most suited.

The Skouras interests operate the Broadway, Steinway and Grand in Astoria, while Loew's has the Tri-Boro and the Astoria.

On upper Broadway Skouras has the Nemo, Riverside and Riveria; Springer & Cocalis the Symphony, Olympia, Stoddard, 77th Street, Thalia, Beacon and the Carlton; RKO has the Midtown, 81st Street and the Yorktown.

Supply Dealers Meet; Discuss Advertising

Furtherance of advertising campaigns which have already started was the principal topic at the semi-annual meeting of the directors of the Independent Theatre Supply Dealers' Association in New York, beginning Thursday.

Attending were B. F. Shearer, Seattle, president; K. R. Douglass, Boston, vice-president; Clem Rizzo, Philadelphia, treasurer; J. E. Robin, New York, executive secretary; J. C. Hornstein, New York; George McArthur, Detroit; J. M. Graham, Denver, and A. F. Morrone, Pittsburgh.

Paramount Moves Meet to Chicago

Paramount home office executives and district sales managers will meet at the Edgewater Beach Hotel in Chicago on December 1st, 2nd and 3rd, instead of in Los Angeles, as previously announced.

The three day meeting, to discuss policies and products, will be attended by John E. Otterson, Adolph Zukor, George J. Schaefer, Neil Agnew, J. J. Unger, Charles Reagan, Russell Holman, R. M. Gillham, Alec Moss, Al Wilkie and Don Velde from the Paramount home office; Ernst Lubitsch, Watterson Rothacker, Chandler Sprague and Bill Pine from the Hollywood studio, and the following district managers: M. S. Kusell, P. A. Bloch, Harry Goldstein, William Erbb, Oscar Morgan, Jack Dugger, J. E. Fontaine, R. C. LiBeau, Hugh Braly, M. H. Lewis and B. Blotcky.

They will be shown six completed productions ready for release during the first weeks of the new year, and selected episodes from another half-dozen important productions now nearing completion in Hollywood. The delegates are promised completed prints of "The Bride Comes Home," starring Claudette Colbert with Fred MacMurray and Robert Young; "Collegiate," with Joe Penner, Jack Oakie, Ned Sparks and Frances Langford; "Rose of the Rancho," so-starring Gladys Swarthout and John Boles; "The Milky Way," Harold Lloyd's comedy; "Her Master's Voice" with Edward Everett Horton and Peggy Conklin; and "Millions in the Air," with John Howard, Wendy Barrie and Willie Howard.

In addition, the Chicago delegates will view portions of "Anything Goes," with Bing Crosby, Ethel Merman and Charlie Ruggles; "Desire," co-starring Marlene Dietrich and Gary Cooper; "Give Us This Night," starring Gladys Swarthout and Jan Kiepura; Mae West's "Klondike Lou"; Walter Wanger's production in Technicolor of "The Trail of the Lonesome Pine," starring Sylvia Sidney with Fred MacMurray featured; and "Woman Trap," with Gertrude Michael and Akim Tamiroff.

Walter Reade Cleared of Theatre Vandalism

Walter Reade, New York circuit operator, was exonerated Tuesday in General Sessions court of a malicious mischief indictment, returned by the county grand jury last May after the wrecking of the fixtures of the Astor Theatre in Times Square, as it was about to be turned over to court receivers in a foreclosure proceeding.

The court held there was no evidence that Mr. Read, who was indicted with four others, was in the theatre, which he formerly leased, on the night of the vandalism.

Magazine Asks Boycott of Films Called Pro-War

Boycott of films out of harmony with Red and pacific views was urged in the current issue of *New Theatre,* a magazine of radical tendencies, which has a newsstand sale. The publication describes the campaign of radical student organizations against such films as "Red Salute."

The magazine discloses that in addition to a number of cities where students have fought the United Artists-Reliance picture, "picket lines are planned for showings in Chicago, Pittsburgh and Madison." *New Theatre* takes exception also to "Here Comes the Band" (MGM) and "Annapolis Farewell" (Paramount) as being "propaganda for war," as well as "Riffraff" (MGM), "Fighting Youth" (Universal) and "Frisco Kid" (Warner).

The Red press in New York continues to agitate for boycotts and demonstrations at theatres, and is listing films opening at local houses which are to be attacked by Communists. Among these is "Riffraff," and it is pointed out that "Red Salute" will shortly be at all neighborhood RKO houses.

There was a flurry in Philadelphia last Thursday night when about 40 students and others from local radical organizations paraded in front of the Aldine at the opening of "Red Salute." The number was reduced by the police to the usual and legal two, though the picketing was not attended by any real disturbance.

Members of the picketing band distributed leaflets condemning the picture to passersby. The circulars demanded that the film be withdrawn from the Aldine and that neighborhood houses cancel their bookings. Picketing was resumed Friday morning.

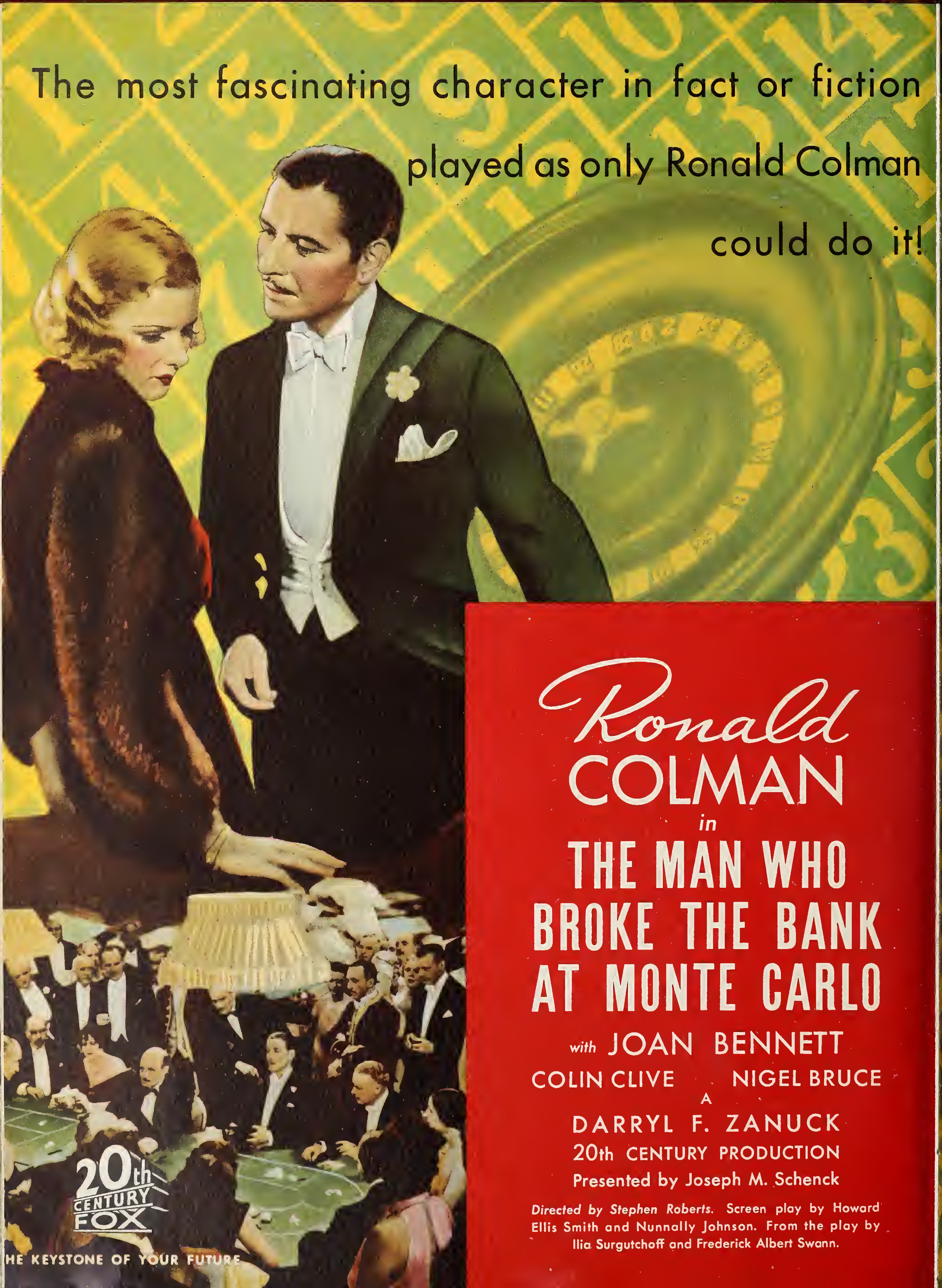
Two Claims Against Paramount Rejected

Federal court Judge Alfred C. Coxe, in New York, signed an order this week granting the petition of Paramount Publix to disallow a claim of $156,784 by Paramount Pictures Distributing Corporation, and another claim for $31,905 by Afgar Corporation. Both are in connection with the reorganization proceedings of Paramount Pictures Distributing and is based upon an assignment dated January 20, 1934, from the Sunrise Corporation, Florida, to Paramount Pictures Distributing Corp.

Hearing has been set for November 22 before Judge Coxe on the motion of Sir William Wiseman, of Kuhn, Loeb and Company to vacate the subpoena requiring him to submit to examination before trial of the suits brought by the Paramount trustees in which he is named as a defendant.

Si Fabian's offer of $1,500,000 for the Brooklyn Paramount has been rejected by United States District Court Judge Inch with the advice that the trustees of Allied Owners' Corporation should wait until they see whether they can get taxes cut before a sale is attempted. Two other offers made by Riker and Company and Samuel Strausberg were also disapproved.

"The Man Who Broke the Bank at Monte Carlo"


The most fascinating character in fact or fiction
played as only Ronald Colman
could do it!

Ronald
COLMAN

in

THE MAN WHO BROKE THE BANK AT MONTE CARLO

with JOAN BENNETT

COLIN CLIVE NIGEL BRUCE

A

DARRYL F. ZANUCK
20th CENTURY PRODUCTION
Presented by Joseph M. Schenck

Directed by Stephen Roberts. Screen play by Howard Ellis Smith and Nunnally Johnson. From the play by Ilia Surgutchoff and Frederick Albert Swann.

20th CENTURY FOX
HE KEYSTONE OF YOUR FUTURE

HOLLYWOOD SCENE

Thirty-Six Productions in Work As Seven More Are Begun—"Captain Blood" a Year's Labor — Will Rogers Stage Dedicated by the 20th Century-Fox — Union Clamps Down on Two Producers

As the number of pictures actually in work totalled 36, the week saw seven features started and five completed. The newly started and finished product appears to be of higher grade, and several of the pictures give promise of making a big-time standard.

This status is reflected in the potential audience interest and showmanship availability values of the two pictures started at Warner's. On the stages is "Anthony Adverse," adapted from the widely publicized novel of the same title and for which a three-month shooting schedule has been set. Fredric March is featured, supported by a large cast which currently includes Steffi Duna, Rafaela Ottiano, Donald Woods, John Carradine, Anne Shoemaker, Clara Blandick, Barlowe Borland, Claude Rains and Joseph Crehan. Mervyn LeRoy is directing.

Matching this feature is "Singing Kid," in which Al Jolson is the top name. Others listed are Beverly Roberts, Edward Everett Horton, Allen Jenkins, Ricardo Cortez, Mitchell and Durant, Andrew Tombes, Joseph King, Claire Dodd, Sybil Jason and Martha Tibbetts. William Keighley is directing.

Two pictures were also started by 20th Century-Fox. In "Captain January," which David Butler directs, Shirley Temple will be seen supported by Guy Kibbee, Buddy Ebsen (featured in "Broadway Melody"), Slim Summerville and Garrett Joplin. Teaming Warner Baxter and Gloria Stuart in the leads, "Shark Island" also got under way. Harry Carey, Claude Gillingwater and O. P. Heggie are included in support. John Ford is directing.

Universal started "Captain Commanding," which will present Jack Holt, Diana Gibson, Grace Bradley, Robert Armstrong, Charles Murray, Dewey Robinson, Edwin Maxwell, Guy Usher and Betty Healy. Lambert Hillyer is directing.

"The Pace That Kills" was started by Willis Kent Productions. The cast lists Noel Madison, Dean Benton, Lois January, Lois Lindsay and Sheila Manners. William O'Connor is directing.

Columbia started "Hell Ship Morgan."

The three 20th Century-Fox features dominate the completed picture quota. "King of Burlesque" looks to be the most important of the trio in story, cast and production values. Among the featured names presented are Warner Baxter, Alice Faye, Arline Judge, Mona Barrie, Gregory Ratoff, Dixie Dunbar, Fats Waller, Charles Quigley, Paxton Sisters, Shaw and Lee, Andrew Tombes, Sirley Deane, Kenny Baker, Zoop Welch, Claudia Coleman, Ellen Lowe, Herbert Shelley and Key Luke. Sidney Lanfield directed. The second feature, "Gentle Julia," will present Jane Withers, Tom Brown, Marsha Hunt, Jackie Searle, Francis Ford, George Meeker, Maurice Murphy, Barry Holman, Myra Marsh, Hattie McDaniel, Jackie Hughes and Eddie Buzard. John Blystone directed. In the last of the group, "Champagne Charlie," Paul Cavanagh, Helen Ford, Thomas Beck, Minna Gombel, Herbert Mundin, Noel Madison and Montagu Love will be seen. James Tinling directed.

CONFEDERACY AIDS "SO RED THE ROSE"

Chapters of the Daughters of the Confederacy are receving letters this week from Mrs. A. Massey, general president, urging a movement to enlist the support of all members for Paramount's "So Red the Rose," and urging them to influence the support of others.

Paramount, last Thursday, conducted premieres of the picture in the 11 southern state capitals of the old Confederacy, enlisting the support of the various southern governors and important civic and political associations.

Exploitation campaigns were conducted in each city, reports on which appear in the Managers' Round Table section.

Paramount finished "Anything Goes." A musical, it features Bing Crosby with Ethel Merman. The support includes Charlie Ruggles, Ida Lupino, Grace Bradley, Arthur Treacher, Robert McWade, Laura Treadwell, Margaret Dumont, Jerry Tucker, Sanami and Michi and Matt Moore. Lewis Milestone directed.

Columbia finished "Panic on the Air."

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"Captain Blood" One Year in the Making

From the scenarist's typewriter to the day the film editors locked the completed film in the vaults, "Captain Blood" traced an eventful colorful production career. Since the time Warner Brothers-First National studio executives first conceived the idea of the story's vivid hero, Peter Blood, as a motion picture character in which audiences and showman would find unusual interest, until the time it is given general release late in December, more than a year will have elapsed.

Responsibility for the production was handed to Supervisor Harry Joe Brown shortly before last Christmas. Casey Robinson was assigned the task of preparing the screen play for the famous Rafael Sabitini novel of romance and adventure. Aided by a corps of assistants, these two spent months in research, an analysis of the story in its relation to semi-historical considerations, and an effort to be sure that everything planned was authentically correct before a player or director was signed.

Six months of this. Then in June Michael Curtiz was selected as director and he, with Robinson and Brown, spent weeks in testing scores of players before the two leads, Errol Flynn and Olivia de Havilland, both at the time comparatively unknown artists, were chosen. Finally, midway in July, the picture went into work with Hal Mohr heading a regiment of cameramen.

Sixteen weeks were required for actual filming, during which time 282,160 feet of film were used. It took more than two weeks for the film editor, George Amy, and his assistant cutters to consolidate this amount in the approximate footage of 10,000 feet, in which it will eventually reach the world's motion picture theatre screens. Both on stages on location some of the largest sets, which necessitated intensive labor and ingenuity on the part of hundreds of artisans, electricians, designers, decorators and technicians were built. More than 60 in number, these sets included the construction of two medieval war galleons, complete to the smallest details, which alone taxed the capacity of one gigantic stage. A second stage was occupied by a set depicting a Jamaica slave plantation. A third stage contained interiors of the palace of King James II and the inner rooms of the mansion of the governor of Port Royal. The fourth was occupied by a set reproducing the pirate tavern in Tortuga. Additionally, stretching for more than a quarter of a mile along Vitagraph Lake, the city of Port Royal as it existed during the time of the story's action, was reproduced in every feature.

Some idea of the scope of the picture which in addition to featuring Flynn and Miss de Havilland may be gleaned from the size of the supporting cast. Among scores of other name players, Lionel Atwill, Basil Rathbone, Guy Kibbee, Ross Alexander, Robert Barratt, Henry Stephenson, Forrester Harvey, David Torrance and J. Carroll Naish will be seen. Yet during the three-month production schedule more than 2,800 extras were given a total of 32,000 hours of work.

Propping the production was one of the largest tasks ever assigned a studio prop department. In addition to completely rigging the two vessels and providing the millions and one little details on the 60 or more separate sets, more than 2,000 costumes, exact in detail from wig to shoes, occupied the activities of scores of designers, seamstresses, milliners, hairdressers and makeup specialist. To head prop man, "Scotty" More, whose name is seldom seen and of whom only a few off the lot ever heard, was assigned the job of supplying the props. What he had on his hands may be seen in the hundreds of practice flintlock muskets and muzzle-loading pistols, more than 500 cutlasses, and half as

(Continued on following page)

HOLLYWOOD SCENE

(*Continued from preceding page*)

many rapiers and sabers, 60 practical bronze cannon, not to include the myriad gems, silks, coins, art objects, as the pirate loot.

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Will Rogers Stage At Movietone City

Smiles blended with tears as, with hundreds of his old friends in attendance, 20th Century-Fox studios dedicated a magnificent new stage to the memory of Will Rogers. As industrial, state and national dignitaries, struggling to subdue their emotions, paid tribute to the man whose untimely passing was an incalculable loss, not only to motion pictures and this nation, but to the entire world, it became the lot of a little girl, Shirley Temple, who in merely saying "I loved Mr. Rogers, too," after she had unveiled the bronze plaque to his memory, to give adequate voice to the sentiment which her famous elders sought eloquently to express. (Picture in Pictorial Section.)

The words, "Will Rogers, you made the whole world laugh and made the whole world love you," embossed in bold relief beneath his picture on the plaque, were the inspiration for every speaker.

Introducing Rupert Hughes as toastmaster, Joseph M. Schenck said, "Let us not make this a solemn occasion, for Will Rogers is with us in spirit today; let us, instead, make it an occasion for celebration." Louis B. Mayer voiced the esteem in which the entire motion picture industry held Will Rogers, while Frank F. Merriam, governor of the state of California, added the tribute of the people of the state.

When Gladys Swarthout sang "The Parting of Friends" tears began to well in the eyes of all present. There was no holding them back when Irvin S. Cobb, visibly affected, spoke reverently of his old friend, and when John Boles sang "Old Faithful." Fred Stone, Rogers' closest friend, faltered as he told of his love for "my old pal who has gone."

The words of the former Secretary of Commerce in charge of aviation, Colonel C. M. Young; United States Senator William Gibbs McAdoo, and the Governor of Arizona, B. B. Moore, echoed the prevailing sentiment.

▽

NEWS FLASHES . . .

Organized labor clamped down on two independent producers here, adding fuel to union war embers now smouldering on the West Coast. The American Federation of Labor stepped in on both C. C. Burr and Halperin Brothers, on recent locations, halting both productions because of the hiring of non-union men. Indications point to the possibility of unions ultimately forcing independent producers to sign union contracts. Jurisdiction skirmishes continue between the IATSE and IBEW. . . . The motion picture division of the Community Chest, to date, has amassed 88.5 per cent of its $200,000 quota, or a total of $177,103. . . . Elections of the Academy Technicians Branch for the coming year resulted in John Arnold becoming chairman of the Photographic Section; Douglas Shearer, chairman of the Sound Section, and Harold McCord getting the chairmanship of the Film Editors' section. . . . J. R. McDonough and B. B. Kahane have returned to the Coast, having completed conferences with RKO home office chiefs.

Debenture Holders' Plan for GTE Is Approved in Court

Chancellor Josiah O. Wolcott in the Wilmington chancery court on Wednesday approved the debenture holders' committee's plan to reorganize General Theatre Equipment, which has been in receivership since February, 1932.

The plan would transfer all assets to the benefit of the creditors.

At the same time Chief Justice Daniel Layton approved a settlement between United States Senator Daniel Hastings, GTE receiver, and Chase National Bank of New York under the terms of which Chase, Amerex Holding Corporation, directors and officials of Chase and those associated with it in financing GTE, would be released from all obligations. Chase would reduce its claims against GTE by $3,462,767, and Amerex would surrender to the receiver GTE debentures worth $1,500,000.

The Mrs. William Fox's All-Continental Corporation, large GTE creditor, on Wednesday withdrew its objection to the reorganization plan, leaving the sole objector Bessie Cohen, New York, holder of $2,000 in bonds.

The machinery for erecting the reorganization will be started at once by the reorganization committee, which represents about $12,000,000 in GTE debentures.

A petition, which was filed by Albert L. Simon, New York attorney, representing the petitioner, Jay Carton, of Tuckahoe, N. Y., seeks permission to intervene in an action pending in federal court of Delaware since an involuntary petition of bankruptcy was filed against GTE on June 12, 1934.

Federal Judge John P. Nields, Wilmington, set this Friday for a hearing to show cause why Mr. Carton should not be made a party in the United States court action.

Calls Procedure Incompatible

Mr. Carton, who says he is the holder of $5,000 in principal amount of six per cent convertible gold debentures, alleges that although Section 77B of the bankruptcy act was adopted in June, 1934, no effort has been made to require the filing of an answer to the involuntary bankruptcy petition. It is further claimed that meanwhile chancery court proceedings and the chancery receivership of the debtor, with United States Senator Daniel O. Hastings, of Delaware, being made the receiver, have been allowed to proceed without interruption "to the point where now it is proposed to settle and dispose of the main assets of the debtor for a comparatively trifling sum and to reorganize the affairs of the debtor (GTE), in a manner wholly incompatible with the interests of the bondholders."

The Chancery receivership "is what is known as a friendly receivership," influenced by the interests which are sponsoring the settlement and a plan of reorganization, the petitioner states he is informed. Mr. Carton maintains the continuation of the Chancery action is in violation of the intent of Congress and the priority of the federal bankruptcy statute and defeats the purpose of Section 77B.

The petition says Mr. Carton's ultimate purpose, among other aims, is to transfer the jurisdiction to the federal court for the district of Southern New York. It is brought out that the original federal action was filed subsequent to the filing of the Chancery suit.

Presentation of the plan to reorganize GTE was started last Wednesday. Aaron Finger, of the law firm of Richards, Layton and Finger, of Wilmington, representing a committee of debenture holders which evolved itself into a reorganization committee, presented the plan to the court.

Among those who spoke in favor of the plan in addition to Mr. Finger were William J. Quinn, representing Breed, Abbott and Morgan, New York City, counsel for Senator Hastings, and Robert G. Starr, of Wollman and Wollman, New York City. Mr. Starr supported Mr. Finger in contending that if the reorganization plan is approved and put into effect "it will prove very beneficial to all of the securities holders."

The Proposed Plan

The proposed GTE plan provides that for each $1,025 of secured obligations and debentures ten shares of capital stock in the new company be issued and warrants to purchase 1¾ units of capital stock of the Twentieth Century-Fox Film Corporation at $60 a unit on or before October 1, 1936 and at $70 a unit on or before October 1, 1937. Each unit consists of two shares of preferred stock and one share of common stock.

For each $1,025 on note and accounts payable shall be issued 7½ shares of capital stock of a new company and warrants to purchase 1¼ units of capital stock of Twentieth-Century-Fox Film Corporation at the aforementioned prices.

For each ten shares of preferred stock a warrant shall be issued to purchase one share of capital stock of the new company on or before October 1, 1937, at $12 a share and for each twenty-five shares of common stock a warrant to buy one share of capital stock at $12 on or before October 1, 1937, will be issued.

Phil Meyer To Head GB's Special Sales

Phil Meyer, manager of GB's New York Exchange, will be in full charge of the newly created Special Sales Division of the company, it was announced by George W. Weeks, general sales manager. The new division will be located at the Home Office. Mr. Meyer will contact circuit situations for the branches on buying done in New York City. Mr. Weeks said further that Meyer will also act in the capacity of Salesman-at-Large, assisting in sales in the field.

According to Mr. Weeks, Arthur Greenblatt will be the new manager of the company's New York exchange, succeeding Mr. Meyer. Irving Gumberg, while continuing in charge of sales in the New Jersey territory, will also act as assistant to Mr. Greenblatt. An open house party in celebration of these events took place at GB's New York exchange on last Saturday, with 250 local exhibitors attending.

U.S. WILL MAKE FUTURE TRUST CASES "AIR-TIGHT"

Justice Departm't Going Ahead With Enforcement, but Is Giving Complaints Extra Combing After St. Louis Defeat

Department Officials at Washington Chagrined by Reduced Batting Average; Complaints by Cole and Others Studied

Any further cases directed by the United States Government against distributors on charges of conspiracy in violation of the anti-trust laws will be made "air-tight" by the Department of Justice before they are brought into federal courts for prosecution.

This intimation emanated from an authoritative source in the Justice Department at Washington, following the Department's crushing defeat last week in St. Louis where a federal jury, after sitting for six weeks, acquitted Warner Brothers, Paramount, RKO, their officers and subsidiaries, of criminal-indictment charges of conspiracy in the Harry Arthur-Fanchon and Marco case. The speed with which the 12 jurors reached their decision — taking only 38 minutes — surprised not only the industry but the court itself, especially in view of the 1,000,000 words of testimony that had been taken.

The defendants still are awaiting the outcome of their petition to have the circuit court of appeals disqualify Judge George Moore from presiding at the Government's suit against them for an injunction to restrain the same corporate interests from alleged withholding of films from Fanchon and Marco's Ambassador, Missouri and New Grand Central theatres in St. Louis. Disqualification of Judge Moore was asked on grounds of prejudice allegedly evidenced during the criminal-indictment trial.

Defeat of the Government last week in the criminal trial will have absolutely no effect on the efforts of the Department of Justice to enforce the anti-trust laws in the motion picture industry, according to a Washington spokesman.

Complaints Closely Scanned

Apparently irked over the St. Louis fiasco, Justice Department officials this week were understood to be scanning closely all other complaints against distributors which are pending as a result of information supplied both by independent theatre owners and by Department agents who have been secretly investigating in the field. But no new suits will be brought, it was indicated, until the basic information and the evidence have been sifted thoroughly.

Despite the Department's failure to obtain a conviction through its related attorney general's prosecuting agency, the Government will proceed with the equity suit for an injunction. This suit formed a part of its program in the St. Louis area.

Officials of the Department declared this week that no reason existed to anticipate failure in the civil proceedings because of the federal jury's "not guilty" verdict last week, pointing out that conviction on the conspiracy charge is the hardest one to prove in the entire range of defenses. In any event, the equity trial will be delayed because of the distributors' motion to take it out of the hands of Judge Moore. The Government, it was said, is anxious for a quick trial.

The St. Louis case, it was said at the Justice Department, was not "part of a campaign" against the film industry. The Government's prosecutors have never undertaken a "campaign" against any industry as an industry, it was declared at Washington. Nor was the St. Louis action a test case.

There are, it was admitted, a number of complaints pending in which the film industry is involved, but it has never been necessary to make a drive on a whole industry, since one or two "smashing" verdicts against illegal practices are all that is needed to induce an industry to "clean house" by correcting practices and eliminating the abuses complained of.

Every case that comes before the Department is handled on its merits, it was asserted. Hundreds of complaints are received annually; few, on investigation, develop any basis for action. But every complaint is carefully studied before dismissal or reference to investigators for checking.

As to the St. Louis verdict, Department officials had little to say. From their point of view, the most distasteful feature was that it reduced their batting average.

Since the enactment of the Sherman Act in 1890 through June of the current year, according to the records of the Department, the Government initiated a total of 419 proceedings, 235 of them civil and 184 criminal. Of this number, 390—now 391—have been terminated, 66 of them after appeal to the United States Supreme Court.

In the civil proceedings, 60 favorable decisions and 100 consent decrees were obtained. In the criminal proceedings, 92 convictions were had against 2,587 defendants, against whom fines totaling $2,321,384 and prison sentences aggregating 446 months were imposed.

Wins 252 of 390 Cases

It is thus shown that the Government was victorious in 252 of the 390 cases disposed of, a very high record considering the difficulties encountered when suits involving business practices are prosecuted.

What the trial of the St. Louis case cost the Government and the defendants probably will never be calculated with exactitude, but undoubtedly ran into a small fortune. The direct expense to the Government, it is estimated, was $15,000, but the indirect expense, which cannot be estimated, was probably several times that figure. In all probability, the defense spent as much as the Government.

Indications that the St. Louis case is not entirely closed were seen in reports reaching Washington that Department of Justice agents were on the scene of the trial, investigating the possibilties of bribery or perjury.

Department officials refused flatly to discuss these reports, but it was learned they were interested in ascertaining how the jury reached its verdict in slightly more than a half-hour in view of the fact that it had required six weeks to submit the evidence.

Meanwhile, the Department was understood to be going ahead with its investigation of the complaint of Colonel H. A. Cole, president of Allied States of Texas, and of a number of other complaints which are pending before it. Whether any of these matters have reached a point where prosecutions can be initiated was not disclosed, but undoubtedly no further cases will be started unless the Department is sure of its ground and convinced that it can hammer its charges home.

At St. Louis, Federal Judge Moore said over the weekend that he has not had opportunity to study two affidavits charging him with personal bias or prejudice against the defendants. One of the affidavits was filed by Maurice Schweitzer, local manager for Paramount; the second was entered by Herman Starr, vice-president of Warner Bros. Both were accompanied by the necessary certificate of good faith by defendant counsel. Judge Moore's certification of the sufficiency of the affidavits to Presiding Judge Kimbrough Stone of the United States circuit court of appeals would cause Judge Stone to appoint another judge to preside. Under a guiding ruling of the court of appeals, Judge Moore apparently has little recourse but to accept the personal disqualification asked for.

Mr. Starr's affidavit goes into the text of Judge Moore's final instructions to the jury in the criminal case, the manner in which the charge was delivered, the court's reaction to the exceptions taken by Frederick H. Wood, of Warner counsel, and the $100 fine for contempt of court imposed.

Russell Hardy, Government prosecuting attorney, returned to Washington from St. Louis to confer with Attorney General Homer S. Cummings. Mr. Hardy failed to get Judge Moore to hand down a temporary injunction against the defendants in the forthcoming equity action. Mr. Hardy had held that, on the basis of the testimony given in the jury-criminal case, sufficient grounds had been established for the issuance by Judge Moore of a temporary restrainng order. However, counsel for the defendant Warner, RKO and Paramount companies had insisted they were entitled to a full hearing on the facts.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

GIVE US THIS NIGHT

Paramount

Sometimes, when showmen are called upon to participate in the presentation of new stars, subsequent developments give them cause to regret their initial enthusiastic efforts. In connection with this production, however, such a condition should not prevail. No one can maintain that its two principal characters, Jan Kiepura and Gladys Swarthout are unknown to the public, class and mass. Kiepura's appearance in "Be Mine Tonight," several years ago, created a great impression and its wide popularity in this country made him a favorite figure. Gladys Swarthout, making her screen debut in "Rose of the Rancho," an as yet unreleased Paramount, is sure to have that picture give her a prestige with audiences equal to that which she enjoyed as a Metropolitan Opera Star. The repute she gained in this field has been widened by her radio work.

In idea, "Give Us This Night" is a comedy romance embellished by operatic music featuring Kiepura and Miss Swarthout. The locale is Italy. In text it follows the local boy makes good plot. Kiepura, leading an insurrection against a sour-voiced tenor, both busts up the show and falls in love with its diva, Miss Swarthout. Even though his singing makes an impression on the girl, he flees the wrath of an enraged populace to turn up a singing hero when he breaks in on the opera's premiere to pinch hit for the impossible tenor.

Story is adapted from an original by Jacques Bachrack by Oscar Hammerstein II and Brian Hooker. Presenting many operatic numbers, it also has several distinctly modern and topical, the lyrics of which are by Hammerstein with music by Erich Korngold and Richard Whiting. Picture is directed by Alexander Hall, who recently completed "Annapolis Farewell."

Kiepura and Miss Swarthout being the natural outstanding names, the supporting cast includes Phillip Merrivale, a newcomer, Benny Baker, Michelette Burani, William Collier, Sr., Sidney Toler, Charles Judels and Maurice Cass.

CHATTERBOX

Radio

This production looks to be of the class that will require shrewd showmanship to whip up popular interest. The story basically is a dramatic comedy romance, in which, however, there are several unusual situations. The cast, headed by Anne Shirley, places her in familiar, almost typed character of the unfortunate farm girl who, in encountering many disappointments, tragic to her but farcical to audiences, has a hectic time for herself. It returns Phillips Holmes to the screen in the hero role. The supporting cast lists Edward Ellis, Erik Rhodes, Margaret Hamilton, Granville Bates, Allen Vincent, Lucille Ball (soon to be seen in "I Dream Too Much") and George Offerman, Jr.

The story is an original screen play by Sam Mintz. George Nichols, Jr., is the director. It is being produced by Robert Sisk, who made the previous Anne Shirley features.

The story concerns an orphan daughter of a stage actress. Stage-struck herself, an innocent escapade leads to her being locked out of her stern New England home by her rigidly moralistic grandfather. She and the hero land in New York. Determined to be an actress, the girl finally gets the assistance of the hero in making the grade. The tragic melodrama that is supposed to establish her as a great tragedienne turns into a farce burlesque. The girl, realizing that she has been made foolish, has the satisfaction of rushing into her grandfather's arms, who, it turns out, did not drive the girl from his home, but sought to protect her from the typical small town menace. Returning to the old homestead, the hero bobs up in a situation similar to that in which the girl left, to make for a happy ending.

Undoubtedly intended for family audiences, this picture nevertheless presents a problem in successful selling. Undoubtedly it will be necessary to take into consideration particular local likes and dislikes.

HITCH HIKE LADY

Republic

This is a comedy of adventures and misadventures. It concerns a poor old English slavey who comes to New York to visit her son, whom she believes is a California orange magnate, but who actually is caged up in San Quentin. Believing that the Golden State is just across the river from Ellis Island, she boards a bus, only to be dumped out in company with another trail beating young lady. Victimized by a pair of slick confidence workers, she and her companion start hitch-hiking, only to run into a series of experiences that have their climax when the crooks turn honest, liberate the prisoned son and establish him on an orange ranch, out of which they have flimflammed a community of trusting fruit growers.

The basic story is an original by Wallace MacDonald, with screen play by Gordon Rigby and Lester Cole. Direction is by Aubrey Scotto.

Alison Skipworth, typical in character, will be seen in the title role, and Mae Clarke, long absent from the screen, is her fellow traveler. The story's romantic angles are carried by Miss Clarke and Jimmy Ellison. Arthur Treacher, seen in several recent pictures and currently in "Remember Last Night," and Warren Hymer are the team of crooked confidence men. Supporting players are Beryl Mercer, Dell Henderson, Lionel Belmore, Harold Waldridge, Christian Rub and George Haynes.

While there is little about the worth of the story or cast to key patrons up to enthusiastic anticipation, there are included several angles that should make for pretty good showmanship effort. These not only control the leads personal experiences, but the manner in which the players, friends and crooks alike, strive to conceal her son's predicament from her and the way in which they connive to arrange things so that she may be happy in the end.

KIND LADY

MGM

Melodramatic always this is a shudder atmosphered drama, the mystery of which is always evident to audiences. Adapted from a published novel titled "The Silver Mask," by Hugh Walpole, which was subsequently made into a stage play currently being presented, it deals with a member of the Herries family, which theatre-goers came to know in "Vanessa, Her Love Story." Walpole's other screen contribution in addition to that feature, was collaboration on and appearance in "David Copperfield." Screen adaptation is by Edward Chodorov. The director, George B. Seitz, has for his recent credits "Calm Yourself" and "Woman Wanted."

The story, localed in England, has a strange and unusual motivation with a sinister swing. In accord with title significance, it deals with the experiences and tragic adventures of a kind lady who befriends a mild mannered, poverty stricken man. Once established in the woman's affections, he reverts to true type, a cunningly depraved scoundrel who does not stop at torture and even murder to strip his benefactor of her wealth.

Aline MacMahon, currently featured in "Ah, Wilderness," will be seen as Mary Herries, the kind lady. Basil Rathbone, seen in many pictures, but vividly remembered for his role of the heavy in "Copperfield," is the heartless, cruel villain. The support includes several known players and others who are not so familiar. It features Dudley Digges, Doris Lloyd, Donald Meek, Nola Luxford, Murray Kinnell, Ely Malyon, Justine Chase, Barbara Shields and Mary Carlisle, the last personality being the one about whom the romantic love interest contrast revolves.

While there is, naturally, romance and comedy in the production, the central interest is weird and sinister drama. Tempo of story in action and dialogue, together with substantiating production effects, are geared to accentuate the latter quality. Key to its selling theme, in addition to name worth and title value, may be found in the idea expressing the character of a woman who sought to do good only to have her kindness returned with evil.

PRISON FARM

Warner

True to what the title says, this is a romance contrasted drama of prisoners and unspeakable conditions under which convicts are made to serve their sentences and live their lives. It deals with two boys, framed into jail sentences because the knowledge of one threatens to wreck a dishonest political empire. Starting as a topical newspaper expose story, it quickly plunges into the melodrama of its motivating character, and with desperate men rebelling and rioting, death striking sharply on both sides, results in the accomplishment of what it had started—the elimination of political graft and a new and more humane deal for convicts.

The story is an original by Abem Finkel and Harold Buckley, with screen play by Dalton Trumbo. Direction is by Louis King.

Donald Woods and Carlyle Moore, Jr., will be seen in the roles of the two boys, Woods as a reporter whose dynamite-laden stories result in their framed-up jailing. The romantic angle features Kay Linaker, who made her screen debut in the current "Murder of Doctor Harrigan." Other players included in the cast are Harry Cording, Olin Howland, Joseph King, Henry O'Neill, Addison Richards, Charles Middleton, William Davidson, Marc Lawrence, Ed Van Sloan and Eddie Shubert.

Inasmuch as it has been some time since prison stories enjoyed a vogue, during the era of "I Am a Fugitive from a Chain Gang" and similar features, the various news stories continually cropping out from different sections of the country dealing with jail breaks and the conditions under which convicts are forced to work and live, such reports have always kept public

(Continued on page 27)

A Parrot Could Never Be a Showman

A parrot's great asset is his ability to imitate.

A showman to be successful must never imitate.

Darryl F. Zanuck, one of the industry's most successful showmen, hates imitation.

In fact, if he has one outstanding characteristic, it is his ability to explore new entertainment fields.

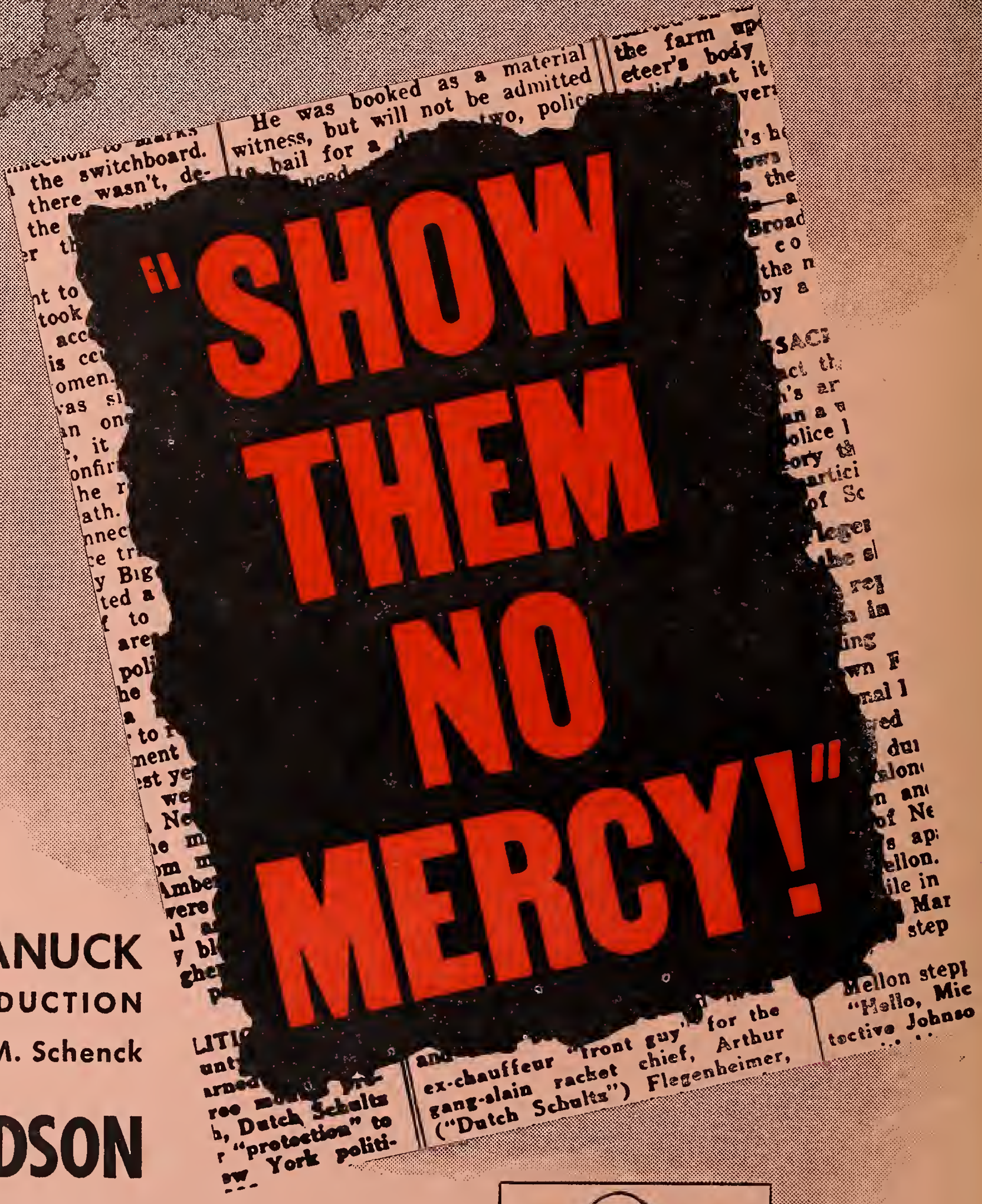
In the field of crime pictures, he demonstrated this with his "Little Caesar," "The Public Enemy," and "I Am a Fugitive from a Chain Gang."

Because each brought out a new and amazing phase of life, each made exhibitors an astonishing amount of money.

Darryl F. Zanuck demonstrates his originality again with "SHOW THEM NO MERCY," his next 20th Century Picture.

It, too, is thrilling, suspenseful, packed with action AND STARTLINGLY DIFFERENT! And it, too, will make you a lot of money!

IT BLASTS A NEW UNDERWORLD TERROR INTO THE OPEN!



"SHOW THEM NO MERCY!"

He was booked as a material witness, but will not be admitted

ex-chauffeur "front guy" for the gang-slain racket chief, Arthur ("Dutch Schultz") Flegenheimer,

A
DARRYL F. ZANUCK
20th CENTURY PRODUCTION
Presented by Joseph M. Schenck
with

ROCHELLE HUDSON
CESAR ROMERO
BRUCE CABOT
EDWARD NORRIS

Directed by George Marshall. Original story and screen play by Kubec Glasmon. Adaptation by Henry Lehrman.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

Fox 'Met' Control Passes to Schenck

The status of Fox Metropolitan theatres in New York, long in dispute in the courts during reorganization, was finally and definitely established this week when Joseph M. Schenck acquired an additional 50 per cent interests, giving him 90 per cent of control, with Keith-Albee-Orpheum holding 10 per cent and an option to buy from the Schenck interests another 10 per cent. This option will likely be exercised.

Some 80 or 90 theatres in the Greater New York area thereby pass to United Artists Theatre Circuit, Inc., a wholly-owned Schenck corporation.

A last minute effort was made by Fox Theatres Corporation's Stockholders Protective Committee to have Federal Judge Martin T. Manton compel Fox Theatres to buy the available 50 per cent interest in Metropolitan Playhouses. The new Metropolitan is the reorganized Fox Metropolitan, which was a subsidiary of Fox Theatres before bankruptcy. Judge Manton refused the stockholders' plea, and the properties passed to Mr. Schenck on his payment to Fox Theatres of $150,000 in settlement of Fox Theatres' claim against Metropolitan.

Milton C. Wiseman, New York attorney, and vice-president, secretary and a director of Metropolitan, will continue in his present positions, according to William Phillips, Metropolitan vice-president and treasurer. Mr. Wiseman had been active with Mr. Schenck in constructing and effecting Metropolitan's reorganization plan. Mr. Wiseman is also receiver for Fox Theatres.

The order sought by Fox Theatres' minority holders to have Judge Manton direct Fox Theatres to buy the available 50 per cent interest in Metropolitan, was opposed by Fox Theatres' creditors, who hold claims aggregating $13,000,000. In order to acquire the half interest, Fox Theatres would have been compelled to pay the Schenck-United Artists circuit some $275,000. The creditors believed, and Judge Manton agreed, that it would be more advantageous to waive their Metropolitan stock purchase right, thereby saving the $275,000, and, in addition, receive the $150,000 paid to it by Mr. Schenck for its claim against Metropolitan.

The Schenck-United Artists-KAO interests would have been able to obtain control of Metropolitan even in the event that Judge Manton did direct Fox Theatres to purchase the available 50 per cent. The Schenck group, already holding 50 per cent, would pick up small additional holdings in the open market from creditors and thus obtain operating control.

Fruechts Celebrate Anniversary

A goodly crowd of his business associates and their wives turned out last week in Buffalo, N. Y., to fete Henry C. Fruecht and Mrs. Fruecht on their 25th wedding anniversary. Mr. Fruecht is office manager and chief auditor of Shea's Buffalo theatre and assistant treasurer of Buffalo Theatres, Inc.

THE CUTTING ROOM

(*Continued from page 24*)

interest in this topic at a hot pitch. With that condition to serve as an initial exploitation basis, the fact that the production is an action drama, providing one surprising thrill after another and with romantic love interest complications accenting the tensity of drama, it should not be difficult to apply topical showmanship taking advantage of story and cast values.

TWO O'CLOCK COURAGE

Radio

In story idea this is a baffling mystery melodrama. Mechanically it makes use of so many complicated twists and puzzling situations that such a thing as audience advance solution of the plot appears to be a practical impossibility. Shrouded in an atmosphere of legitimate mystery from the beginnning, yet at the same time avoiding the temptation to amplify its straight theatrical values with anything that might give rise to horror or shudder, it deals essentially with amusement elements that have proved their entertainment worth.

Based on a published novel of the same title, the time is the present and the locale Boston. A wounded man, suffering from amnesia, falls at a girl's feet. Later, a man is murdered and broadcast description of the suspected slayer tallies almost identically with the appearance of the man the girl found. Ensues the imagination baffling story of the murder, the part the amnesia victim played in it prior to and after certain incidents restore his memory. Soundly contrived, yet pursuing the familiar course, it builds to a thrill packed climax through which runs a whole chain of mysterious killings until the murderer is discovered and motivation for the crimes revealed.

What worth the story represents is accentuated by the cast which will interpret it. Walter Abel, who made his screen debut in "The Three Musketeers," is featured with Margot Grahame, who will be remembered for her performance in "The Informer." Supporting players include Eric Blore, Addison Randall, Alan Hale, Phyllis Brooks, Wallace Ford, currently featured in "Mary Burns, Fugitive," Ray Mayer, Erick Rhodes and Arthur Hoyt.

With an unusual sounding title to serve as a starting point, the character of the story, plus the worth of cast names, should provide an incentive to some real showmanship exploitation. Keying all to mystery drama, there seems to be plenty in all lines upon which to build interest creating campaigns.

KING OF BURLESQUE

20th-Century-Fox

Title significance to the contrary, this is not a glorification of burlesque shows. Rather it is a singing, dancing musical comedy romance based on an original story by Vina Delmar, titled "The Day Never Came." It will present a long list of favorably known screen names, including Warner Baxter, Alice Faye, Jack Oakie, Arline Judge, Gregory Ratoff, Nick Long, Jr., recently seen in "Broadway Melody of 1936," Mona Barrie, Claudia Coleman and Kev Luke, and many others. It also returns Dixie Dunbar to the screen. In specialty features it presents Shaw and Lee, noted vaudeville and musical comedians, the Paxton sisters, novelty dancers, and Fats Waller, champion piano player. Music and lyrics are by Ted Koehler and Jimmy McHugh, with the spectacular dance ensembles staged by Sammy Lee. Direction is by Sidney Lanfield.

The show, backstage in atmosphere and vividly paralleling the careers of some of the most notable stage and screen personalities, concerns a producer who takes his burlesque show and its performers from the cheap priced houses, dolls it up in lavish style and presents it on Broadway at top prices. Through it runs a thread of romantic conflict involving the producer, his colorful burlesque days star and a Park Avenue socialite, with the aristocrat taking the producer for a financial sleigh ride which is saved from complete debacle only when the oldtime pal of the coffee and cake era comes back to reestablish him as the king of musical revue producers.

Lively and colorful in songs and dancing, both specialty and choral, it also is brimming over in comedy, in action, situations and dialogue. Modern in content, it is being produced with a view to striking a balance between the worths of comedy dramatic romantic story value and those of eyefilling music and dance embellished production settings.

THE TRAIL OF THE LONESOME PINE

Paramount

Many things in this production bring themselves forcibly to the showman's attention. It is the first outdoor feature-length picture to be made entirely in color. As such, it is potentially of enough of audience and publicity interest to compare with the first outdoor talking picture. The story, written by John Fox, Jr., is famous as a stage show and previously, about 20 years ago, was made into a motion picture. It is familiar to millions. It is a romance which moves to the plot of desperate Kentucky mountain feuds.

The cast, particularly the featured players, seems to be fully able, without other benefits, to stimulate quick public attention. Sylvia Sidney, whose appearances in "Accent on Youth" and the forthcoming "Mary Burns, Fugitive," will do much to restore her popularity, is starred in the role of June, the heroine of story and song. Fred MacMurray, highly popular because of his work in "Hands Across the Table" and "The Bride Comes Home," is the young Northern engineer who is in conflict for Sidney's affections with Henry Fonda, seen in "Farmer Takes a Wife" and "Way Down East." Fred Stone, outstanding in his picture debut, "Alice Adams," is Judd Tolliver. Supplementing the name worth of this quartette are Fuzzy Knight, Beulah Bondi, Spanky McFarland, Nigel Bruce, Alan Baxter (featured in "Mary Burns"), Charles Middleton and a host of well known minor players.

The importance which the producer, Walter Wanger, attaches to the worth of the story and cast, is further seen in the selection of the Director Henry Hathaway, who followed up "Lives of a Bengal Lancer" with "Peter Ibbetson."

Practically the entire film footage is being shot in the high mountains surrounding Big Bear Lake in California. In topography it captures the charm and grandeur of the original locale.

D. P. Semmelroth, Jr., Dies

Dayton Philip Semmelroth, Jr., 25, general manager of the Semmelroth Circuit, operating four theatres in Cincinnati, died Monday following a four day illness of pneumonia. Burial was in Dayton on Wednesday. He is survived by his parents.

Woolstenhulme Joins Lasky

Charles Woolstenhulme, former Twentieth Century-Fox manager in Hollywood, has joined the Mary Pickford-Jesse Lasky producing unit in the same capacity at the United Artists studios.

RCA SELLS BRITISH INTERESTS FOR $10,220,000; RKO ELECTS SPITZ

Mazur and Swope Resign as RKO Directors; Election of Aylesworth as Chairman of RKO Board Formally Ratified

RCA's Funded Debt Practically Erased by Sale of Its 29 Per Cent Interest in Electric and Musical Industries, Ltd.

Out of RCA's recent disposal of its interests in RKO to the Floyd Odlum-Atlas-Lehman Brothers interests there come this week several developments affecting either the managerial or corporate setup of both RCA and RKO, as follows:

RCA further narrowed its amusement holdings by selling for $10,220,000 cash its 29 per cent interest in Electric and Musical Industries, Ltd., to a British syndicate headed by Morgan, Grenfell and Company and Edward De Stein and Company, London, thereby virtually erasing the corporation's funded debt. Wall Street immediately forecasted a new financial setup for RCA.

RKO's directors formally elected Leo Spitz, Floyd Odlum's candidate, as president, and Mr. Spitz immediately departed for Hollywood for a studio study.

Paul M. Mazur, of Lehman Brothers, and Herbert Bayard Swope resigned as RKO directors. No successors were in sight, as RKO's reorganization is awaited.

Formal ratification was made of the election of Merlin Hall Aylesworth, Mr. Spitz's RKO presidential predecessor, as chairman of the RKO board, a post vacated by David Sarnoff, who continues as a board member.

Mr. Spitz left New York over the weekend for Chicago to visit with his family and was then joined by Ned E. Depinet, president of RKO's distributing subsidiary, both traveling from Chicago to the studios in Hollywood, where production conferences will be held between other home office executives and studio officials. Discussions, primarily, were to revolve around the remainder of 1935-36 product, and with investigation of studio problems, will keep both on the Coast until Christmas or thereabouts.

At the RKO directors' meeting late last week, at which Mr. Spitz was formally named president, no action was taken on the election to the board of successors to the resigning Paul Mazur and Herbert Swope. The reason for continuing vacancies, according to Broadway, may be attributable to a desire of the new interests to defer selections until the eve of RKO's reorganization. Reconstruction of the board is expected to include representatives of the Odlum-Atlas and Lehman Brothers interests. Mr. Spitz, however, already has been elected to the board. David Sarnoff will continue as a member, following his resignation as chairman to make way for M. H. Aylesworth.

Operating Under 50 Per Cent Interest

The Odlum-Atlas-Lehman Brothers group are operating through the 50 per cent interest which they acquired from RCA, together with an option to buy the remaining half interest.

The acceptance by RKO's board of the resignation of Mr. Swope ended his association with all RKO companies with the exception of Keith-Albee-Orpheum. Mr. Swope continues as chairman of the board of KAO, a post to which he was elected jointly by the RCA and M. J. Mehan interests.

FINANCIERS POINT TO FILM STOCK RECOVERY

Broad recognition is being given in financial quarters to the recovery of earning power by the film companies, says the Journal of Commerce. *A combination of higher quality feature and short pictures and increased ability and willingness of the public to spend for amusement has resulted in greatly enlarged box-office attendance, an article in the publication states. In addition, it is pointed out that the increased number of cities permitting Sunday motion pictures will serve to increase gross revenues and fim rentals.*

Furthermore, it is pointed out that film companies are paying more attention to costs than before and, while they are not skimping at all on production, they are actively preventing waste both on the lots and in the offices.

Mr. Swope had resigned earlier from the RKO executive committee and from the boards of RKO Radio Pictures and RKO Pathe News. His resignation from the RKO board, although offered a year ago, was not accepted until last week's meeting, which was the first to be held in more than a year.

Hearing of exceptions to the recommended allowance at $8,207,000 of Rockefeller Center's claims against RKO, which was scheduled for Monday before Federal Judge William Bondy, was postponed to December 9.

Efforts to agree on a compromise settlement of the claim are under way between RKO reorganization factors and Rockefeller Center and the court hearing is being deferred pending the outcome of these negotiations.

Involving some 1,700 ordinary shares, the arrangement whereby RCA disposed of its 29 per cent interest in Electrical and Musical Industries in London was explained by David Sarnoff, president of RCA, as follows:

"The price to be paid to RCA for this block of EMI shares has been agreed upon and is $10,220,000, payable in cash within three weeks, in New York funds. The shares are being sold ex dividend and RCA will therefore receive, in addition to the above amount, the sum of approximately $400,000 in dividends payable this month," or a total of $10,620,000.

Electrical and Musical Industries is supposed to have considerable ambitions in the television field.

The announcement follows within a comparative few days RCA's disposal of its interest in Radio-Keith-Orpheum Corporation, which is estimated as likely to yield from $10,000,000 to $14,000,000. The RKO investment is said to be carried on RCA's books at cost or $14,600,000.

These two stock holdings—totaling on the books upwards of $27,000,000—constitute the two major items in RCA's fixed investments totaling $30,995,000, and in two fields in which it has been plainly indicated the company has no great desire to continue.

See Strengthened RCA

Dow, Jones, of Wall Street, predicts that "from these two major investments, which up until recently were entirely unproductive of any return, RCA should now finally receive from $20,000,000 upward, further improving its already strong cash position and advancing the prospects of an early consideration of some method of taking care of the $10 a share accumulated dividends on the 767,275 shares of B preferred stock."

Continuing, Dow, Jones points out that "accumulations on the A preferred stock, amounting to $9.62½ a share, were paid off earlier this year, necessitating a cash payment of some $5,000,000. Last available balance sheet, that of December 31, 1934, showed RCA had net working capital of $34,250,000, of which $23,679,000 was cash or readily marketable securities.

"RCA now has no funded debt with the possible exception of a small amount of real estate mortgages, a $4,000,000 debenture issue having been called for retirement a few weeks ago. So prior obligation to the B preferred shares is now the 495,597 shares of seven per cent $50 par value preferred A shares ($24,779,870 par value) and callable at 55. Possibilities of retiring this issue have been viewed by officials at times in the past, though the stumbling block has been the heavy cash outlay involved, amounting to about $27,000,000," according to Dow, Jones.

"Electric & Musical Industries, Ltd., organized in 1931, is a consolidation of the old Gramophone Company, Ltd., and the Columbia Graphophone Company, Ltd., the latter representing the defunct Columbia Graphophone Company in which Victor Talking Machine Company eventually acquired a substantial interest," it was explained.

While the affiliation with EMI abroad may have had some beneficial aspects from a trade viewpoint, this was minimized by Dow, Jones by the fact that the two companies are in competing lines in selling receiving sets, and from a monetary viewpoint the return on the $13,000,000 investment has been negligible. EMI inaugurated dividends at the close of 1934, paying an initial dividend for the year of 10 per cent or one shilling, on the 10-shilling par value shares, which after payment of British income taxes gave a net return to RCA of bout $320,000. A 12½ per cent dividend was declared this year which is payable this month, likely to yield about $400,000.

Atlas Corporation has under option RCA's interest in RKO, consisting of 1,250,463 shares of common stock and roughly $9,800,000 of six per cent debentures, and while option for only half of the securities has been exercised, it is expected to take up the balance, thus eliminating RCA from the motion picture field. RCA, however, still maintains RCA-Photophone which produces motion picture sound equipment.

Man, Oh, Man! WAIT TILL IT HITS YOUR TOWN!

THANKS
A
MILLION

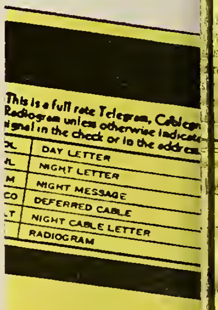
ROWDS STAMPEDE . . RECORD

s "THANKS A MILLION" *leads the wa*

In the teeth of the most powerful opposition any picture has faced in years...despite lashing gales on the Eastern seaboard and in the Middle West ..."Thanks a Million" is blasting its way to sensational grosses the country over!

- At Loew's Warfield, San Francisco's show-case of hits . . . biggest thing in months and months. Set for continued first run.
- At the Center Theatre, New York's long-run deluxer . . . *three* times the opening of any other picture to date . . . and no let-up. Hold-over, of course.
- At the Strand, Louisville . . . record-smashing pace . . . hold-over certain.
- At the Apollo, Indianapolis . . . heading for a hold-over.
- At the Capitol, Montreal . . . nothing short of stupendous.
- Tremendous, too, at the Orpheum, Seattle . . . Riviera, Binghamton . . . Orpheum, Tulsa . . . Criterion, Oklahoma City . . . Loew's State and the Chinese (day and date), Los Angeles . . . to mention just a few.

And think of those lucky showmen playing "Thanks a Million" over Thanksgiving Day (*or are* *you* *one of them?*)



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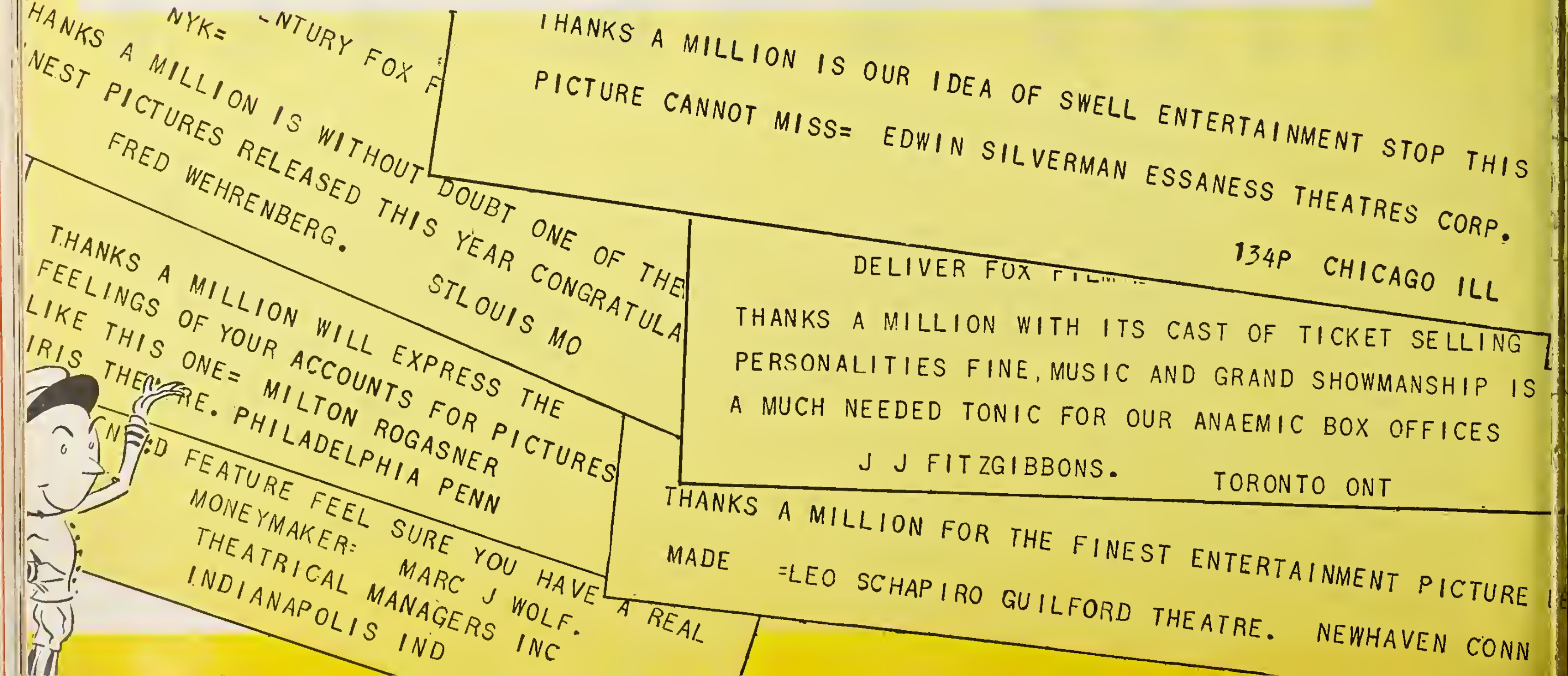

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THANKS A MILLION WITH ITS CAST OF TICKET SELLING PERSONALITIES FINE, MUSIC AND GRAND SHOWMANSHIP IS A MUCH NEEDED TONIC FOR OUR ANAEMIC BOX OFFICES

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THANKS A MILLION WILL EXPRESS THE FEELINGS OF YOUR ACCOUNTS FOR PICTURES LIKE THIS ONE= MILTON ROGASNER

IRIS THEATRE. PHILADELPHIA PENN

D FEATURE FEEL SURE YOU HAVE A REAL MONEYMAKER= MARC J WOLF.

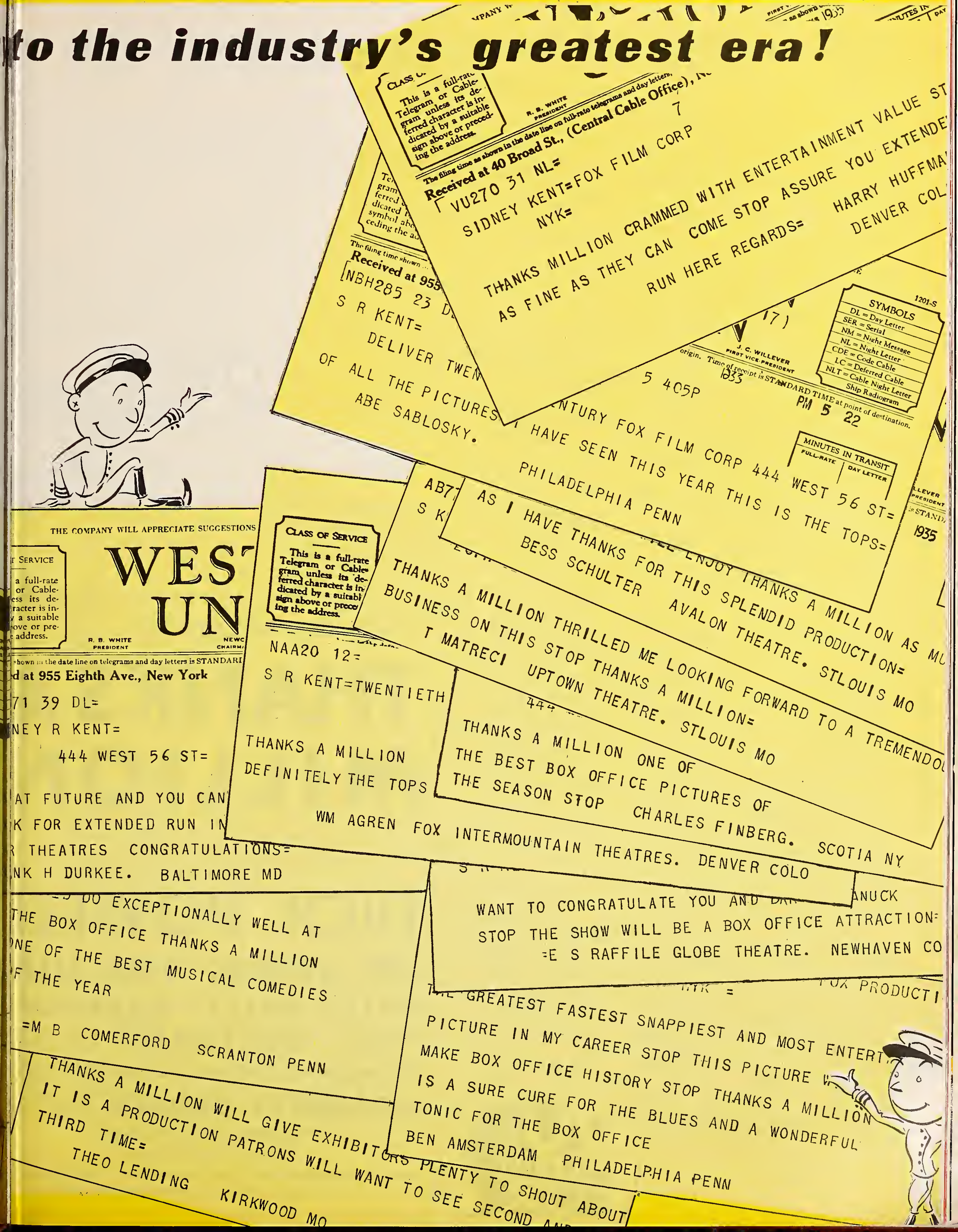
THEATRICAL MANAGERS INC

INDIANAPOLIS IND

THANKS A MILLION FOR THE FINEST ENTERTAINMENT PICTURE MADE =LEO SCHAPIRO GUILFORD THEATRE. NEWHAVEN CONN

TOPPLE . . SHOWMEN CHEER

to the industry's greatest era!



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PRESIDENT

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AS FINE AS THEY CAN COME STOP ASSURE YOU EXTENDE
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DO EXCEPTIONALLY WELL AT
THE BOX OFFICE THANKS A MILLION
ONE OF THE BEST MUSICAL COMEDIES
OF THE YEAR
=M B COMERFORD SCRANTON PENN

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IS A SURE CURE FOR THE BLUES AND A WONDERFUL
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-I LIBSON.

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THIS IS IT
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CONGRATULATIONS TO DARRYL ZANUK AND TWENTIETH CENTURY FOX FOR
A REAL TOP GROSS PICTURE AGAIN THANKS A MILLION FOR THIS ONE
REGARDS: =CHASE W PICQUET. PINEHURST NCAR

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R KENT,PRESIDENT=20 CENTURY PICTU
USIASTIC CROWD CHEERED THANKS A MILLION IN CHARLOTTE
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NKS A MILLION IS GRAND ENTERTAINMENT AND I PREDICT
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JOSEPH A DAVIS COLONIAL THEATRE SOUTHINGTON CONN

ING THANKS A MILLION I AM CERTAIN THAT EVEN WEBSTE
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SHOW IT SURE IS A WOW MANY MORTGAGES WILL NO
DOUBT BE REDUCED WITH THIS ATTRACTION BEST WISHES=
JAY EMANUEL. PHILADELPHIA PENN

They're All Saying:

THANKS A MILLION

for the show in a million with
the million-dollar cast *starring*

DICK POWELL

ANN DVORAK · FRED ALLEN
PATSY KELLY · RUBINOFF
PAUL WHITEMAN and BAND with RAMONA
RAYMOND WALBURN · YACHT CLUB BOYS
a DARRYL F. ZANUCK 20th CENTURY PRODUCTION

Presented by Joseph M. Schenck
Directed by Roy Del Ruth
Based on a story by Melville Crossman—Screen play by Nunnally Johnson
Music and Lyrics by Gus Kahn and Arthur Johnston

20th CENTURY FOX

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

The executives of virtually all of Hollywood's large studios have in hand the following unusual application for employment from the unknown Gannon Kearins, a Chicagoan, whose sole recommendation is an ambition to write and a sporting inclination:

> GENTLEMEN:
>
> Offering the sporting challenge of a "1,000-to-1" bet. (Bigger odds than most writers would give on identifying their own stories or their wives in the dark).
>
> You have three chances to win this bet:
>
> 1. I can't be any worse than some of your writers.
> 2. I'm liable to be as good as others.
> 3. I might even be better than you suspect.
>
> The bet is that, given a 90-day tryout in your scenario department, I will produce at least one choice story idea acceptable for screen production.
>
> I will parlay the bet that the accepted story idea will prove better box office than any like newcomer has produced during the past year. A triple parlay that I can produce two such story ideas in that time.
>
> The tryout is to be on the basis of a $10 daily expense allowance for the 90 days for a final total of $900. The studio withholds half of this, $450, as my stake against a 45-cent bet it places on the side, making the score $450 against 45 cents, or odds of 1,000-to-1.
>
> If I win I won't worry about the 45 cents, and you won't have to worry where your next humorist is coming from.
>
> Sincerely yours,
>
> GANNON (LUCKY) KEARINS.

There are some producers in Hollywood who will read Kearins' letter and then go out and buy some well known stage play for $100,000, change the title and then write an entirely new story around the new title. (Example: Sam Goldwin paid $100,000 for "Children's Hour, is rewriting the play, and will release it as "These Three.")

▽

Reed Porter, eagle-eyed movie editor of the *Independence* (Kansas) *Daily Reporter*, believes little or nothing of the widely-publicized RKO information that Merian Cooper made considerable of "The Last Days of Pompeii" abroad. A close inspection of the six-sheet poster on "Pompeii" revealed to Mr. Porter the following inscription atop one of the arches of the ancient Roman Coliseum: "Made by Maicet Bairds, Cleveland, Ohio."

▽

Read Kendall in Los Angeles would have us believe that Bing Crosby got his nickname because as a youngster he continually played Cowboys and Indians and always shouted "bing! bing!" as a Redskin bit the dust.

▽

Metro's Culver City studio this week received what it called its five-millionth fan letter in six years—a proposal addressed to Clark Gable by a young lady in Jackson, Mississippi, who thinks Clark should bring her to California because she makes "light and flaky baking powder biscuits:" And does Clark Gable like biscuits!

▽

Setting out to convince America's housekeepers that "cold alone is not enough," the National Association of Ice Industries has selected as the headliner on its radio programs none other than our own Mary Pickford.

Traveling down memory lane for Louie Sobol, George McManus, who has been "Bringing Up Father" for a quarter-century, recalled the day when Dick Carle, 44 years an actor, stood at the bar of the white-stone Lambs Club off Times Square and ran his can across the bar, knocking all the glasses to the floor. He was expelled from the club for a year. Returning one year later, Carle was standing at the bar when Wilton Lackaye approached him and expressed his delight at seeing him back at the club. "Why were you expelled?" asked Lackaye, to which Carle answered, "Oh, for doing this," and once again he ran his cane across the bar, knocking all the glasses to the floor. Carle was expelled for another year.

▽

Another McManus anecdote dates from the old Marlborough Hotel, at 39th Street and Broadway, where, like all hotels of the kind, they had rope fire escapes to slide down from the rooms to the street, with instructions on the wall as to how to use them. Tom Powers, likewise a stage actor of the old school, and McManus had had a bad night and were not feeling so well on a Sunday morning. Hearing a Salvation Army group blasting on their brass on the corner, Powers decided, "There's a worthy cause," and taking a $10 bill, tied it on the end of the rope fire escape and let it out of the window. Realizing the scarcity of currency at the moment, McManus protested, "Tom, I think you're a big fool," to which Powers replied, "I guess you're right." With that he hauled back the rope ladder just as the Salvation Army band was reaching for the money.

▽

Mickey Mouse is called Miki Kouchi in Japan, Musse Pig in Sweden, Miguel Ratonicito in Spain, Michael Maus in Germany, Michel Souris in France, El Ration Miguelito in Central America, and the answer to the sales department's prayer at United Artists.

▽

Owen McKivett, manager of Warner's Venetian theatre, at Racine, Wisconsin, is one of the instigators of what is said to be the world's first Bald Headed Men's Club. Logical candidates: Cecil Blount De Mille, Bob Cochrane, Charlie Einfeld, Joe Moskowitz, George Weeks, Dick Rowland, Conrad Nagel, Bill Fox, Bert Sanford, and Sam Goldwyn and Al Lichtman, but not together.

▽

Two gum-chewing stenographer movie fans were riding on a Cincinnati street car and were discussing "I Found Stella Parish," the current attraction at Keith's.

"Who plays the stellar role?" asked one with an air of super-intelligence.

"Why," came the reply, "Kay Francis plays the role of Stellar, if that's what you mean."

▽

Freddy Bartholomew, whose "David Copperfield" will live long in our memory, became the legal ward the other day of an aunt, Miss Myllicent Mary Bartholomew.

Attorney Felix Cunningham, representing Miss Bartholomew, stood solemnly in the Los Angeles courtroom and asked the 11-year-old actor if he understood what it meant to tell the truth and what happens to little boys who do not.

"Aw," snapped sweet little Freddy, "they go to hell."

▽

The new economy at Fox's studio at Movietone City under the Darryl Zanuck administration may be likened to the Chicago meat packer who once boasted, efficiency-wise, that his pork department utilized every portion of the pig but the squeal.

Tom Bate, known in New York theatricals as an accomplished actor and stage manager, encountered on Broadway, near Times Square, one of our reporters whom he knew when the drama industry was abooming, and proceeded to relate some of the vicissitudes of a thespian in these days of the impoverished stage.

"Just imagine," said Tom, "last Saturday I received a call to go over to Metro's producing place in New York, and when I got there they told me to hold the tail of a honey bear—mind you, the tail of a honey bear, after all the great parts I've played on the stage. Well, they were making a scene for Hearst Metrotone News, and as I held the tail, I recited a piece about why the great American public should be kind to dogs. It was for the benefit of 'dog week,' or 'honey-bear week,' or sumthin'."

They had Mr. Bate sign a release, he added, for "one dollar and other valuable considerations."

But even a day's work in the life of an actor these times is not to be burped at, as witness the experience of Mr. Bate's friend, Arthur Casey, who, some 12 months ago, took to Kansas City a stock company of Ferenc Molnar's "The Play's the Thing," with that grand old trouper, Guy Bates Post of "Masquerader" and "Garden of Allah" fame in the leading role.

Mr. Casey tried hard to keep the play running even a few days, but failed. He quit the stage on the spot, tearfully admitted that "the show business in general is on the bum," that "art in Kansas City is in particular on the wane," and then departed for Haverhill, Massachusetts, to sell caskets.

▽

Claudette Colbert effected elaborate plans to forestall any possibility of holdups or kidnaping on arriving at the gates of her palatial new home in California after dark. But, the "electric eye" apparatus which was to have been the chief frustrator was found to be impractical because the house is situated on a curve of the road, and the lights from passing cars caused the gates to fly open and shut constantly. Pretty Claudette has stationed a watchman at the entrance until the difficulty can be solved.

The electric eye apparatus consists of a photo-cell which operates the mechanism by means of an electric motor when the car approaches the gate, making it unnecessary for the occupant to alight and open the gates by hand.

▽

In reel life, the characters in Universal's "Do You Remember Last Night?" acquire an unconscious-making quantity of alcoholics. Murder is committed. "Do you remember last night?" they are asked by the authorities, and they reply negatively.

The other day, in real life, one George Rutledge, 31 years old, of Salt Lake City, admittedly drank to a similar extent. Murder was committed—three deaths and two woundings by bullets. Rutledge, too, was asked, by Sheriff Joseph Holbrook, "Do you remember last night?" He also replied negatively.

Critics of the motion picture who charge that the screen suggests crime might point out the similarity of these incidents as proof of their contention. But, the Salt Lake City incident happened just two weeks before Universal's release, this week, of the motion picture.

▽

"I have a conviction that it isn't nearly so important to be fittingly dressed as it is to be in the proper frame of mind."—Jean Harlow.

Exhibit A: Sally Rand.

MUSIC INTERESTS TO SUE FILM PRODUCERS

Association Claims $97,000 from Erpi and 11 Companies for Recording Foreign Music

Suit against 11 motion picture companies, including all the principal firms, and Electrical Research Products, Inc., was impending this week when the Music Publishers' Protective Association, through John G. Paine, chairman, authorized its attorneys to bring action in the state courts on an interpretation of foreign licensing contracts in which $97,000 is involved.

Attorneys for film companies who would be made defendants in the action considered it probable that additional suits would follow against RCA Victor, Photophone Division, and the companies subscribing to RCA recording licenses.

The question involved, according to E. P. Kilroe of the Twentieth Cenury-Fox legal department, is whether the arrangements used in recording foreign music in films produced in the United States are subject to licensing fees, when that music is in the public domain abroad. The film companies contend that the lack of copyright releases them from the obligation of paying a recording fee under those circumstances, but publishers maintain that copyrights do not enter into the question. Mr. Paine said it was a matter of interpreting the contracts.

This was the chief matter up for consideration at a meeting of the producers' permanent committee on copyrights, headed by Mr. Kilroe, held at the offices of the Motion Picture Producers and Distributors of America, late last week. It is understood Mr. Paine at the meeting served notice he would institute action to recover the royalties, which the MPPA has threatened to do the last three years, and that the producers' attorneys politely called his bluff.

The film companies and the association, which acts as the collecting agency for copyright owners in synchronization matters, have been at odds over the issue since October, 1932, and the claim covers the period from 1929 to the present.

The argument had its inception in a license agreement for recording of foreign music entered into between Erpi and E. C. Mills, the present head of the American Society of Composers, Authors and Publishers and at that time agent for the MPPA, under which companies using the Erpi recording licenses were obligated to pay copyright fees.

The motion picture companies contend that arrangements made here of compositions which are copyright-free in other countries are not subject to the usual royalties, while the music publishers insist that a fee is due to the person owning the copyright to the arrangement.

Under the normal arrangement, the license collection for abroad are distributed on a basis of 75 per cent for full use of a composition and 25 per cent for partial use. The revenue, too, is divided equally between the English speaking countries and others.

Mr. Paine explained that the Erpi agreement in question provided that whenever a work was recorded, the film companies would pay on a basis of a film's exhibition in foreign countries. The MPPA claims that the motion picture companies did not pay on the basis of that agreement, but on the basis of copyright status. He said the film companies contend that was the intention of the basic agreement.

Mr. Kilroe said that if suit were filed, it would have to be directed against Erpi, since it was directly bound to the contract, and that the individual companies cannot rightfully be sued. If, however, the MPPA obtains a judgment against Erpi, he said it would be defrayed by the participating film concerns.

Some of the companies, including RKO and Warner, had a double license with Erpi and RCA, and these may be subject to other court actions, attorneys believe.

The matter of a blanket licensing agreement to include performing as well as recording rights, which are now split up, was not broached at the conference with Mr. Paine, but it must soon as the music publishers' contracts with ASCAP, the performing rights agency, expire, December 31, and many publishers so far have refused to sign until many points of dissatisfaction are ironed out.

If the publishers fail to renew their ASCAP agreements, some other agency would have to be set up, as otherwise negotiations would be conducted with the publishers individually. The danger that ASCAP will break up under the pressure of internal dissension is causing some worry to the film companies, as it would affect their synchronization facilities. Also, the publishers would be in a bargaining position which would create difficulties not only for the film companies but for the exhibitors as well.

Rites for J. K. Burger

Funeral services were held in New York Wednesday for J. K. Burger, purchasing agent for United Artists who died Sunday at Doctor's Hospital following a major operation. He is survived by his widow, a son and a daughter.

Party for Irene Dunne

Universal Pictures gave a farewell party to Irene Dunne at the Hotel Pierre, New York, Wednesday prior to her leaving for Hollywood Saturday to start in her role of Magnolia in "Show Boat." Fannie Hurst, Oscar Hammerstein and other notables were present.

Hammons to Coast

E. W. Hammons, president of Educational Pictures, left Wednesday for a periodical visit to the Hollywood studio. J. H. Skirball, general sales manager, was to meet Mr. Hammons in Chicago and proceed with him to the Coast.

CANADIAN TAX RATE TOO HIGH, SAYS JUDGE

The rate of 20 cents a seat—annually charged Canadian theatres by the Canadian Performing Rights Society, the counterpart to ASCAP, is excessive, and the 10-cent rate established in 1931 under the Copyright Act is a fair return and should be restored, it is recommended by Judge James Parker, who conducted an investigation of the music fees for the federal government.

Judge Parker believes that reports to the Society by exhibitors and other music users on individual programs are necessary, but the report forms should be greatly simplified.

Hearings in the inquiry were held in Toronto, Montreal, Ottawa, Halifax, Winnipeg and other cities.

$2,326,000 Tax Paid U. S. in '33

Gross revenues in 1933 of $443,916,000 by incorporated motion picture theatre companies and $162,407,000 by incorporated producers and distributors were reported on Monday by the United States Bureau of Internal Revenue. Income and excess taxes collected from the two groups for the year amounted to $2,326,000. Admission taxes, of course, are in addition.

Making public a report on the financial condition of corporations in the amusement industry in 1933—one of a series of studies dealing with corporation income and taxes—the Bureau disclosed that only 773 of a total of 2,952 film theatre corporations and 42 of a total of 256 producer corporations reported taxable income for the year.

The 773 theatre companies had an aggregate gross income of $159,032,000 and a net income of $10,726,000 on which they paid taxes amounting to $1,549,000, of which $1,524,000 were on income and $24,000 on excess profits.

The 42 money-making producers had an aggregate gross income of $27,176,000 and a net of $3,198,000 on which they paid $455,000 on income and $22,000 on excess profits, a total of $477,000.

The 2,076 theatre corporations which paid no taxes had a gross income aggregating $284,884,000 but, after allowable deductions, had a deficit of $44,927,000. The remaining 103 corporations were inactive and filed no income report.

In the producing field, 158 paid no taxes their gross income of $135,231,000 winding up in a deficit of $40,354,000, while 56 concerns were reported inactive.

Motion pictures held up better in 1933 than any branch of the amusement industry, it was revealed, reports from 5,278 corporations in other branches showing only 541 with taxable net income. The aggregate gross income of this group was but $21,501,000 and their net $2,140,000 on which they paid taxes of $316,000. Another $3,845 companies had a gross of $88,217,000 but a deficit of $19,863,000.

"PARDON MY BACK!"

"I've been so busy with
my record-breaking successes,
'Mutiny on the Bounty' and
'Night at the Opera', that I'll let
the critics tell you about
my next sensational box-office
attraction **'AH WILDERNESS!'**"

(Here goes! Next page!)

Cast your eye on what HOLLYWOOD REPORTER SAYS:

M-G-M's "Ah Wilderness" an all-round natural. Direction, writing, cast, all superb. A thing to place next to that great American classic, "Seventeen," and a picture that stands head and shoulders above the run of the mill for gentle humor, the drama of youth, the lovely memory and entertainment that one and all should see. It's a gift on a silver platter from Producer Hunt Stromberg, Director Clarence Brown, Writers Goodrich and Hackett (not to mention O'Neill), and Eric Linden, Lionel Barrymore and Wallace Beery. The story is a simple and homely tale of a youngster back in 1906 who has to go through all the crashing despondency of an idealistic lad of seventeen. There is no sense in going into the details of that story, for it is the way in which they are told by camera, acting and writing that make it something you cannot afford to miss. Frances Goodrich and Albert Hackett have taken the comedy of O'Neill and transferred it faithfully to the screen and made a screen play out of it. There can be no complaints from the first writer of the stage about what two of the best screen writers have done to and for his play. The added scenes give greater pleasure, and give it a bit more life than it had as a play because they widen the scope of action. Clarence Brown has directed with such complete good taste and feeling for the proper sentiment, without for a moment going banal and sloppy, that he hereby adds still another feather to his cap which must make an Indian Chief envious by now. Eric Linden comes back to the screen with a bang. Restrained, sincere, and with a fine appreciation of the character, he delivers a moving and delightful performance of the kid you love but not to have around the house too long. He is particularly good when he comes back from his first kiss with the girl of his dreams. Lionel Barrymore as the father need have no worries about comparisons between his conception of the role and the original. That father and son scene is still the highlight, and Barrymore is grand. Cecilia Parker as the little sweetheart is everything that ever stepped out of the story books about those times. Aline MacMahon is perfectly lovely as the semi-tragic spinster whose memory of one incident blights her life. Spring Byington is a thoroughly right mother and lovely to watch. Mickey Rooney and Bonita Granville as the youngsters do a swell job and Frank Albertson, Edward Nugent and Charles Grapewin are excellent. Helen Flint delivers her lines in an elegant whiskey tenor and scores brightly in her few scenes. Clyde DeVinna's photography is beautiful and gentle as the story, with the backgrounds just right. The montage in the graduation scene is something to note particularly, as is the entire sequence. Hunt Stromberg has chalked up another winning production for himself. It's a honey from start to finish and that includes a very effectual musical score put together by Herbert Stothart for the added enjoyment of the picture.

And COAST VARIETY:

“Ah Wilderness” (M-G-M) Saga should whiz turnstiles. Earns bows all around.

For the general excellence of “Ah Wilderness” all concerned can take bows. Picture is a saga of Americana that should make box office records. Hunt Stromberg is to be congratulated for his handling of the picture. In story, direction and casting he has given the O'Neill play intelligent supervision. Clarence Brown's sympathetic and understanding direction gives the comedy a homeliness that is its biggest asset. His knowledge of the bewildered and bewildering youngsters and the feeling he has given the knowing father stand out as the picture's high spot. Picture sticks close to the play with the exception of the father's counseling of his son against the association with questionable women. Story has to do with Eric Linden, son of Lionel Barrymore, who tries to fathom the ways of love. When his girl seems to have gone back on him, he tried one night of riotous living, finds it does not pay. His father sets his course and he's off again on the primrose path. Barrymore as the father gives a sterling performance. At all times he appreciates the adolescent viewpoint of his son, never worries about the outcome. Young Linden turns in a class performance as the boy. Cecilia Parker is excellent as his girl, indicates she has a future in pictures. Spring Byington as the mother is true to type, makes her portrayal real. Aline MacMahon, as the spinster who loves Beery, also adds greatly to the picture's excellence. Mickey Rooney, as the bothersome youngest son, is always the real boy. Frank Albertson, as the older brother, contributes a nice performance as does Charles Grapewin, the town grouch, Edward Nugent, a young sport, and Tom Dugan, a bartender. Helen Flint deserves special mention for her work as a trollop. Frances Goodrich and Albert Hackett have made a faithful transcription of the play, have written some added scenes that gives the picture an even flow lacking in the stage version.

THE Film DAILY YEAR BOOK 1935
SEVENTEENTH EDITION
1935-36 MOTION PICTURE ALMANAC
QP

"You'll find it in their next issues!"

Get ready to put it in Year's 10 Best!

FILM DAILY SAYS:

Outstanding production, expertly handled all-around, with appeal for all audiences. This picture of a regular down-to-earth American family should undoubtedly be considered for the "10 Best of the Year." That goes for production as well as for box-office. Any exhibitor can safely give his personal recommendation to "Ah Wilderness." Everything about the production merits the highest praise, and Eric Linden's work should receive the utmost consideration when choosing the Academy prize performance of the year. Wallace Beery's portrayal of the easy-going, lovable drunk is outstanding, and Lionel Barrymore, as the understanding father, makes the role live. The scene in which he tries to give his son some knowledge of the facts of life is handled expertly. Eugene O'Neill's play was quite a piece in itself, but Frances Goodrich and Albert Hackett have added some fine material, bringing in added scenes, movement, a lot more comedy and they have wisely built the son's role while keeping the father as important as he was in the play. Clarence Brown has directed with a fine understanding, giving the characters the humanness that makes this picture all that it is, his individual touches can be noted throughout and they bring the proper responses. There are many children's roles in the picture, and Brown brings them out so that they each mean something. Although the picture delves into characterizations, there is plenty of action so that there is never a moment in which one loses interest. Clyde DeVinna's photography and the choice of outdoor locations are worthy of special mention. Hunt Stromberg has given the production everything that should make it outstanding. Linden, an idealistic sort of chap, is in love with Cecilia Parker, a very innocent girl, who is closely watched by her father. When the father suspects that Linden has wronged his daughter, he forces her to write Linden that all is over between them. He becomes very much upset and goes off on a wild party from which he returns with a pain in the head and the stomach. He and the girl are happily brought together. All through the picture Beery and Aline MacMahon are having their on and off love affair, on when he is sober and off when he is drunk. They, too, come to an agreement with Beery definitely swearing off liquor. *Direction,* Expert *Photography,* Best.

No "BUTS" about it according to M. P. DAILY:

HOLLYWOOD —This picture mirrors life. It reflects ordinary human emotions, ambitions, tragedies, triumphs with sincere conviction. It does so with the simplicity that makes for power, giving audiences and the showmen the most to be desired in screen merchandise, a good story that was intelligently acted on the stage. It is hardly to be doubted that the picture will make a popular impression. It is certain to win approval. Its locale is a small town of three decades ago. The comedy drama glows with homey humor. The drama is natural. Following vivid contrasts it builds to a sock climax when the father tries to explain the facts of life to his son. Eric Linden, the prototype of modern youth, is convinced that he is misunderstood. Lionel Barrymore is the average man, bearer of everyman's problems. An amusing high school graduation whirls the audience into the trials and tribulations of a middle class home. Linden deems his father and mother, Spring Byington, crusty old fogies; brothers Frank Albertson and Mickey Rooney, and sister, Bonita Granville, pests. Furious at his sweetheart, Cecilia Parker, for not kissing him, the youth becomes involved in an episode with Helen Flint. Welcomed home by his distraught family, Barrymore attempts to explain the facts of life. With the boy adjusting himself to new conditions, there's an all's-well-that-ends-well finale with Linden and Miss Parker.

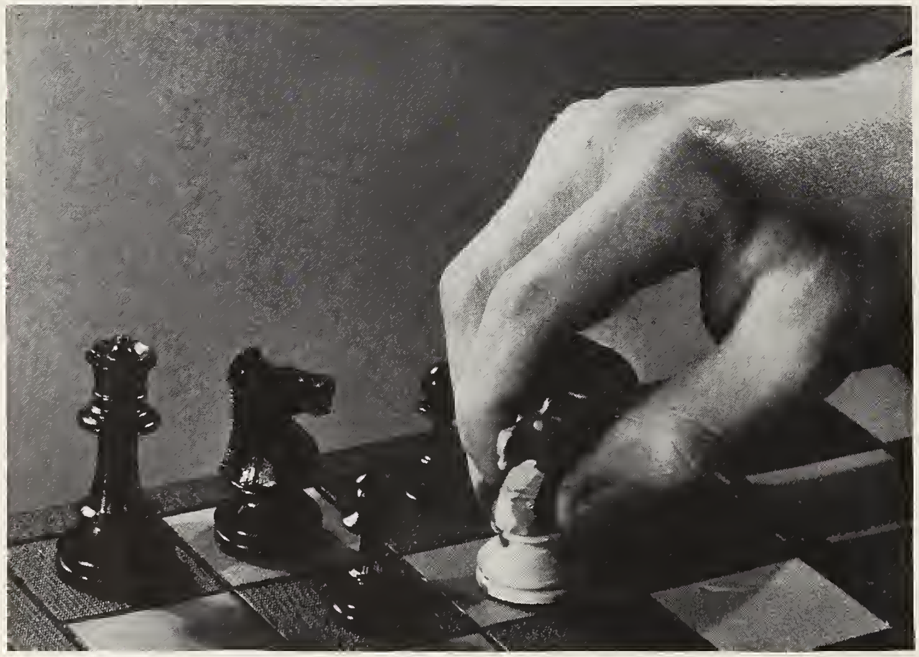
And just a word from the LOS ANGELES TIMES:

This new M-G-M production is something to be treasured close to the heart like a brooch or a photograph. The producers have done a superb job.

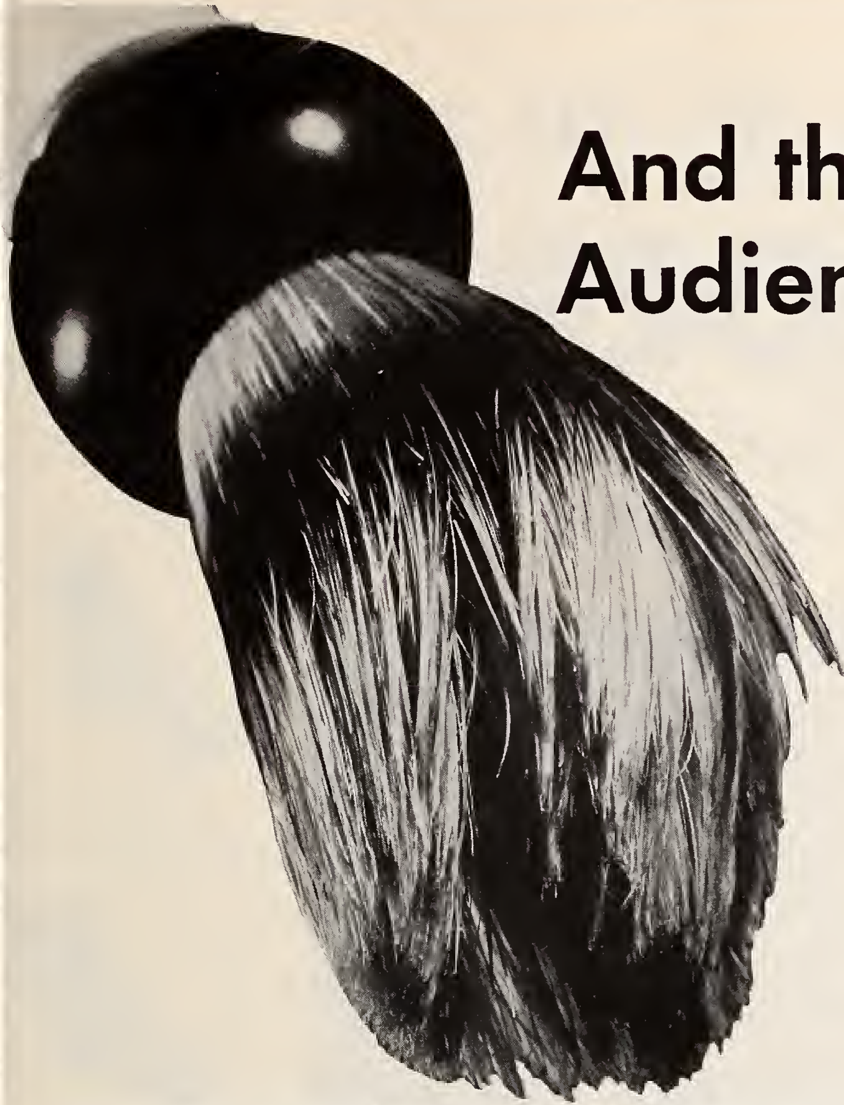
SHOWMEN'S TRADE REVIEW

says it's just what the public wants:

"Ah Wilderness"— M-G-M's famed Eugene O'Neill stage hit — a natural for big B. O. profits; romance and comedy Barrymore is a small town publisher. His son, Eric, falls in love with Cecilia Parker, daughter of Grapewin, who forbids the two lovers to see each other after finding radical utterances and love notes addressed to his daughter. Eric is drawn into bad company by Edward Nugent and his conduct brings about considerable consternation in the household. Beery is Eric's uncle and constantly falling off the wagon. His romance with MacMahon is dependent upon his keeping sober. Finally an understanding comes about between all concerned and happiness is the outlook for evermore. *Summary:* This is just what the public wants in the way of entertainment. Gobs of romance and oodles of comedy, with several dramatic situations that hold and sustain interest throughout This Eugene O'Neill stage hit is destined for profits and real big ones, too. It has plenty of the qualities that make for word of mouth advertising. The acting is superb. Eric Linden steps right up and snatches all honors right away from such old-timers as Barrymore, Beery and others, who are all outstanding in their respective roles. This time youth must be served, and Linden, with his love-light, Cecilia Parker, capture top honors. Clarence Brown's direction is grand. His comedy timing is immense and appreciation of the romantic values certainly commendable. Cast and title outstanding draws.



"IT'S YOUR MOVE NOW to ballyhoo it to the skies!"



And the Preview Audience

GOT ALL LATHERED UP ABOUT IT!

(Just a few of the post-cards returned to M-G-M studios after its preview last week at the Village Theatre, Los Angeles.)

The best picture to hold one's interest I ever saw We want more such pictures. The father and mother were perfect. A good old American picture. True to life. Very interesting. Comedy of Beery is full of hearty laughs. The New England 4th of July perfect. School room, love scenes and whole cast perfect. The two young lovers were fine. —B. H. L.

•

The finest preview I have ever seen. The whole cast was marvelous. I hope you put out more pictures of this kind.—*Van Gaston, Santa Monica.*

•

Very good, an excellent film. Congratulations to all the actors. All did exceptional work. Keep up the good work.

•

Hurrah for Mr. Beery. A most interesting picture in every phase. Give us more of these good American pictures. —C. A. B.

•

"Ah Wilderness" is the best picture I've seen this year. Eric Linden was perfect. He is the best juvenile on the screen.—*Mrs.________Beverly Hills.*

•

A grand picture! Why not more pictures of simple home life. —*Bertha McKenzie.*

•

A real hit. Sure to please all ages and audiences. Makes one yearn to be back again in high school. Eric Linden especially good. Let's have more stories of young people. —R. E. K.

•

It was marvelous! And Eric Linden was simply superb! He was so sweet, so dear. The pefect type of noble young manhood. May he make many more pictures! All the rest of the cast were splendid, too. —*Rosemary Moore.*

•

The most entertaining picture I've seen in years. To cut out even one foot of it would be sacrilege. —N. *Carter.*

•

Enjoyed it very much. Why don't you put Eric Linden in "Seventeen"? He was marvelous! —*Anita Hope, Pasadena.*

•

A fine production. Lionel Barrymore gives a perfect performance. —G. M.

•

M-G-M can be proud of this one — Eric Linden should be back definitely. Swell show. —E. G.

A grand picture. A perfect cast. We were glad to see Eric Linden back in pictures (with his hair cut). We are looking forward to seeing Wallace Beery with his hair combed. Miss MacMahon was more perfect than ever. Barrymore was more perfect than usual.

•

It's colossal.

•

Swell!

•

There is no pampas grass in the New England states. This picture was fine.

•

One of the finest pictures ever put before the public. More power for Aline MacMahon.—*Jean Innes.*

•

"Ah Wilderness" is one of the best pictures I have seen this year. The acting was perfect and the scenes were beautiful.
—*Donna L. Hewes, 2118 Malcolm Ave.,L. A.*

•

One of the finest pictures ever produced. Clarence Brown has done a beautiful and intelligent piece of work. The performances were excellent. Eric Linden was very fine.

•

A grand picture. Give Eric Linden more like it. —O. S.

•

You have an actor in Eric Linden. That boy has more intelligence and appeal than all the juveniles rolled into one. Barrymore was excellent. He and Linden should work together often. —*John Kenn.*

•

Excellent picture. Every one of the actors did their part in making it an exceptionally good performance. —*Mrs. Roberta Thiederman.*

•

The picture was most interesting and so well directed. —*Irene Tenney.*

•

Excellent casting and masterful direction combined with a great story make a delightful picture.

•

I think the picture is very good.

•

An excellent performance.

•

This was one of the most interesting pictures I have ever had the pleasure of witnessing. It has a great "Human Appeal" and hits this young love square on the nose.

"Ah Wilderness" held my interest up to last minute and was sorry when it ended. —*F. W. Terring.*

•

Picture very good. Put more of Eric Linden in pictures, please. He is my ideal dream man. I am in love with him. Please have him in more pictures. —*Jane A. Brown.*

•

I saw "Ah Wilderness" on the legitimate stage in New York and also in L. A. The picture is even better than the stage play. Lionel Barrymore, Wallace Beery and (Richard) are excellent in their parts. This picture is good for the young and old. Wishing you success. —*Catherine R. Meehan.*

•

Great picture — cast swell. Eric Linden going places. Barrymore and Beery first rate as usual.

•

A superb picture.

•

One of the most enjoyable evenings I have spent for a long time. There was not a dull moment from first to last.
—*H. W. Herman, 828 18th St., Santa Monica.*

•

I enjoyed the picture very much. I wish I could see Eric Linden in more pictures. —B. L.

•

I enjoyed picture very much. —J. S.

•

Fine performance.

•

Your picture "Ah Wilderness" is tops. Wally Beery and Aline MacMahon can't be beat as a comedy team, and Barrymore was always my favorite. More just like it. —*R. H. Williams.*

•

Wonderful—a production you can be proud of and a credit to American producers.
—*Mr. Ben Davis, 2204 Patricia Ave., WLA.*

•

Excellent.

•

As a discriminating person, I wish to say that "Ah Wilderness" seemed to me quite perfect in every detail. It is perfectly cast, scenically true, balanced, beautifully photographed, and in every respect one of those pictures which I am sure will be a box office success. The spontaneous reactions of the preview audience must have convinced you of the truth of the above. —*A fan.*

AH! WILDERNESS! AH! MR. EXHIBITOR! AH! M-G-M! AH! NEXT PAGE!

THE NEXT TOAST-OF-THE-INDUSTRY!

"AH WILDERNESS"

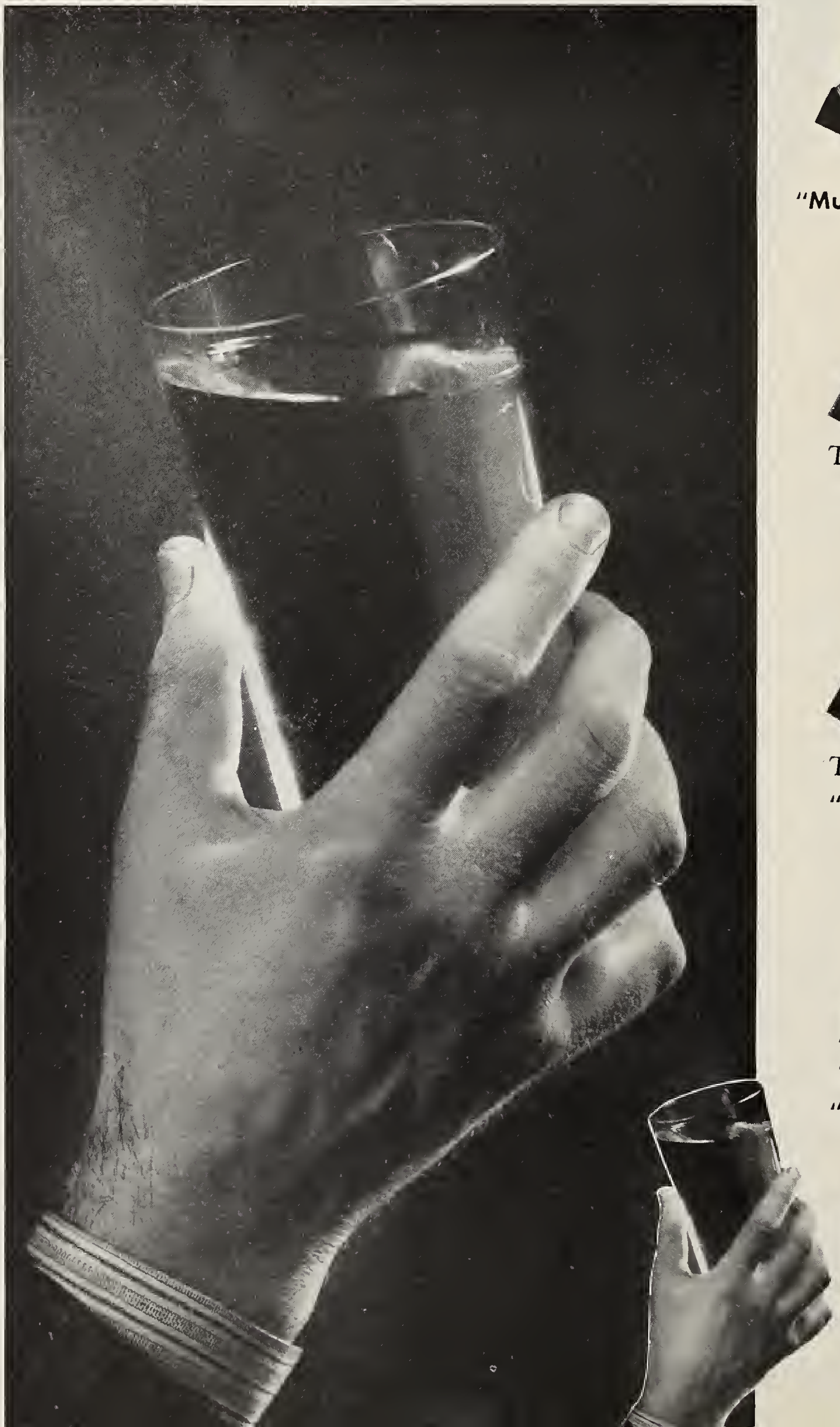
HAVE ANOTHER ON LEO! M-G-M's 1935-36 BOX-OFFICE PARTY GOES MERRILY ON AND THE FUN HAS BARELY BEGUN!

This one is for
"Night at the Opera"

This one is for
"China Seas"

This one is for
"It's in the Air"

This one is for
"Broadway Melody of '36"



This one is for
"Mutiny on the Bount

This one is for
"Rendezvous"

This one is for
"I Live My Life"

This one is for
"Anna Karenina"

And Merr
Christmas
"A TALE
OF TWO
CITIES"

SCHOOLS SPEED USE OF SOUND FILM AS TEACHER

Thousand Installations of 16mm. Equipment Indicated by End of Year, 5,000 in Three Years; Educators Predict Projector in Every Classroom and Film Exchange for Each School System; Libraries Growing

Most farseeing revolutionary changes in public instruction are under way through the use of sound motion pictures in presenting visually and verbally what hitherto has been possible by only one of these methods.

"Audio visual" instruction, say educational authorities, already has proved itself a medium by which intricate subjects may be taught more conveniently, grasped more readily and with maximum results to the student. In short, films now give promise of realizing the "royal road to learning" that school teachers for ages have been telling their pupils is a pure myth.

While there exists a variance of opinion on the instructional functions in which the new medium can be employed, there is no lack of unanimity that the possibilities of its use are limitless.

Predict Widespread Use

What this means to the motion picture industry as a whole is indicated in the fact that educators are predicting that in time all of America's 264,000 public schools accessible to electric power lines will include film instruction in their curricula, with a projector in every classroom and auditorium, every teacher a projectionist, and every school system maintaining its own film exchange.

In their enthusiasm—or overenthusiasm—for the medium, there are those even predict that motion pictures some day will supplant teachers and textbooks, but this is rejected by responsible educators as an idle dream.

World interest in instructural sound films has been growing for 30 years. In this country, before sound, there were 15,000 to 25,000 silent projectors in the schools, at first 35 mm. installations and. since 1924, several thousand of the 16 mm. type. Most of the available films, however, were unsuited for instructional use.

Manufacturers Active

By the time the industry adopted sound, 90 per cent of the silent instructional films had fallen into disuse entirely as obsolete. While some early interest was displayed in the 35 mm sound projector, the average school was not ready for the development, chiefly because of the cost, and it was not until the 16 mm. sound projector was placed on the market—in April, 1934—that lagging interest was revived

Adaptability, mobility and comparatively low cost of the small projector constitute the greatest potential impetus to development of visual education. Several manufacturers are directing their major effort to school installations. While there are only about 500 installations of 35 mm. equipment in the United States and probably not more than an equal number of 16 mm, R. S. Zimmer of Erpi Picture Consultants, an affiliate of Electrical Research Products, Inc., estimated this week that on the basis of the present installation rate and the prospects, there will be a thousand 16 mm installations in schools before the year is up and between 5,000 and 7,000 installations within the next three years.

Major factors retarding the growth of instructional sound films in the past have been economic conditions and a lack of a proper approach to the problem, both by teachers and by those producing instructional films. The educators' attitude for the most part was due to the almost total absence of suitable educational film libraries, educational not in the sense of newsreels or such, but in the sense of being integrated with the course of study or adaptable to it.

Only 100 Pedagogical Films

A realization of the difficulty led Col. Frederick L. Devereux, at that time time general manager of Electrical Research Products, to initiate intensive research, with the result that in 1932 Erpi Picture Consultants was formed with Colonel Devereux as vice-president and general manager, for the purpose of developing the field of truly instructional subjects.

The term "educational films," it was pointed out, has been subjected to much abuse and misuse, as indicated in the fact that while some 10,000 subjects are listed by the United States Department of Commerce as "educational," only a relatively few are recognized by educators as actually pedagogical. Of these Erpi has produced a library of some 70 films for use in grade and high schools, universities and teacher training courses.

Dr. Joseph F. Noonan, superintendent of schools in Mahanoy City, Pa. (population, 15,000), is credited with pioneering the application of sound films in secondary education. The first installation of a sound film projector was made in the high school auditorium there four years ago. Dr. Noonan

(Continued on page 46)

MAYOR'S STAGE PAY FINANCES WATER FIGHT

Mayor William McNair of Pittsburgh had his City Hall moved into the Harris-Alvin theatre the other day when he began a week's vaudeville engagement there, at $1,500 a week.

At the first show the mayor's routine consisted of a buck-and-wing, eating of an apple, playing of a fiddle and the singing of an Italian aria. Dispatches from Pittsburgh said "he was the hit of the local theatrical season."

With his salary the mayor will hire lawyers to prosecute factories dumping refuse into Allegheny River tributaries. He and other Pittsburgh citizens drink the water out of the Allegheny and when the city was asked for funds to fight the factories and turned down the request, Mayor McNair signed for the week of vaudeville to get the money.

Parents Plan Programs Suitable for Children

Nearly forty public and private schools in New York have enlisted in a movement to improve the motion pcture fare of their students by selecting complete week end programs in which the newsreels and shorts as well as the features are free of "the vulgar, the risque and the horrid." Convinced that recent attempts at motion picture surveillance have achieved only partial success because the vigil has been limited to feature films, parents representing twenty-five private schools and ten public schools have formed the Schools' Motion Picture Committee. The committee is headed by Mrs. Alonzo Klaw, of the Friends' Seminary; Mrs. William Barclay Parsons, Jr., president of the Parents' League, representing the private schools, and Mrs. Irving Heyman, of the United Parents Association.

Five theatres have agreed to surround their approved feature presentation with approved newsreels, travelogues and other shorts. These selected programs will be presented from 1:45 p.m. to 4:30 p.m. Saturdays at the Plaza Theatre, the Little Carnegie Playhouse, the Lenox Theatre, the Eighth Street Playhouse and the Sutton Cinema.

Film Outlines Man's Rise

The Oriental Institute of the University of Chicago is sponsoring the showing in various large cities of its new film, "The Human Adventure," which shows man's rise from the days when he was a savage. The showings are under the supervision of Dr. James Henry Breasted, who supervised the film's production.

BOX OFFICE CHAMPIONS for OCTOBER

BROADWAY MELODY OF 1936: MGM

BARBARY COAST: United Artists

SHE MARRIED HER BOSS: Columbia

(1) BROADWAY MELODY OF 1936: Producer, John W. Considine, Jr. Directed by Roy Del Ruth. Screen play by Jack McGowan and Sid Silvers. Based on an original story by Moss Hart. Additional dialogue by Harry Conn. Music by Nacio Herb Brown. Lyrics by Arthur Freed. Musical direction by Alfred Newman. Orchestrations by Edward B. Powell. Dance numbers created and staged by Dave Gould. "Lucky Star" ballet staged by Albertina Rasch. Musical arrangements by Roger Edens. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Merrill Pye and Edwin B. Willis. Gowns by Adrian. Photographed by Charles Rosher. Film editor, Blanche Sewell. Cast: Jack Benny, Robert Taylor, Eleanor Powell, Una Merkel, June Knight, Sid Silvers, Vilma Ebsen, Buddy Ebsen, Nick Long, Jr., Robert Wildhack, Frances Langford, Harry Stockwell. Released September 20, 1935.

(2) BARBARY COAST: Produced by Samuel Goldwyn. Directed by Edward Hawks. Screen play by Charles MacArthur and Ben Hecht. Assistant director, Walter Mayo. Cameraman, Ray June. Musical director, Alfred Newman. Costumes by Omar Kiam. Sound technician, Frank Maher. Art director, Richard Day. Film editor, Edward Curtis. Cast: Miriam Hopkins, Edward G. Robinson, Joel McCrea, Walter Brennan, Frank Craven, Brian Donlevy, Clyde Cook, Harry Carey, Matt McHugh, Otto Hoffman, Rollo Lloyd, J. M. Kerrigan, Donald Meek, Fred Vogeding, Dave Wengren, Anders Von Haden, Jules Cowles, Cyril Thornton, Roger Gray. Released September 27, 1935.

(3) SHE MARRIED HER BOSS: Directed by Gregory La Cava. Story by Thyra Samter Winslow. Screen play by Sidney Buchman. Assistant director, Norma Deming. Cameraman, Leon Shamroy. Sound engineer, Ed

Bernds. Film editor, Richard Cahoon. Art director, Stephen Goosson. Cast: Claudette Colbert, Melvyn Douglas, Michael Bartlett, Raymond Walburn, Jean Dixon, Katherine Alexander, Edith Fellows, Clara Kimball Young, Grace Hale, Charles E. Arnt, Schuyler Shaw. Released September 19, 1935.

(4) **SHIPMATES FOREVER:** A Cosmopolitan production. Directed by Frank Borzage. Assistant directors, Lew Borzage and Bill Cannon. Photographed by Sol Polito. Art director, Robert M. Haas. Film editor, Wm. Holmes. Technical Advisors, Commander M. S. Tisdale, U. S. N.; Lieut. (J. G.) W. J. Beecher, U. S. N.; Edward L. Adams. Story and screen play by Delmer Daves. Music and lyrics by Harry Warren and Al Dubin. Gowns by Orry-Kelly. Musical director, Leo F. Forbstein. Cast: Dick Powell, Ruby Keeler, Lewis Stone, Ross Alexander, Eddie Acuff, Dick Foran, John Arledge, Robert Light, Joseph King, Frederick Burton, Henry Kolker, Joseph Crehan, Mary Treen, Martha Merrill, Carlyle Moore, Harry Seymour. Released October 12, 1935.

(4) **I LIVE MY LIFE:** Producer, Bernard H. Hyman. Directed by W. S. Van Dyke. Screen play by Joseph L. Mankiewicz. From the story by Gottfried Reinhardt and Ethel Borden. Based upon a short story by A. Carter Goodloe. Musical score by Dimitri Tiomkin. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Merrill Pye, Edwin B. Willis. Assistant director, Joe Newman. Gowns by Adrian. Photographed by George Folsey. Film editor, Tom Held. Cast: Joan Crawford, Brian Aherne, Frank Morgan, Aline MacMahon, Eric Blore, Fred Keating, Jessie Ralph, Arthur Treacher, Frank Conroy, Etienne Girardot. Released October 4, 1935.

(4) **TOP HAT:** Produced by Pandro S. Berman. Directed by Mark Sandrich. Words and music by Irving Berlin. Screen play by Dwight Taylor and Allan Scott. Story by Dwight Taylor. Musical director, Max Steiner. Gowns by Bernard Newman. Photographed by David Abel. Photographic effects by Vernon Walker. Ensembles staged by Hermes Pan. Art director, Van Nest Polglase. Associate, Carroll Clark. Set dressing by Thomas Little. Cast: Fred Astaire, Ginger Rogers, Edward Everett Horton, Helen Broderick, Erik Rhodes, Eric Blore. Released September 6, 1935.

SHIPMATES FOREVER: First National

I LIVE MY LIFE: M G M

TOP HAT: RKO Radio

SCHOOLS BUILDING NEW PATRONAGE

(*Continued from page 43*)

since has installed three or four 16 mm. projectors for classroom lectures.

The first complete application of sound films in a public school system was made in Evansville, Ind., after Erpi Picture Consultants experts conducted a survey and made recommendations, as a result of which audio visual instruction became an integral part of the course of study with the opening of schools this fall.

Audio visual instruction is in operation in Pittsburgh, Boston, Newark, Providence, Fresno, Oakland, Port Chester and Tarrytown, N. Y., and Allentown and several smaller cities in Pennsylvania. The state of New Jersey is eager to adopt films in classroom use, but the necessary appropriation has not been forthcoming from the legislature.

On the whole, the Middlewest and West have shown greater progressiveness in adopting the method than the East. State visual aid libraries are maintained in Illinois, Indiana, Wisconsin, Iowa, Kansas, Minnesota, California, Texas, Arizona and Oregon, sometimes sponsored by the extension divisions of state colleges.

In Pittsburgh, where a visual instruction department is being developed on the basis of cost of $1 a pupil per year, the old library of 1,000 silent educational reels is to be augmented by sound films.

When Ohio's state film library is established, films will be available to the schools for the cost of postage. Out of the expected $100,000 additional annual revenue to be derived from the increase in censorship fees under the law which went into effect last July, an estimated $40,000 a year will go to education by film.

Big New York Experiment

The most extensive experiment in the value of the audio visual instruction is planned for the largest school system in the world. Dr. Joseph M. Sheehan, associate superintendent of schools for New York City, recommended that all new high schools and a number of centrally located elementary and junior high schools in each borough be equipped with a 35 mm. sound projector and screen. He proposed also that for further experimentation 16 mm. sound projectors be placed in seven high schools, five junior high schools and seven elementary schools. An appropriation of $15,000 is being sought from the city for equipment and films.

The 35 mm. installations were intended for high school auditoriums with a view to presenting selected films for the purposes of:

1. Developing in the children standards of taste which, Dr. Sheehan believes, "should in time result in an increased and continued demand for better motion pictures"; and

2. Presenting to school audiences definite life situations, their reactions and discussions to result in definite opportunity for "character training and the development of right social attitudes."

There are now 630 projectors in use among the 694 New York schools and their million pupils. All these projectors are silent, but a few sound projectors have been placed where the principals have made special requests. The equipment also includes 1,200 screens and 1,500 reels of film for the elementary schools, and other material.

MANUSCRIPTS, RARE BOOKS NOW ON FILM

Motion pictures of rare books, manuscripts, and the like, will become one of the most important functions of the John Hay Library at Brown University in Providence, R. I., according to Dr. Henry B. Van Hoesen, university librarian, president of the American Library Institute and secretary of the Bibliographical Society of America.

"We have explored the possibilities of inexpensive film copies of valuable and unobtainable research material far enough to be convinced," Dr. Van Hoesen declared, "that there is no book or manuscript we can not have at a cost of approximately $5 or less if we are satisfied with having it on film."

Successful experiments in the photographing of books, page by page upon motion picture film, of which the finished print was screened for an entire group of students, are the basis for the statement of the librarian.

Considerable scientific evidence in favor of sound film effectiveness in teaching has been developed by various tests. In a comprehensive experiment conducted by Dr. V. C. Arnspiger at Teachers College, Columbia University, it was found that the superiority of the classes using sound film in natural science was 26 per cent, in music 27 per cent, according to James Marshall, a member of the New York Board of Education.

Pupil Superiority Studied

Dr. Phillip J. Rulon of Harvard University evaluated films in teaching science in the ninth grade, and concluded that groups studying with the aid of the sound picture showed a superiority of 20.5 per cent. On a test given several months later, the sound picture groups reflected a superiority of 38.5 per cent. This test was conducted under a grant from the Carnegie Foundation for the Advancement of Teaching.

The sound picture also has demonstrated its worth in the colleges and universities, particularly in the University of Chicago, for which Erpi has produced several films dramatizing abstract subjects and making them more readily understood.

Erpi has been a trail blazer in the field of exclusively visual instruction films and still is a pioneer, alone in this activity, so far as is known, with the exception of a few universities, which, however, retain their films for their own use. The company launched its educational films about five years ago. After making 18 subjects, experts applied them in research in 20 school systems in the West, with the result that educational authorities began giving the project considerable attention.

Colonel Devereux expressed the conviction that motion pictures in schools are building new patronage since they are making large numbers of children "film conscious." Colonel Devereux, who has written a text book on visual instruction, is of the opinion that "use creates use" and that while films in the schools will remain solely an educational function, they are stimulating the development of a great new audience for the commercial theatre both among the children and, through them, among the parents.

Technique such as microphotography, animation, slow motion and time lapse (stop motion) is freely used in producing the films depicting complicated experiments and such subjects as the molecular theory of matter, the growth of plant life, and dentistry and surgery.

Edwin Carewe, film director, recently announced a plan to make "educational and instructive" motion pictures for schools and churches, some with a religious and patriotic background. Mr. Carewe said his project called also for installation of sound equipment in hundreds of schools and churches in the United States and Canada, and an initial order for the equipment specifying delivery of 1,000 16 mm. projectors as fast as manufactured.

Church Showing on Coast

The first showing in Mr. Carewe's program was held Sunday night at the Hollywood-Beverly Christian Church, with state and city officials participating. A 16 mm. version of "Are We Civilized?" was screened. Mr. Carewe announced his company would make "The Life of Christ."

Some of the instructional films make use of natural color photography, as, for instance, a subject made by the department of entomology in Georgia showing the development of tomato plants.

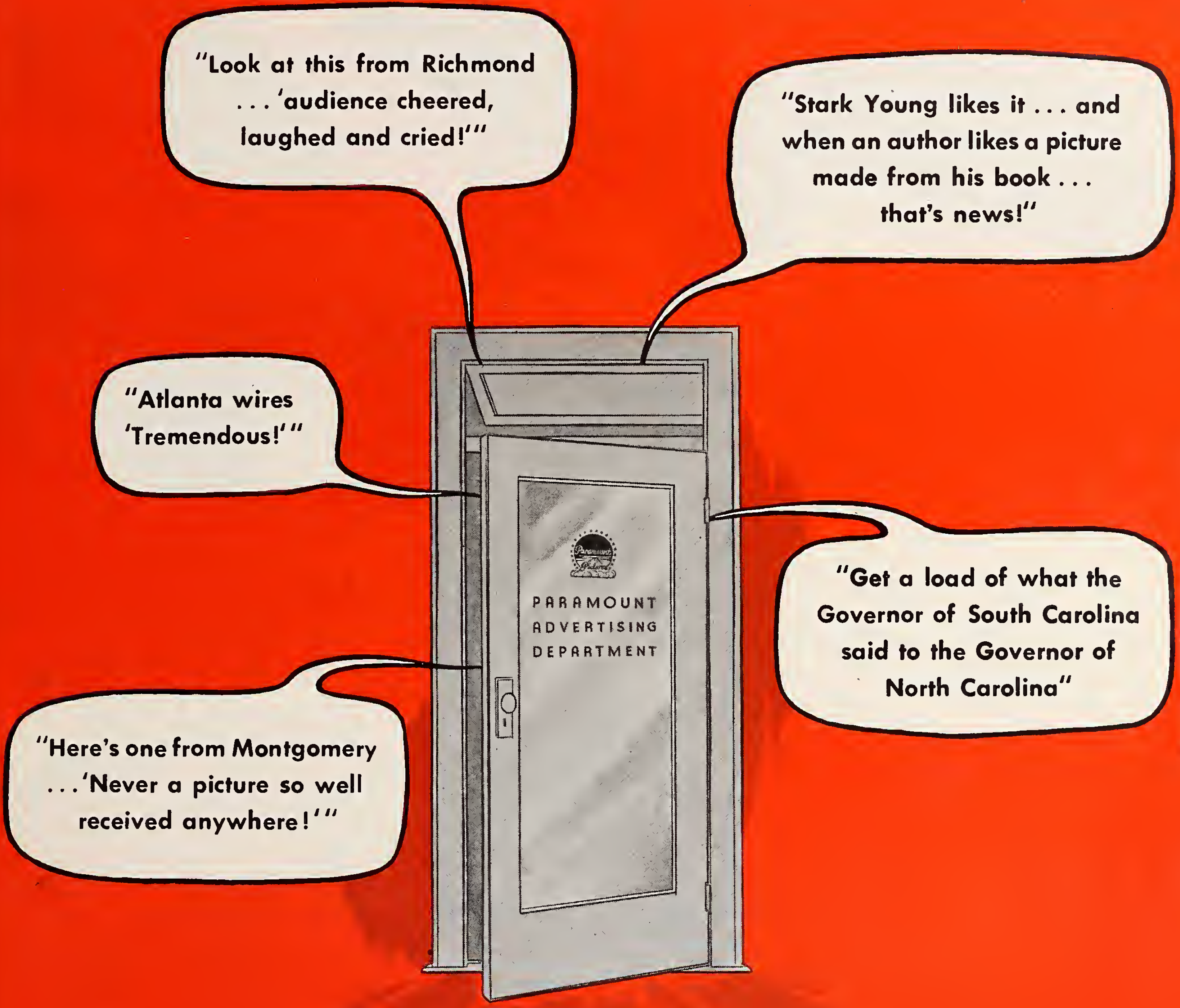
In Europe, attention has been devoted for years to the subject of instructional films, and the field is highly developed in the British Isles, Switzerland and Germany. There are 3,000 small sound projectors and 500 others in use in the German schools, and 100 films with 40,000 positive prints have been turned out by the national board for instructional films, it recently was reported. About 5,000 teachers have undergone training in the use of such films in Germany, and sooner or later all teachers will have to take a course. The work is supervised in Germany by a well organized system of national, provincial and local boards.

Problems Delaying Activities

W. Farr of the British Film Institute recently said that among the difficulties found in England as barring more widespread use of films in schools, the chief were: Some schools are not provided with electricity; the lack of dark rooms; high cost of projectors; the fact that educational boards are not willing to provide projectors for the schools, and the lack of a supply of suitable films. He said England was far behind Scotland, France and Germany in the use of projectors in schools.

Extending its field of activities, GB Equipments, a subsidiary of GB Pictures, is providing schools, homes and clubs with portable projection units for the showing of full-length feature films in 16 mm. size. All films made by GB are available for reduction to sub-standard, and release is made 12 months after the general release.

This service—which is confined to the British Isles for the present—was instituted about a year ago, and has grown so popular that nearly 1,000 films are in weekly demand, according to the company. In addition, cartoons, comedies and travelogues are available, and news summaries of the most interesting events of the month are issued monthly.

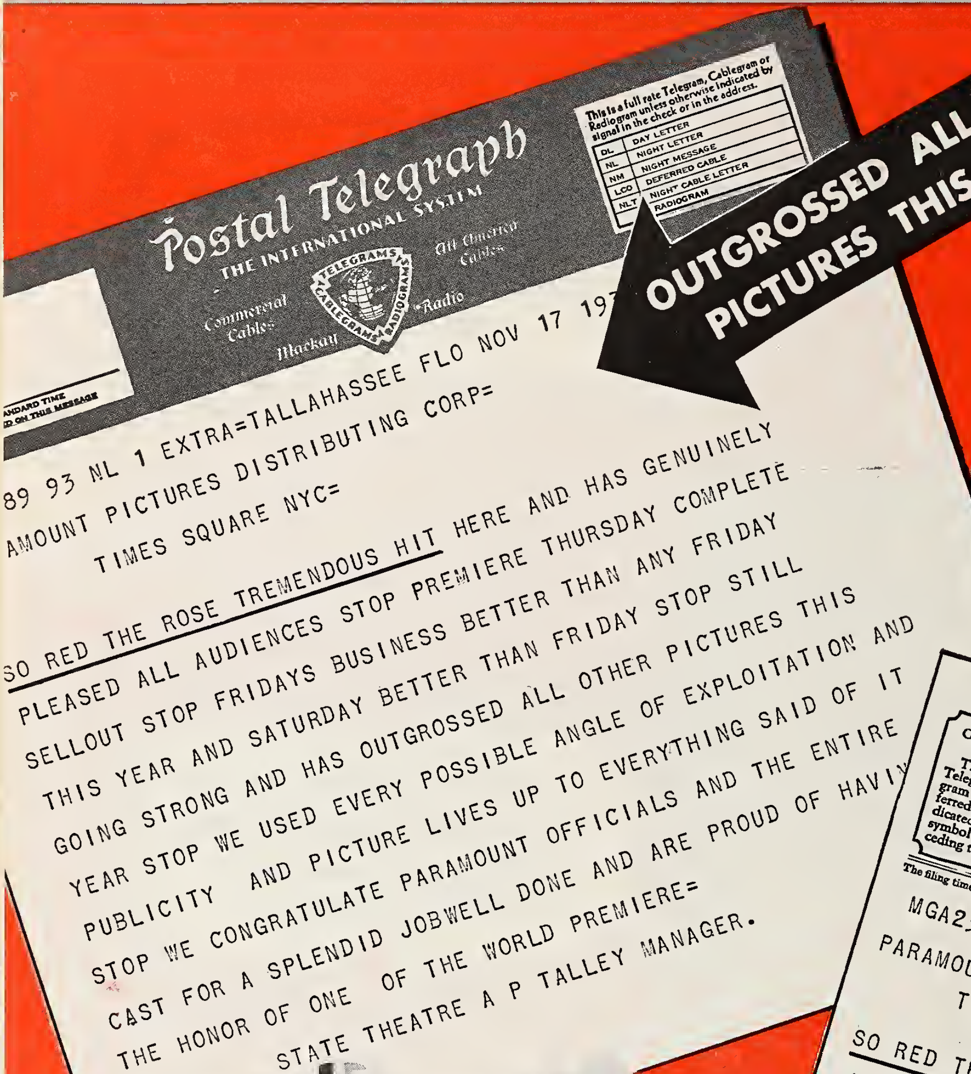

"Look at this from Richmond . . . 'audience cheered, laughed and cried!'"
"Stark Young likes it . . . and when an author likes a picture made from his book . . . that's news!"
"Atlanta wires 'Tremendous!'"
"Get a load of what the Governor of South Carolina said to the Governor of North Carolina"
"Here's one from Montgomery . . . 'Never a picture so well received anywhere!'"
Paramount Pictures
PARAMOUNT ADVERTISING DEPARTMENT

PARDON OUR SOUTHERN A-C-C-E-N-T

as we point with pride! →

"SO RED THE ROSE" .

ATLANTA, COLUMBIA, JACKSO



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NM	NIGHT MESSAGE
LCO	DEFERRED CABLE
NLT	NIGHT CABLE LETTER
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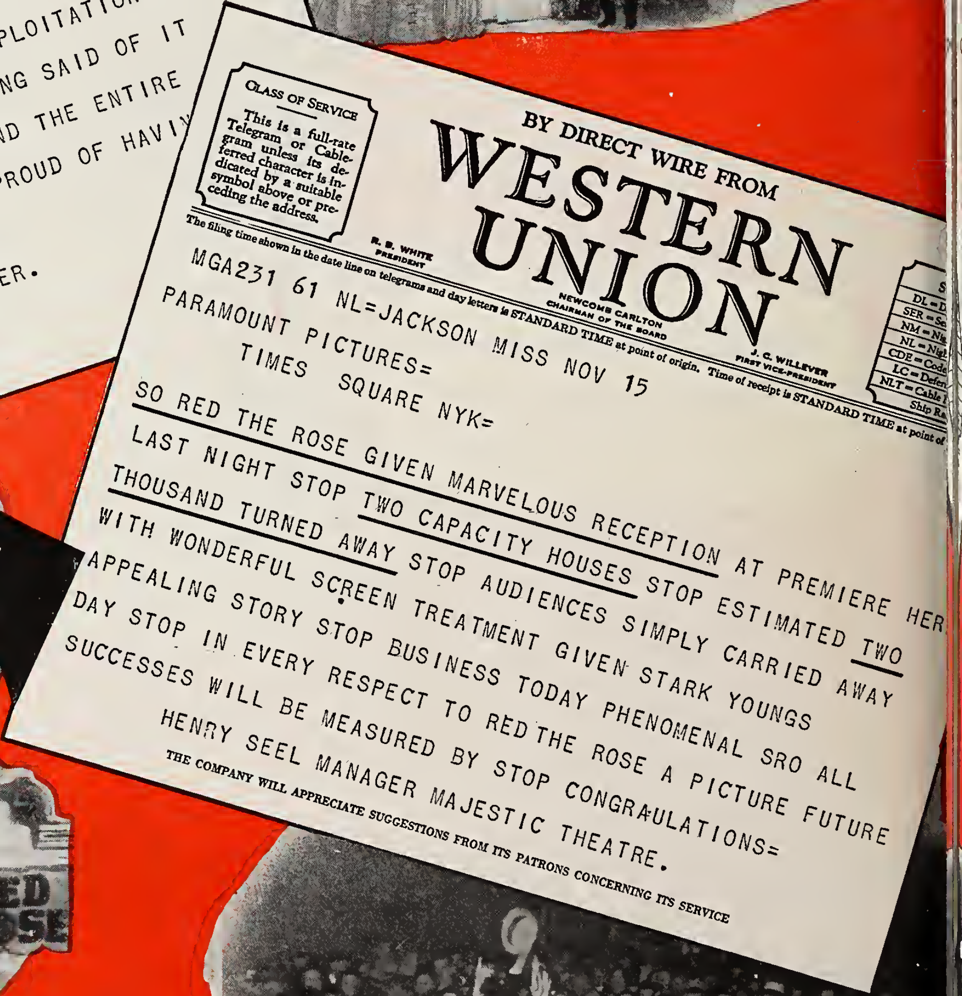
89 93 NL 1 EXTRA=TALLAHASSEE FLO NOV 17 19
AMOUNT PICTURES DISTRIBUTING CORP=
TIMES SQUARE NYC=

SO RED THE ROSE TREMENDOUS HIT HERE AND HAS GENUINELY
PLEASED ALL AUDIENCES STOP PREMIERE THURSDAY COMPLETE
SELLOUT STOP FRIDAYS BUSINESS BETTER THAN ANY FRIDAY
THIS YEAR AND SATURDAY BETTER THAN FRIDAY STOP STILL
GOING STRONG AND HAS OUTGROSSED ALL OTHER PICTURES THIS
YEAR STOP WE USED EVERY POSSIBLE ANGLE OF EXPLOITATION AND
PUBLICITY AND PICTURE LIVES UP TO EVERYTHING SAID OF IT
STOP WE CONGRATULATE PARAMOUNT OFFICIALS AND THE ENTIRE
CAST FOR A SPLENDID JOBWELL DONE AND ARE PROUD OF HAVI
THE HONOR OF ONE OF THE WORLD PREMIERE=
STATE THEATRE A P TALLEY MANAGER.

OUTGROSSED ALL OTHER PICTURES THIS YEAR!

CAROLINA
WORLD PREMIERE TONIGHT
"SO RED THE ROSE"
SO RED THE ROSE



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LC = Defer
NLT = Cable
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PARAMOUNT PICTURES=
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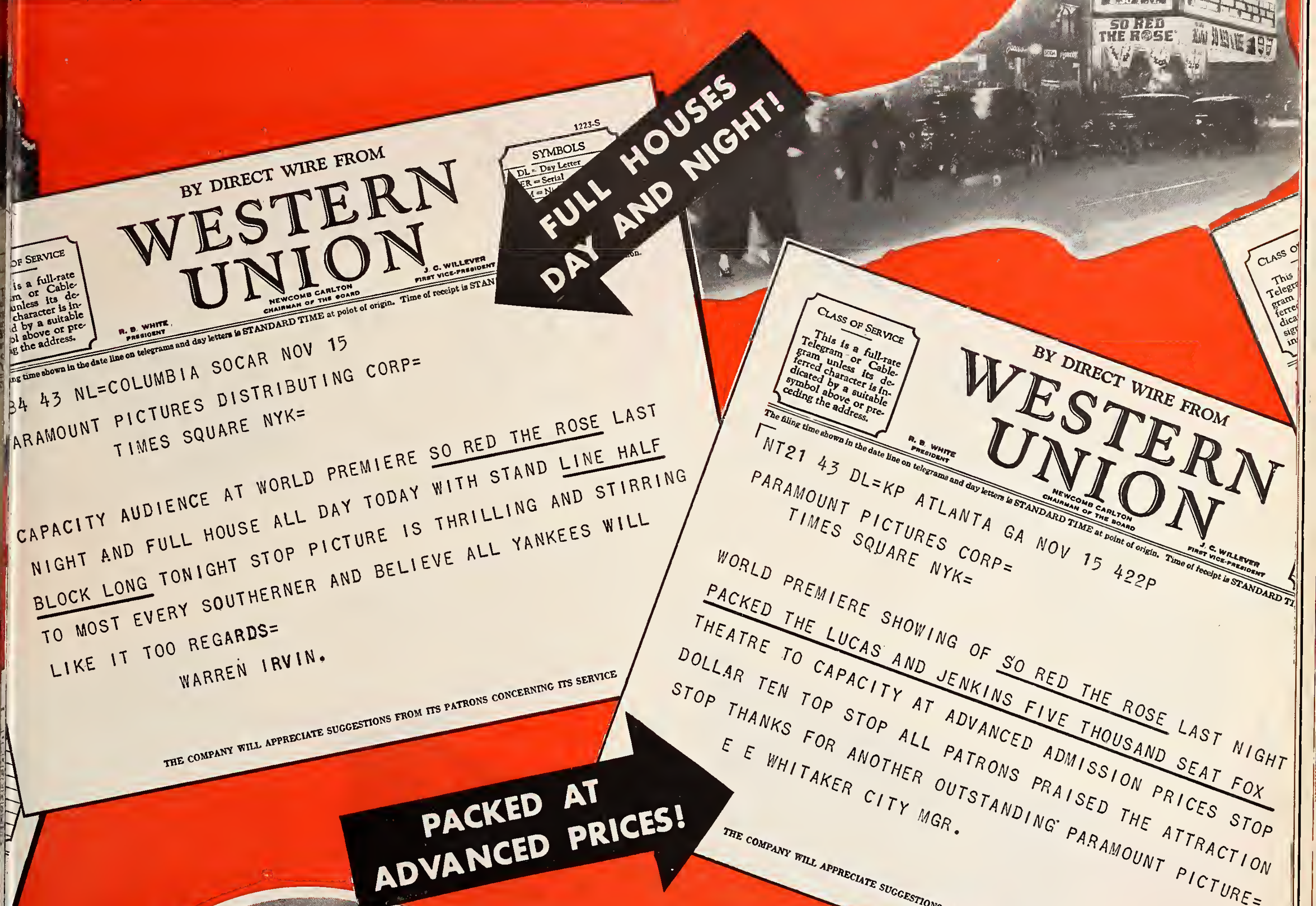
SO RED THE ROSE GIVEN MARVELOUS RECEPTION AT PREMIERE HER
LAST NIGHT STOP TWO CAPACITY HOUSES STOP ESTIMATED TWO
THOUSAND TURNED AWAY STOP AUDIENCES SIMPLY CARRIED AWAY
WITH WONDERFUL SCREEN TREATMENT GIVEN STARK YOUNGS
APPEALING STORY STOP BUSINESS TODAY PHENOMENAL SRO ALL
DAY STOP IN EVERY RESPECT TO RED THE ROSE A PICTURE FUTURE
SUCCESSES WILL BE MEASURED BY STOP CONGRAULATIONS=
HENRY SEEL MANAGER MAJESTIC THEATRE.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

THEATRE
SO RED THE ROSE
SO RED THE ROSE

TURNED AWAY THOUSANDS!

. . S. R. O. IN N, TALLAHASSEE


PREMIERE TO NIGHT 8.30 P.M.
SO RED THE ROSE

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ARAMOUNT PICTURES DISTRIBUTING CORP=
TIMES SQUARE NYK=

CAPACITY AUDIENCE AT WORLD PREMIERE SO RED THE ROSE LAST NIGHT AND FULL HOUSE ALL DAY TODAY WITH STAND LINE HALF BLOCK LONG TONIGHT STOP PICTURE IS THRILLING AND STIRRING TO MOST EVERY SOUTHERNER AND BELIEVE ALL YANKEES WILL LIKE IT TOO REGARDS=

WARREN IRVIN.

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FULL HOUSES DAY AND NIGHT!

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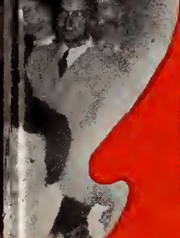
WORLD PREMIERE SHOWING OF SO RED THE ROSE LAST NIGHT PACKED THE LUCAS AND JENKINS FIVE THOUSAND SEAT FOX THEATRE TO CAPACITY AT ADVANCED ADMISSION PRICES STOP DOLLAR TEN TOP STOP ALL PATRONS PRAISED THE ATTRACTION STOP THANKS FOR ANOTHER OUTSTANDING PARAMOUNT PICTURE=

E E WHITAKER CITY MGR.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERV

PACKED AT ADVANCED PRICES!

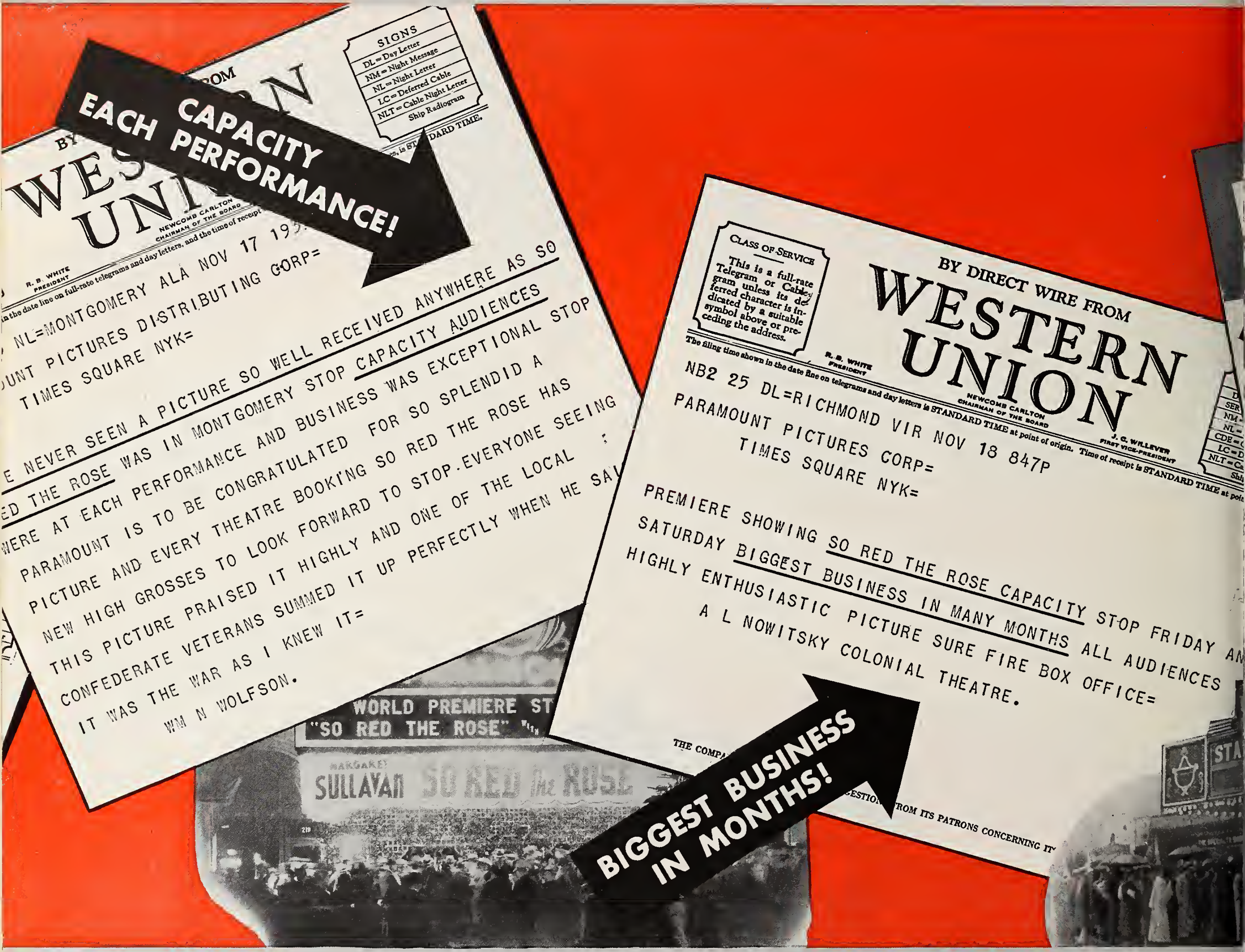


Governor Eugene Talmadge of Georgia, shaking hands with General Jordan, Confederate Veteran.

MONTGOMERY ADVERTISER—MONTGOMERY, ALA. "A powerful melodrama of the war that split a nation, moving realistically, interpreted by a happily selected cast, 'So Red the Rose' is a great picture . . . There could be no warmer praise for the picture's realism than the comment of Col. Mark Young, father-in-law of Montgomery's sheriff, as he left the Paramount last night: 'It was the war as I knew it'."

ATLANTA CONSTITUTION—ATLANTA, GA. "Rich with the color and the culture of the Old South. There is a strong plea for peace in the picture, and powerful tragedy when the mother believes that her son is dead. It is another great portrayal of romanticism and a splendid production of its director, King Vidor."

CAPACITY BUSINESS AND NEW
BATON ROUGE, MONTGOMERY, N


CAPACITY EACH PERFORMANCE!
BIGGEST BUSINESS IN MONTHS!
WORLD PREMIERE ST
"SO RED THE ROSE" WITH
MARGARET SULLAVAN SO RED THE ROSE

BY WES UNI
SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram
R. B. WHITE PRESIDENT
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NL=MONTGOMERY ALA NOV 17 19
UNT PICTURES DISTRIBUTING CORP=
TIMES SQUARE NYK=

E NEVER SEEN A PICTURE SO WELL RECEIVED ANYWHERE AS SO
ED THE ROSE WAS IN MONTGOMERY STOP CAPACITY AUDIENCES
WERE AT EACH PERFORMANCE AND BUSINESS WAS EXCEPTIONAL STOP
PARAMOUNT IS TO BE CONGRATULATED FOR SO SPLENDID A
PICTURE AND EVERY THEATRE BOOKING SO RED THE ROSE HAS
NEW HIGH GROSSES TO LOOK FORWARD TO STOP.EVERYONE SEEING
THIS PICTURE PRAISED IT HIGHLY AND ONE OF THE LOCAL
CONFEDERATE VETERANS SUMMED IT UP PERFECTLY WHEN HE SA
IT WAS THE WAR AS I KNEW IT=
WM N WOLFSON.

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PREMIERE SHOWING SO RED THE ROSE CAPACITY STOP FRIDAY AN
SATURDAY BIGGEST BUSINESS IN MANY MONTHS ALL AUDIENCES
HIGHLY ENTHUSIASTIC PICTURE SURE FIRE BOX OFFICE=
A L NOWITSKY COLONIAL THEATRE.

THE COMPA ESTIO ROM ITS PATRONS CONCERNING IT

MORNING ADVOCATE—BATON ROUGE, LOUISIANA.

"Probably the best motion picture on the Old South ever to reach the screen, there is little doubt that Southerners will consider it the most satisfactory one—the costuming, the settings and the background music were particularly fine. The entire picture shows the most careful attention to detail and superb direction by King Vidor."

TIMES-DISPATCH—RICHMOND, VIRGINIA.

"Expertly directed by King Vidor, and handled with such understanding and restraint by cast that sentiment never borders on the maudlin. Plot is full of incidents that break the heart or expand the soul."

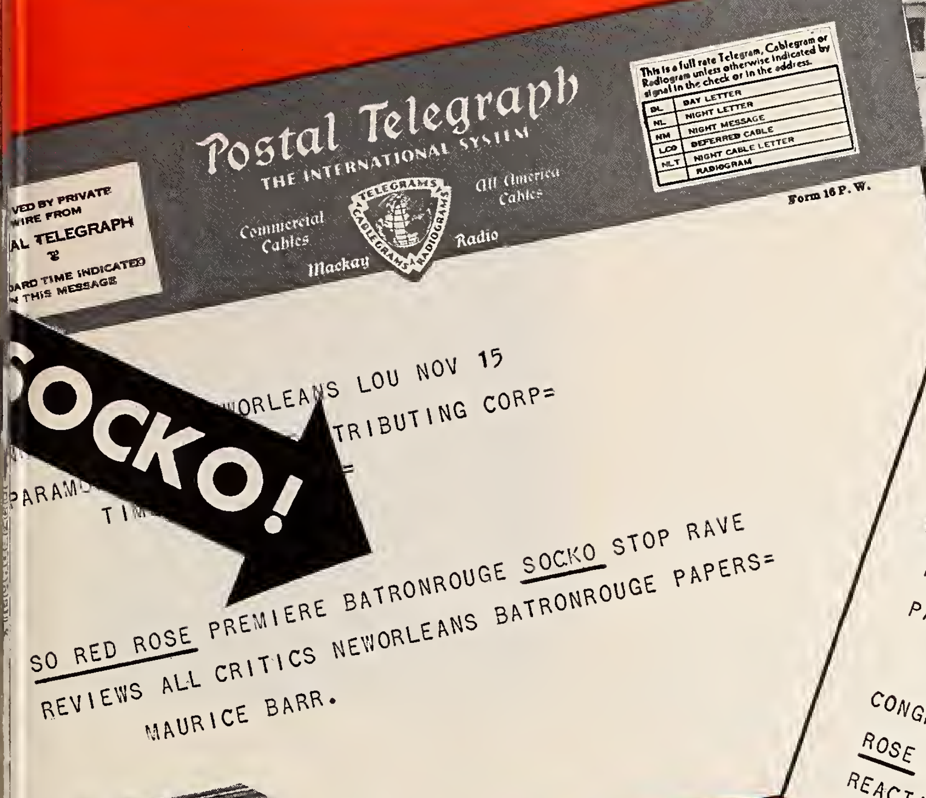
ARKANSAS GAZETTE—LITTLE ROCK, ARKANSAS.

"Deeply moving . . . its impact on the emotions is terrific and it is beautifully done both in setting and action. From the opening scenes, and through to the close, the picture carrries the audience through a dramatic story shot with unexpected flashes of humor . . . Last night's audience was greatly moved."

DAILY NEWS — JACKSON, MISSISSIPPI.

"Jacksonians gave the tribute of tears and laughter to 'So Red the Rose' in its world premiere here . . . Cast presented performances so understanding that no Southerner can fail to be grateful to them."

GH GROSSES IN
SHVILLE, RICHMOND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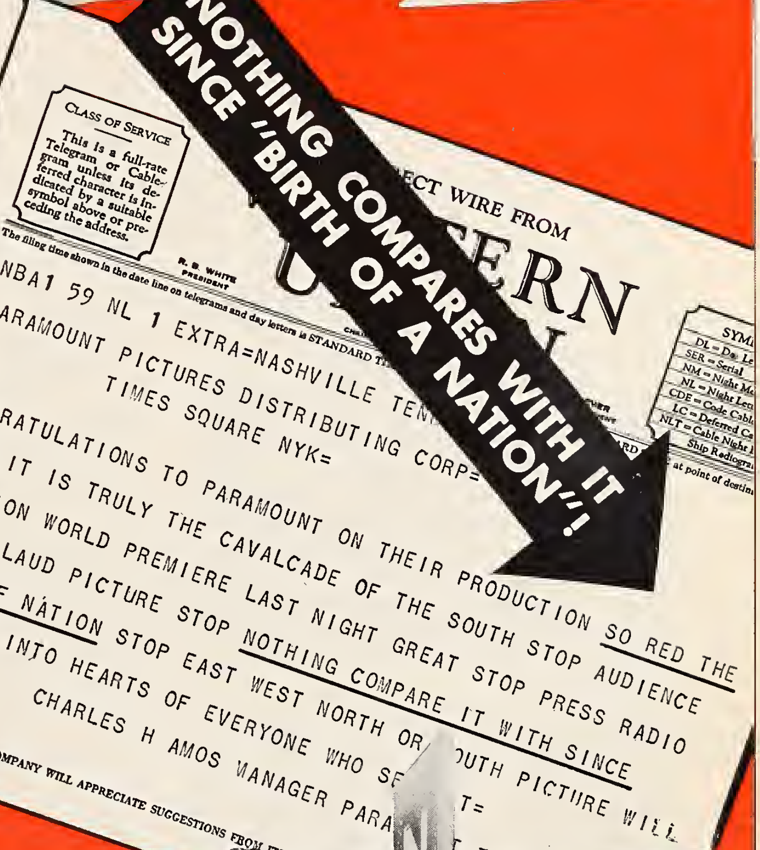
MAURICE BARR.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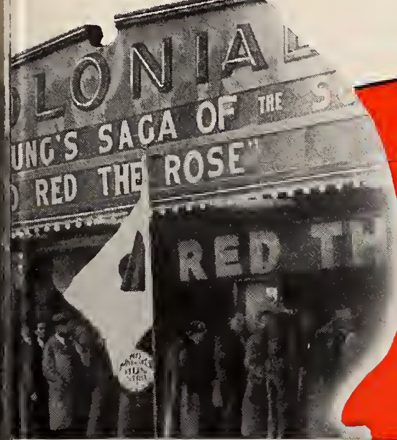
CONGRATULATIONS TO PARAMOUNT ON THEIR PRODUCTION SO RED THE ROSE IT IS TRULY THE CAVALCADE OF THE SOUTH STOP AUDIENCE REACTION WORLD PREMIERE LAST NIGHT GREAT STOP PRESS RADIO PUBLIC LAUD PICTURE STOP NOTHING COMPARE IT WITH SINCE BIRTH OF NATION STOP EAST WEST NORTH OR OUTH PICTURE WILL DIG DEEP INTO HEARTS OF EVERYONE WHO SE T=

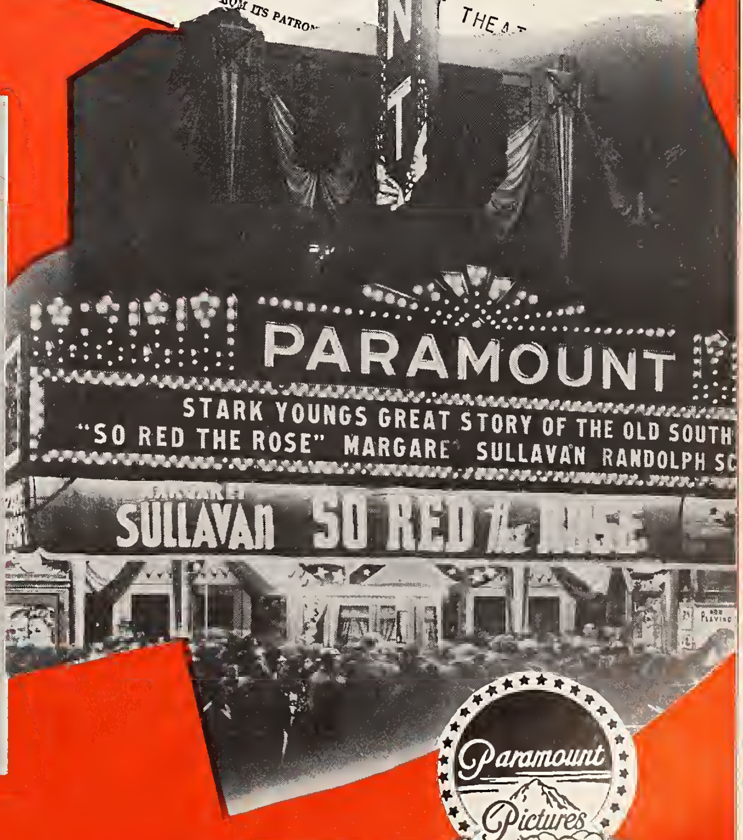
CHARLES H AMOS MANAGER PARA T THEA

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRO



ATLANTA JOURNAL—ATLANTA GA. "Some 4,500 people crowded Atlanta's Fox Theatre, Thursday evening, for the elaborately staged première of 'So Red the Rose' and applauded frequently . . . Governor Eugene Talmadge complimented the Paramount company for the production . . . The screen version of Stark Young's novel has been impressively condensed, directed and acted, and proved deeply moving to its first Atlanta audience."

NEWS-LEADER — RICHMOND, VIRGINIA. "An enthusiastic audience took 'So Red the Rose' to its collective heart at the premiere of this romantic yarn . . . The story has drama and comedy nicely balanced . . . a generous tribute of cheers and tears attested the audience's approval of the spirit of the film."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STARK YOUNGS GREAT STORY OF THE OLD SOUTH
"SO RED THE ROSE" MARGARE SULLAVAN RANDOLPH SC
SULLAVAN SO RED the ROSE

Paramount Pictures

'Movies Are Highest Art' Says Wells, So He'll Write

With Hollywood Ahead, British Writer Now an Enthusiastic Fan

H. G. Wells, 69-year-old British writer and sage, returned to America on Monday from England, "not in the role of the Utopian novelist, the prolific historian or the genial appraiser of the New Deal," but as the world's new champion of the motion picture.

Mr. Wells was the center of a concentration of newspaper attention the like of which has hardly been enjoyed even by a Professor Einstein, a George Bernard Shaw, or whoever-else. It was literally a mass meeting of the press, held in the 14th floor office formerly occupied by ex-United Artists president Al Lichtman, in the corporation's New York headquarters off Broadway. Out of it came Mr. Wells' observation—he's going to write for Hollywood—that "in this new art I can see the very greatest form of expression, greater than the stage, infinitely finer than the opera."

His talk was mainly about his filmic plans, but he touched on political, scientific and literary subjects as well. From the interview, he was to travel post haste to Hollywood as a "quiet observer," the guest of Charles Chaplin. Meanwhile, United Artists has the rights for the showing in this country of his two latest works, both produced in England: "Things to Come," which starts in 1940 with a world war, pestilence and the collapse of civilization; and "The Man Who Could Work Miracles."

Mr. Wells started the interview with the acknowledgment that he is an amateur—"I have only been dealing with the film in the last two years," he said, "but I found an opportunity of making a couple of films with Alexander Korda in which I could have a certain voice in the production, and I thought it was worth while to come in before it was too late and try my hand at the new art. I think it is the very greatest art, with the possibilities of becoming the greatest art form that has ever existed. What I think is so extraordinary in the last four or five years, is the way in which voice production has reached a point of perfection, and the photographing of the face for dramatic effect—so that you can have more personal drama on the film than you can have on the stage. I don't know how it seems to you, but it seems to me that the film is likely to oust both the opera and the stage in the long run. You can get, I think, more emotion, more drama on the film, if you know how to put it there, than you possibly can get on the stage, and I don't see why musical films should not be infinitely finer than the opera." At this point the press let loose a barrage of questions:

Film as Art Form

Q. Do you believe the film will ever oust the novel as an art form?

A. I should think it would have a very considerable reaction—I do think that it will develop a literary collateral of the stage or the novel. I think a time will come when it will be possible to write treatments in such a way that they will be read just as plays are read. I have been trying a little of that myself, but my efforts are only just beginning. I think, however, that by telling the story in the present tense we will find out how to make it an extraordinary form for reading.

Q. You have been in Hollywood before?

A. No. I am going to Hollywood because I want to see what's done there. I have seen most of the work done in English studios, now I want to see what is being done in organizations in Hollywood.

Q. Are you under contract to a film company?

A. I am tied to Mr. Korda for a certain term, but I cannot say more.

Entertainment First

Q. Do you think that real social significance should be stressed in films?

A. I am for entertainment; but I think it is more entertaining to deal with something that is possible than just to have fantasy.

Q. Mr. Wells, stories as you have outlined, seem to deal with problematical efforts. Don't you think that films should deal with social efforts?

A. The films do 20 or 30 different things. You know there is not one particular form. You get the newsreel, which is developing beautifully, like "The March of Time"—great stuff that—then you are going to have the film, the fantastic form, and also going to have drama.

Q. Do you intend to write novels?

A. I don't know what may happen to me. As I say, I am writing film stories, but I want them to be published as books and read as books. I think it is one of the misfortunes of the film at the present time that, after a release, you don't have a chance of seeing the film. I would like to read the scripts of Rene Clair in book form. That would amuse me so much.

Q. How about censorship?

A. I don't know about your censorship here. I am told there are rules. I object to every form of censorship. It's an impertinence of the officials to interfere with the artists, who are much more important than politicians.

Q. Do you think television will do away with films?

A. I don't know. Quite possibly you will have the film in your own house.

Q. Do you find that the fixed personalities of the stars interfere with your writing?

Filling the Part

A. No, but I think you have to be very careful in casting. I think it is more necessary that an actor should fill his part in the film than on the stage.

Q. What effect will color have on the films?

A. The film organizations should agree not to make full-length colored films for ten years more. This would be the best thing they could do for themselves and for the films. When all is said and done the public want a story.

Q. Should color be limited to short subjects?

A. It would be good business for the art if it were reserved for shorts and wern't used for the long films, the important films.

Q. Can these treatments be used on the stage?

A. The methods of the two arts are entirely different. I do not believe in transferring stage plays on to the screen. The stage has limitations that the screen should not accept. A stage play requires original treatment before it can properly be used for motion pictures. Incidentally, some novels are almost what I refer to as treatments, notably Thomas Hardy's "The Dynasts." If you read that over, I think you will see that there is really a very great film in that particular book. I think it would go on the screen almost as it is.

HERBERT GEORGE WELLS

Q. What do you think of propaganda in the film?

A. I don't like propaganda anywhere. I think the business of a writer and an artist is to express himself, and if he hits people that is their look-out. I suppose by propaganda you mean making people believe something that you don't believe yourself.

Q. Do you think increasing propaganda will be employed in the films?

A. They are bound to be dull films.

Q. Do the movies give you any room for argument?

A. Very little. The movie goes too fast, there is no time to argue.

Q. Do you believe films are better than the stage?

A. The film is very much greater. It gives you scene, drama, human voice, human expression, numberless things the stage cannot give you. The stage is very limited.

Q. You said the film was out to oust the stage. Don't you think it would be a great pity?

A. One thing has to give way to another. Artistic forms have to move with the times.

Q. You say that the fact that Hollywood has come to Broadway and is producing many of the plays is a waste of time and money, that stage plays are not written for the movies?

A. If plays have been written for the movies, I don't think they have been successful. A play has to be written within extreme limits.

Q. What do you think about the average movie fan?

A. There is no average movie fan. Needless to say there are different sorts of people.

Q. Do you think the movies play down to the audience?

A. I think newspaper proprietors and editors, book publishers, book sellers, theatrical productors and film people all play down to the public, and have played down too low. I believe the public can stand very much better stuff than it ever gets a chance to appreciate.

ACTORS, FEARING "AX," PROTEST WPA $10,000,000 RELIEF PROJECT

Players' Union in Hollywood Assails Program as Threatening Existence; Elmer Rice Answers Critics of Government Idea

Guild Envisions Attacks on Salaries of Players; Demands Representation; National Theatre Also Seen as Threat

The many-sided chorus of criticism of the government's ambitious plans to blanket the nation with federal theatre relief projects drawing on a fund of $10,000,000, was swelled this week by the protest of the Screen Actors' Guild, the players' union in Hollywood, which expresses serious fears of the effect on the status of the theatre and the actor.

While Actors Equity in New York, whose Council has substantially approved the project over the opposition of many of its members, was admitting that at the moment the Government's theatre plans "are in a state of extreme uncertainty," the West Coast group was assailing the entire program.

The Actors' Guild thus aligns itself on the side of the Actors Forum, militant group within Equity, which has challenged the project and whose opposition to Equity's procedure in giving approval has brought to a head long smoldering internal dissension which is due for a showdown next Monday.

The Screen Actors' Guild was planning a mass meeting to map action on WPA wages and Little Theatre subsidizing.

Rice Defends Program

Elmer Rice, playwright who has himself been vocal in the past in criticism of certain things theatrical, meanwhile as New York regional director of the federal theatre projects was defending himself against cries of the organized performers raised in complaint to some of the features of the WPA program. One of these was the withdrawal of dramatic and vaudeville companies which have been touring the Civilian Conservation Camps in the second and third corps area, for which motion pictures will largely be substituted.

The Screen Guild's Magazine currently calls the dangers inherent in the federal relief projects to the attention of Guild Members, and prefaces its attack on the WPA by saying:

"We readily admit that the theatre has fallen to a low state, and it does not require a great deal of intelligence to realize that the screen and motion pictures have suffered from this condition. Pictures need the stage. In the past, plays have been the greatest source of screen story material. But last year, to quote an analysis recently made by MOTION PICTURE HERALD, only 13 per cent of motion picture story properties purchased were plays.

"The stage, too, has been the primary source of supply of new acting talent. But now, with few plays running longer than three weeks in New York, this source for new talent is disappearing. In addition, the stage has been the place to test new trends in dramatic exposition."

CWA EQUIPS MOBILE RECORDING APPARATUS

Presaging extensive sound film production by Government agencies, the CWA has equipped a mobile recording apparatus and is using it to make a sound film record of the resettlement projects in the South, for permanent inclusion in the files of the National Archives in Washington. The filming primarily is of the settlers giving their reactions to the project.

This supplements the work of six cameramen who have been sent into the field by Harry Hopkins, federal relief director, to take silent pictures of the progress of the $4,000,000 WPA program throughout the country. Director of the film project is Sydney McKean, formerly with Fox and Paramount.

Newsreels may obtain these films without cost for inclusion in regular releases.

Consequently, the Guild feels that the Government's theatre program is important to its Hollywood acting talent, so important that it devotes four pages of its magazine to discussions of the various phases of the plans.

First, the Guild points out that the project was established to put back to work needy professionals connected with the theatre in all its branches, but nevertheless most discussions of the subject steer clear of mention that the wage scale for actors is $30 to $94 maximum a month, and that it is not clear that playwrights are to be paid at all. The Guild ventures that mention of these phases is omitted from WPA publicity to avoid controversy.

Hidden in this and in the intention of the WPA to make the various projects self-supporting and to continue them on their own momentum after the federal program is completed, the Guild suspects an ax to slice actors' salaries. A solution to the problem is proposed, that theatrical unions such as the Guild be given representation on the projects' board of directors and on the boards of the 12 regional districts throughout the country.

Why, asks the Guild, are managers of professional theatre groups conspicuous by their absence from the roster of regional directors appointed by Mrs. Hallie Flanagan, the national director?

"Theoretically, the plans are admirable. Where they diverge from theory, and attempt long-scale, permanent planning, they fall down miserably. Here in California, upwards of 2,000 actors will be employed, and of this amount 10 per cent need not be on relief. If, when the projects are completed on June 30, 1936, another category of alphabetical symbols materializes or the country returns to what is laughingly called 'Prosperity,' some 2,000 actors who were anxious and willing to work for $23.50 (top scale) and were non-union actors, would be clamoring at the studio doors.

"Or if the projects are successful in their attempt to become self-sustaining, these 2,000 adapted to living on such a low wage scale, will be thrown into direct competition with actors then employed in standard wage positions. One need not be an economist to realize it would not be long before actors' wages in all branches would come tumbling down."

Demanding that film actors, through the Guild, be given representation in the organization and planning of the projects, the Guild points out that most of the unions concerned, such as Equity, the stagehands' union and others, have been consulted by Mrs. Flanagan, but that an apparent discrimination has been made in the case of Hollywood talent.

Another danger is seen by the Guild in the statement of Gilmor Brown, director of the project in six western states centering in California, that an attempt will be made to create a National Theatre.

Meanwhile in New York, Equity's protest against removal of the CCC camp shows, which it had encouraged, was combined with an excoriation of Mr. Rice by the American Actors' Federation, and both hit at the regional director for his statement that "the quality of the plays and productions now touring the camps is decidedly poor and far below any reasonable standard of professional excellence."

Activity also was beginning in the field, and in Los Angeles it was announced that 840 men and women professionals will be given employment in the WPA theatre projects. Admissions will range from 10 cents to $1 top, the proceeds to defray royalties and the cost of equipment.

The WPA in Chicago is preparing to stage an elaborate show, probably at the Civic Opera House, in December, with a cast of about 250, and officials are also considering the possibility of stock production in the Kedzie Theatre, on the west side, at a price scale of 10, 20 and 30 cents.

A state theatre is to be established in Indianapolis by the Government project, with a company of 150 producing in a legitimate house to be leased. Dr. Lee R. Norvelle, head of the division of speech and dramatics at Indiana University, has been named director for the state.

Watch for Competition

Bert Plummer of Alton, Ill., has been named WPA supervisor of music for that district in southern Illinois, and will be in charge of organizing orchestras, bands and other entertainment. A similar program is expected to be launched in St. Louis shortly, on a more extensive scale.

In Boston, it was announced that Hirman Motherwell, who began his career as dramatic critic of the Boston *Evening Transcript*, will be the regional director in New England.

Exhibitors in Columbus were watching for elements of competition in the construction of a Civic Center there with a grant of $1,569,000 from the WPA, and to include a theatre.

THE
LIFE
AND
LOVES
OF

ANNIE

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WEEK ATTRACTION IN
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STANWYCK ★
AS BUFFALO BILL'S SHARPSHOOTING STAR

ANNIE OAKLEY

RKO-RADIO PICTURE ★

WITH
PRESTON FOSTER
MELVYN DOUGLAS
MORONI OLSEN • PERT KELTON • ANDY CLYDE •
Directed by GEORGE STEVENS
Asso. Producer, CLIFF REID

AMERICA'S DANCING CHARMER IN HER FIRST SOLO STARRING ROLE!

The tingling star of "Top Hat" . . . lending the lure of her glowing personality to a romance as delightful as "It Happened One Night," by the same author . . . Her millions of fans will say she's great in this palpitating movie of a movie star in love.

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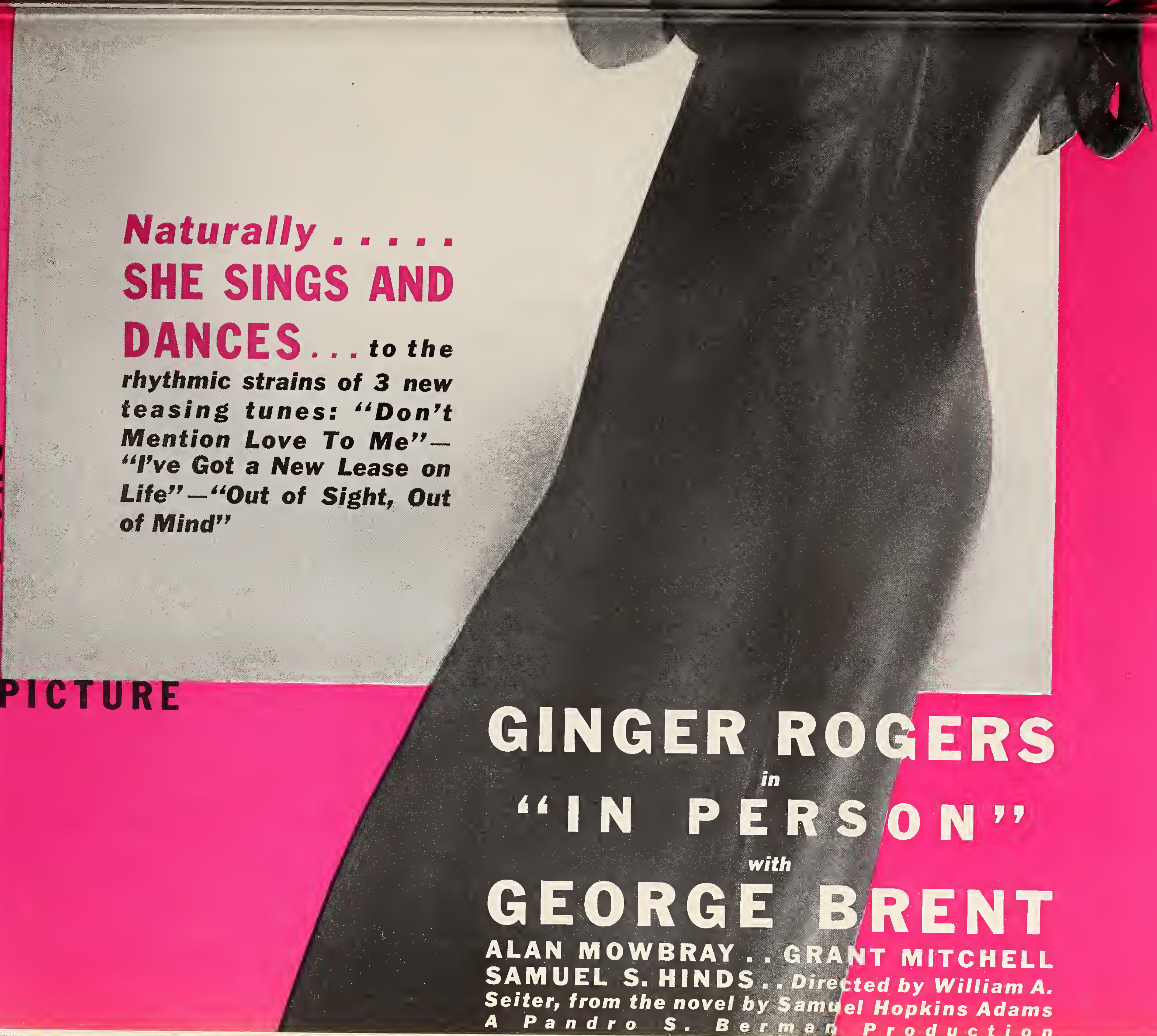

Naturally . . . . .

SHE SINGS AND DANCES . . . *to the rhythmic strains of 3 new teasing tunes: "Don't Mention Love To Me"—"I've Got a New Lease on Life"—"Out of Sight, Out of Mind"*

RKO-RADIO PICTURE

GINGER ROGERS

in

"IN PERSON"

with

GEORGE BRENT

ALAN MOWBRAY . . GRANT MITCHELL
SAMUEL S. HINDS . . *Directed by William A. Seiter, from the novel by Samuel Hopkins Adams*
A Pandro S. Berman Production

THEATRE TELEVISION IN A YEAR—PERHAPS

Baird May Start at Dominion or Capitol, but Obstacles Must Be Removed First

by BRUCE ALLAN
London Correspondent

Persistent rumors that regular television programs will be featured in one or two London theatres before the end of the present year are neither confirmed nor denied by Baird Television, Ltd. It is this company's name which is associated with most of the current gossip about television.

The most widely circulated story is that Baird plans to provide television items regularly as part of the program at the Dominion, Tottenham Court Road. Also frequently mentioned is the Capitol, Piccadilly Circus, which like the Dominion is a G-B house; it recently was scheduled for reconstruction with television specially in view, but has not yet closed down for that purpose.

It is probable that when Baird is ready to transmit television items for full-screen reproduction it will tie up with one or both of these theatres, but there are various obstacles to be removed first.

The technical problems may or may not have been surmounted, as has been claimed. The legal position has yet to be stated authoritatively. The leading fact is that the transmission of television is a monopoly of the British Broadcasting Corporation and that BBC's provisional plans for reception embrace the private listener, but not, so far as is known, the public reproduction of the items to be sent out from Alexandra Palace early next year. The reticence of Baird may be explained by this fact—or it may simply be due to the internal condition of the company, which is at present facing a reconstruction problem.

About a month ago Baird, which is controlled by Gaumont-British, announced a plan to raise $1,500,000 by a rearrangement of its capital which would place all shares in the category of one dollar (5/-) Ordinaries. The plan involved a sacrifice of 58 per cent of holdings by preferred and 28 per cent of holdings by deferred shareholders. These details, on publication, were subjected to considerable criticism and a special meeting arranged for October 31 was cancelled at the last moment and announcement made that a new reconstruction plan was being prepared to meet the wishes of both classes of shareholders. The details have still to be published.

▽

GTC Has Noisy Meeting

The annual meeting of General Theatres Corporation, Ltd., which among other things was to sanction the reconstruction plan sponsored by Gaumont-British, was an extremely noisy affair. The preference share holders, who had unsuccessfully opposed the plan in the courts, turned up in force and voted down, on a show of hands, practically every proposal of the board, refusing to accept the report and accounts, and passing resolutions demanding details of theatre receipts and payments to G-B under various heads, and the appointment of an investigating committee. They also declined to re-elect Maurice Ostrer to the board and the auditors for a further year of office, and their spokesman delivered a sweeping attack on the G-B management of GTC theatres. All this made a lively afternoon at Film House, but just what purpose it served is not so clear. In every case where the show of hands showed a defeat for the board, the chairman demanded a poll, and as it is public property that the board has over 1,000,000 proxies against the dissentients' 200,000 votes, all the official resolutions were, in fact, passed and the plan goes into operation.

▽

H & G, the New Phase

Another series of company transactions of the week registered the completion of a further stage in the prolonged controversy between Gaumont-British and the Kinematograph Renters' Society in regard to the booking of the "Hyams" theatres. At extraordinary meetings, each of the H & G companies went formally into voluntary liquidation and appointed liquidators, as a preliminary to their absorption by Gaumont-British Super Cinemas, Ltd. In each case there appear to have been a cash payment and an allotment of shares by the last named company.

The position now appears to be that a majority control in the H & G companies is legally held by G-B Super Cinemas, in which a majority holding is by Gaumont-British Corporation.

The KRS, in the meantime, has refused to accept the first H & G—G-B Super Cinemas deal, and affirms the intention of distributors to deal only with the original owners of the halls—who have now gone out of business! Time will show whether, in sheer default of any other owners, it eventually will accept the H & G halls as part of the big G-B booking circuit or whether further legalities will be added to the already lengthy list of such ingenuities which this test "booking combine" case has brought into existence.

▽

Censorship Appeal

An announcement by the London county council entertainments committee this week may have important bearings on the attitude of distributors toward the British Board of Film Censors. The committee has approached the board with the request that it revise the clause in its agreement with film owners by which the owners agree not to handle films rejected by the board. In future the clause is to contain the additional word "unless the express consent of the licensing authority to its exhibition has been obtained."

The legal position as regards censorship is that any film owner whose subject is rejected by the British Board of Film Censors may appeal to the licensing authority, which must then view the film. A high court ruling has laid it down that the licensing authority may not delegate its powers to the BBFC; in effect, distributors have, by agreeing not to show films prohibited by the BBFC, given the latter's rulings a legal standing to which they are not entitled, and have stultified the licensing authorities.

Sidney Kent Subpoenaed

Sidney R. Kent, president of Twentieth Century-Fox, on Wednesday was subpoenaed for trial of a suit filed by Paramount trustees against former officers and directors of the company to recover large sums alleged to have been paid them in participation in a so-called employees' stock purchase plan in 1931.

Tax Is Voided in Washington State

Distributors were victorious this week in obtainng from Washington State supreme court a nullification of the one-half of one per cent tax on gross income, although in New York they were still battling with city authorities over the legality of the sales tax there.

The supreme court of Washington has ruled that distributors are exempt from the state business tax of one-half of one per cent on gross incomes and the ruling upholds the recent superior court decision which held the tax was an unlawful levy upon interstate commerce.

The suit was brought originally by Paramount, RKO, Universal, Fox, Metro-Goldwyn-Mayer, United Artists, Vitagraph and Columbia against the State Tax Commission.

In New York, under a new interpretation of the sales tax, the city finance department is endeavoring to assess distributors on the basis of all film rentals received through New York exchanges, regardless of whether the revenue is paid by theatres located within the city, it has been revealed.

The city's proposed assessment, heretofore, has been confined to film rentals derived from theatres within the city limits. Under this interpretation of the tax the estimated assessment against all local distributors was approximately $700,000. The new interpretation, which holds all revenues received by New York exchanges subject to the tax, increases the assessment to an amount estimated at $3,000,000.

In Oklahoma, meanwhile, distributors will pay the assessments made by the state in connection with its new tax for old age pensions which became effective November 1, but the payments will be made under protest. In opposing the measure they will contend that the statute amendment authorizing the tax is faulty, burdensome and ambiguous. The tax amounts to one-quarter of one per cent of gross revenue of exchanges and two per cent of theatre grosses.

Butterfield to Add More Theatres in Michigan

The Butterfield Circuit has started in Michigan a building and rehabilitation campaign. A new theatre is being built in Alpena in cooperation with local interests. The Orpheum theatre, Ann Arbor, which has been closed for several years, is being entirely remodeled and equipped from booth to stage. The McGin theatre, Cadillac, and the Ramsdell theatre, Manistee, will be remodeled, reseated and will open shortly after the new year. The Bijou theatre, Battle Creek, also will be fixed over.

The Mecca, Saginaw, has just opened after having been entirely redecorated and reseated with several alterations being made which makes it practically a new theatre.

Jones With Youngblood

J. D. Jones, who was reported as having resigned from all activities in the industry, is associated with H. L. Youngblood as manager of the San Angelo, Texas, theatres of the Robb & Rowley circuit.

FEDERAL AIM TO BOSS TELEVISION DRAWS FIRE IN CABLE MEDDLING

A. T. and T., Challenging Government, Refuses to Build Experimental Coaxial Line If It Must Be Available to Rivals

Telephone Company Considers Dropping Plan for U. S.; a Strangle Hold for England with World Line Seen Result

Open rebellion of the dominant television interests against the Government's plans to control the development is indicated by the demand of the American Telephone and Telegraph Company that the Federal Communications Commission cease its meddling in operation of the projected coaxial cable between New York and Philadelphia.

The determined fight of the A. T. and T., parent company of Western Electric Company, Inc., and Electrical Research Products, Inc., against federal dictation threatens to shift television development from this country to Great Britain, said a report from Washington.

Bluntly challenging Government authority to dictate the terms under which it can pursue its research, the A. T. and T. refused to build its proposed experimental line unless the Commission modified its ruling that it must be made available to research by rival companies.

Called Outside Jurisdiction

Attacking the Government ban on the project as an unconstitutional attempt to usurp management functions, the A. T. and T. charged the Commission stepped outside its jurisdiction in seeking to regulate scientific research. As a result of these charges, the Commission not only granted A. T. and T.'s demand for a rehearing, but decided to reopen the entire case next Monday in Washington.

At a previous hearing, the application for a permit was opposed by radio and minority film interests on the ground that construction of the cable would give A. T. and T. a monopoly in the television field, in which Radio Corporation of America is its chief rival.

At the same time it was learned that A. T. and T. is seriously considering abandonment of its plan to lay the cable in this country. One alternate proposal being weighed would place it in the A. T. and T. system in Canada. Another would place it between New York and Albany, N. Y., eliminating federal supervision by confining it to one state.

See Leverage for England

"Perfection of television, through experiments in Canada, was seen as promising England a strangle hold on the new medium of communication," reported Universal Service, which serves Hearst and other newspapers. "Through use of radio-telephone facilities in London, as well as trans-oceanic telegraph lines, an international system of television, experts believe, could be devised in which the United States would have no part."

Dr. Frank B. Jewett, president of Bell Telephone Laboratories, which conducts the research for A., T. and T., pointed out that under the present terms of the Commission's construction permit "it might be possible for some one to exercise a confiscatory action on A. T. and T. property that may cost more than $500,000."

TELEVISION COMING, SAYS GENERAL HARBORD

General James G. Harbord, chairman of the board of the Radio Corporation of America, in a recent address at Princeton University, asserted that seeing a man who is talking from a distant city, as if he were speaking face to face with the listener, seems a nearer possibility today than sending a telegram across an ocean without wires did on the eve of Marconi's first transatlantic test.

The British Postoffice is reported to be planning coaxial cable experiments of its own, and so is Germany, said Dr. Jewett.

Television engineers, confronted with the riddle of how to establish a nationwide network to carry images, found encouragement in the recent testimony of Dr. Jewett. He indicated there is reason to believe that if the tryout of the coaxial cable between New York and Philadelphia is successful it will be an immediate forerunner to extending this type of cable to other parts of the United States.

Dr. Jewett explained that when the 100-mile circuit between the two cities is demonstrated to be practicable it will indicate for the first time the possibility of transmitting television images of good definition over longer distances.

In authorizing construction of the cable, the Commission ruled that A. T. and T. "cannot monopolize the experimental advantages, features and uses of the coaxial cable to the disadvantage, exclusion and detriment of other parties."

The coaxial cable has proved capable of carrying 240 conversations simultaneously without interference, and also multiplex telegraphy. Existing telephone cables carry only three. It is conceded to be the most practical device for transmission of television photos.

Further indication that television has reached a high stage of development is signalized by the news of refinements trickling out of the research laboratories and by additional applications filed with the Federal Communications Commission for the construction of transmitting stations. While David Sarnoff, president of the Radio Corporation of America, said recently that the perfection of television as a public development is still far in the future, there are enthusiasts who believe that it will be ready commercially in about a year, and the first-line optimists say possibly in several months.

Returning recently from a European radio inspection tour, Mr. Sarnoff reported that America continues to lead the world in television development and that progress here is in advance of anything he saw abroad.

Typical of the intense research and experimentation going on in the new field is the activity in the laboratories of the RCA-Victor Company at Camden, N. J., where Dr. V. K. Zworykin, television research expert, recently described a powerful electric amplifier designed to convert an infinitesimal amount of light into electricity, heralded as another big boost in putting television on its way.

So microscopic and sensitive is the device, which Dr. Zworykin calls an electronic multiplier, that it can "see" light impulses too feeble to be discerned by the human eye.

The amplifier is built in the form of a glass tube, approximately the size of a standard radio tube. Literally, electrons, or tiny specks of negative electricity, go in one end of the tube and emerge at the other end in the form of high current. The device is so powerful and flexible that a single unit could combine all the functions of the tubes in a six to 10-tube radio set, at the same time increasing sensitivity and lessening noise. A small tube with 10 stages of amplification is capable of producing a gain of 500,000 times.

Circuit Noise Elimination Claimed

Despite the enormous amplification, the unit eliminates all circuit noises, Dr. Zworykin said, pointing out this is a decided advantage over the thermionic amplifier tube used in the ordinary receiving sets and makes it specially adaptable to television, in which images without the din of background noise or "static" are desired.

Extending its scope, Philco Radio and Television Corporation of Philadelphia has applied for an experimental television transmitting license with the Federal Communications Commission. If granted, the construction permit will sanction operation of a 250-watt installation. Philadelphia Storage Battery Company also has asked the Commission that its radio station license W3XE be assigned to the Philco corporation, which is understood conducting its developments under the Philco-Farnsworth patents.

Another company which seeks to broadcast television while developing the commercial possibilities of receiving sets is National Television Corporation, which has pending an application for a license to construct a transmitting station in New York City.

The Commission up to now has issued

(Continued on following page, column 3)

Museum Starts Student Series On January 1st

The relation between Tom Mix and movie tempo, and the part that Theda Bara played in adding the word "vamp" to the American language will be the concern of thousands of high school, college, museum and university students the country over after January 1st.

January, 1936, has finally been set as the date when the newly founded Rockefeller-endowed Museum of Modern Art Film Library, New York, will start the actual circulation of film programs giving to students for the first time the opportunity to study the art of the motion picture exactly as the other arts are already studied—painting, sculpture and the like.

This branch of the Museum of Modern Art began last June to trace, secure and preserve outstanding films of all types so that programs of film should be made available to students of the cinema. Gifts of film from members of the American film industry and others have since flowed into the Film Library.

The two preliminary programs now in preparation confine themselves chiefly to the American film. They range from the 50-foot kinetoscope films of 1895 through the rise of the "early masters," D. W. Griffith, Mack Sennett and Thomas H. Ince, to the great films of the beginning of the sound era.

John E. Abbott, general manager of the Museum's Film Library, this week announced the first two series to be circulated will be constructed as follows:

FILM SERIES I

A Short Survey of the Film in America, 1895 - 1932

1. The Development of the Narrative 9 reels, available Jan. 1, 1936
   - 1895 WASH DAY TROUBLES
   - 1895 THE EXECUTION OF MARY, QUEEN OF SCOTS
   - 1902 A TRIP TO THE MOON, by George Melies
   - 1903 THE GREAT TRAIN ROBBERY, by Edwin S. Porter
   - 1907 FAUST, a Pathe film
   - 1911 QUEEN ELIZABETH, with Sarah Bernhardt
2. The Rise of the American Film 11 reels, available Feb. 1, 1936
   - 1912 THE NEW YORK HAT, by D. W. Griffith, with Mary Pickford and Lionel Barrymore
   - 1915 BETWEEN MEN, by Thomas H. Ince, with W. S. Hart
   - 1915 THE CLEVER DUMMY, a Mack Sennett comedy
   - 1914 A FOOL THERE WAS, by Frank Powell, with Theda Bara
3. D. W. Griffith 12 reels, available Mar. 1, 1936
   - 1916 INTOLERANCE
4. The German Influence 11 reels, available Apr. 1, 1936
   - 1928 HANDS, by Stella Simon
   - 1927 SUNRISE, by F. W. Murnau
5. The Talkies 14 reels, available May 1, 1936
   - 1926-7 Early sound experiments, with a scene from THE JAZZ SINGER
   - 1927 Movietone newsreel, with Mussolini, Tilden and Bernard Shaw
   - 1930 ALL QUIET ON THE WESTERN FRONT, by Lewis Milestone
   - 1928 STEAMBOAT WILLIE, by Walt Disney

* * * * *

(For those not equipped with sound apparatus)

5a. The End of the Silent Era 10 reels, available May 1, 1936
   - 1928 PLANE CRAZY, the first Mickey Mouse
   - 1928 THE LAST COMMAND, by Josef von Sternberg

FILM SERIES 2

Some Memorable American Films, 1896 - 1934

1. The "Western" Film Available Jan. 1, 1936
   - 1903 THE GREAT TRAIN ROBBERY, by Edwin S. Porter (1 reel)
   - 1916 A GOOD BAD MAN, with Wm. S. Hart (2 reels)
   - 1923 THE COVERED WAGON, by James Cruze (10 reels)
   - or 1924, THE IRON HORSE, by John Ford (10 reels)
2. "Comedies" Available Feb. 1, 1936
   - 1900 THE DOCTOR'S SECRET, by George Melies (1 reel)
   - 1910 GERTIE THE DINOSAUR, by Winsor McCay (1 reel)
   - 1916 HIS BITTER PILL, a Mack Sennett satire (2 reels)
   - 1925 THE FRESHMAN, with Harold Lloyd (7 reels)
   - or 1923, SAFETY LAST, with Harold Lloyd (7 reels)
   - 1927 *THE SEX LIFE OF THE POLYP, with Robert Benchley (1 reel)
   - 1929 *THE SKELETON DANCE, by Walt Disney (1 reel)
3. Documentary Films Available Mar. 1, 1936
   - 1897 INAUGURATION OF PRESIDENT McKINLEY (100 feet)
   - 1934 *Newsreel of the assassination of King Alexander of Jugoslavia (½ reel)
   - 1925 GRASS, or 1927, CHANG, both by Merian Cooper and Ernest Schoedsack (each 6 reels)
   - 1933 Ultra-slow motion studies (½ reel)
   - 1933 THE NESTING OF THE SEA TURTLE, by Floyd Crosby (1 reel)
   - 1933 THE GREAT GLASS BLOWER, by Jean Benoit-Levy (2 reels)
4. Mystery and Violence Available Apr. 1, 1936
   - 1911 TATTERS: A TALE OF THE SLUMS (1 reel)
   - 1927 UNDERWORLD, by Josef von Sternberg (8 reels)
   - or, 1928, THE CAT AND THE CANARY, by Paul Leni (8 reels)
   - or 1932, *I AM A FUGITIVE FROM THE CHAIN GANG, by Mervyn Le Roy (8 reels)
5. Screen Personalities Available May 1, 1936
   - 1896 THE MAY IRWIN-JOHN C. RICE KISS (50 ft.)
   - 1914 THE WHIRL OF LIFE, with Irene and Vernon Castle, part only (1 reel)
   - 1915 THE FATAL MARRIAGE, with Wallace Reid and Lillian Gish, part only (1 reel)
   - 1924 MONSIEUR BEAUCAIRE, with Rudolph Valentino (10 reels)
   - or, 1928, THE LAST COMMAND, with Emil Jannings (8 reels)
   - or, 1924, BEAU BRUMMEL, with John Barrymore (10 reels)

Films marked * need sound equipment

Columbia, United Artists Sued By Artist On Cartoon Series

A suit for an accounting and injunction proceedings have been filed in the New York supreme court by Pedro Llanuza, newspaper cartoonist, and artist, against Columbia Pictures, Winkler Film Corporation and Charles B. Mintz. Also named co-defendants in a second action were Walter Disney and United Artists.

In his complaint the cartoonist sets forth that in the summer of 1931 he conceived the idea of using caricatures of popular screen stars in animated short subjects, which was an original and novel creation of his own. In September, 1931, he said he submitted a sample scenario accompanied by sketches to the defendants, and he goes on to say that in the fall of 1932, in violation of the agreement which he had with the defendants, they wrongfully used for commercial purposes his scenarios and caricature sketches without his knowledge or consent. These were entitled "Seeing Stars," "Out of the Ether," "Auto Show," "Hollywood Babies" and "Hollywood on Parade," he alleged.

"The wrongful production and exhibition of the aforesaid animated screen shorts," according to the cartoonist's complaint, "had netted Columbia, Winkler and Mintz profits in excess of $500,000, no part of which has been paid to the plaintiff."

In the second action, directed against Disney and United Artists, he says that Columbia, Winkler and Mintz wrongfully authorized Disney and United Artists to produce and exhibit animated screen shorts based on his idea. One, in particular, was entitled "Who Killed Cock Robin?" He is seeking an accounting of the profits, an injunction to restrain all of the defendants from making further use of his idea and also an award of money damages to whatever extent the court deems fit.

Federal Aim to Boss Television Brings Protest

(*Continued from preceding page*)

only experimental licenses, and how soon it starts granting commercial licenses depends on the rapidity of the development as well as how soon the Government believes television is technically and commercially feasible.

It is certain, however, that the Government intends to maintain close regulation of television and not to permit its growth without direction as was the case with radio, according to John W. McKay, vice-president and general manager of National Television.

Will Control Quality, Too

Through the Federal Communications Commission, the Government's control will extend even to the quality of the programs transmitted and to the apparatus, including the receiving sets, with the intention of maintaining a standard, said Mr. McKay this week. Technically, he added, television has achieved a high degree of refinement, being capable of projecting an image 85 per cent as good as that obtained by a portable home film projector.

By the fall of next year it is expected there will be home receiving sets offered to the public at a cost of probably $500 to $700, which it is conceded will be too high to permit wide popular use.

As was the case with radio, however, after the market for the high-priced apparatus has reached its saturation point, the cost will be reduced, but not until installations become as common as radio sets are today will television offer strong competition to theatres, according to belief in motion picture circles. Even then, the fact that humans are basically social beings and inclined to mingle with others is pointed out as a sufficient psychological reason why theatres will still be the attraction.

Television companies are not looking beyond home reception at the start, but ultimately it is predicted that entertainment will be broadcast from films at one central point to the screens of a circuit of theatres. However, this entails obvious commercial disadvantages and is so far in the future as to cause no worry to theatre operators.

In addition to the high initial cost, it is expected that the receiving sets will be expensive to operate, certainly more than to maintain a present-day radio set. Also, there is the problem of suitable talent, since the performers will be seen as well as heard. The early programs probably will consist mainly of broadcasts from films.

Commercial Obstacles

Television is proceeding rapidly in England, where visual transmission is expected to be in full swing by the fall of 1936, according to word from London. Preliminary test transmissions are to be followed by regular public service as soon as practicable. Development in Great Britain is under the direction of British Broadcasting Corporation, which is government controlled, in arrangement with the Baird Television Company, Ltd., and the Marconi-E. M. I. Television Company, Ltd.

GROWING NATIONALISM THREATENS AMERICAN FILM REVENUE ABROAD

Major Herron Sent Overseas by MPPDA to Study Problem First-hand as Restrictions There Steadily Grow

Quotas, Dubbing and Taxing Regulations Enhanced by Censorship of Films of Political Tinge or Touching Nationalism

Intense nationalistic feeling in other countries resulting from the rivalry for world markets and the desire to protect home industries, is making it increasingly difficult for American motion picture distributors and exporters to do business abroad. Accentuated by economic conditions and the patriotic fervor which is sweeping most of the world, the restrictions imposed have reached a stage which is seriously threatening American film revenue from overseas, which has varied from 10 per cent to as high as 35 per cent of a single company's total rental intake.

So drastic are the foreign regulations, that the Motion Picture Producers and Distributors of America recently dispatched Major Frederick L. Herron, chief of its foreign department, to Europe for a first-hand investigation.

While the purpose of Major Herron's tour has not been announced officially, it is understood he will confer with the national governments with a view to ameliorating some of the regulations which now hamper American distributors in their foreign activities. His first concern was the stringent French film decree, which has been postponed indefinitely.

In addition to quotas, dubbing and taxation regulations, European countries are quick to impose censorship on films which have a political tinge or are considered offensive to national customs and traditions.

The most serious situation of this kind in years was settled only upon Paramount's agreement to withdraw "The Devil Is a Woman" from the theatres of the world, following the demands of the Spanish Government, which acted as a result of popular objection to scenes depicting a member of the Civil Guard in a state of intoxication.

State Department Urged Withdrawal

The Spanish Government issued an ultimatum threatening to confiscate all of Paramount's prints in that country and to bar the company's pictures from exhibition in Spain if the company refused to discontinue world circulation of the Marlene Dietrich picture and destroy the prints.

The American State Department interceded, and, taking cognizance of the official protest over the "insults to the Spanish armed forces," advised Adolph Zukor, Paramount chairman, "to withdraw the film as soon as possible." While the Madrid Government described the edict as "very satisfactory," it has advised its embassies throughout the world to observe the progress of the withdrawal of the film and to expedite it where possible.

Paramount is taking steps immediately to comply with the demand, and will negotiate individual settlements with exhibitor accounts who had the picture under contract but have not played it. The master print was burned last Thursday in the presence of the Spanish consul-general in New York.

War clouds hanging over Europe are causing the governments to be extremely sensitive to anything shown on their screens which might cause unrest, and in recent weeks there have been a number of instances of censorship imposed on American and other films, chief of which is a decree banning all films of a martial nature in Austria. In the British West Indies, where the population is predominantly Negro, pictures of the Italo-Ethiopian conflict were ordered withdrawn.

The feeling extends to diplomatic representations in this country, although perhaps without the official sanction of the governments, as was the case when Robert G. Closterman, German counsul at Portland, Ore., took exception to the Nazi sequence in the current "March of Time" release. The management of the Paramount theatre, and the local censors refused to eliminate the objectionable portion.

Artistry Hampered

Artistic development of motion pictures is considerably hampered, too, by the objections to the filming of books and plays which may run afoul of national sensitiveness, said Major Herron's office. Paramount now is in a quandary over the indignation registered by France when it was announced the company would make "Paths of Glory," originally a novel and recently seen on the New York stage, which tells of an occurrence in the World War not too complimentary to the French war machine.

MGM has announced Franz Werfel's novel, "The Forty Days of Musa Dagh," as a forthcoming release, but is worried by the protests of the Turkish Government, and if the film is made true to the original story, its theme of atrocities visited on the Armenians probably will bar it from exhibition in the republic of Kemal Pasha.

While instances of this sort are neither frequent nor new, they are growing in intensity as a result of the present wave of nationalism, and the American companies fear the Spanish edict as a precedent threatening distribution.

Behind this nationalism is the fight to keep foreign competition from swallowing the domestic markets and the press for international business. Since Americans are the heaviest exporters, with 60 per cent of the world's playing time to their credit, the decrees place the brunt of the burden on the United States.

Withdraw Within Themselves

Then, too, import regulations among European countries bring retaliations and cause them to withdraw within themselves commercially and, following that, artistically. It is pointed out, for instance, that Germany has been in the vanguard of nations seeking to become self-contained and that hardly any films of world-wide commercial or artistic significance have come out of Germany in the last two or three years. None of the domestic film industries, in fact, has received any benefits, with the important exception of England, and there the industry has been stimulated quite aside from the protective measures afforded, it was pointed out.

England's progress in the United States is an indication of its strides elsewhere in the world. With adequate facilities, improvement in product and enjoying free interchange of trade and its far-flung colonies and dominions, Great Britain has maintained a pace second only to the United States as a leader in the world film market.

The situation affects all export business, not only films, and it is with a recognition of the increasing trend toward closed markets that the Government, through President Roosevelt and the State Department, has undertaken to negotiate reciprocal trade agreements. Such treaties are in effect with Cuba, Brazil, Belgium, Haiti, Sweden and Colombia, and others are in negotiation with Spain, Italy, France and other countries.

Distributors Favor Pacts

American motion picture distributors are definitely favorable to such pacts, since they prevent the imposition of further restrictions and by mutual concessions lay the foundation for stabilized world conditions.

A reduction from various higher figures to 15 per cent ad valorem has been granted on film machinery, arc lamps, screens, sound equipment and the like entering Canada from the United States, under the new reciprocal trade agreement consummated last week, it has been revealed in Washington.

The Canadian duty on films for aerial photography has been reduced from 15 to 10 per cent ad valorem, and the rate on photographic instruments is cut from 30 to 22½ per cent. American periodicals, which have been subject to duty, are now declared duty free. Before the treaty can become effective, it must be ratified by the Dominion Parliament.

Quotas against American films are imposed by Germany, Great Britain, Italy, Austria, Hungary, Czechoslovakia, New South Wales and New Zealand. France has no specific quotas with respect to American pictures, but foreign language films can be shown in only five theatres in Paris and 10 in the provinces. The hoped-for stimulus to French production, however, has not materialized.

Dubbing must be done locally in France, Italy, Germany, Austria and Czechoslovakia, and those governments exact a dubbing fee

(*Continued on page 65*)

THE CRITICS RAVED!

Here's why the N.Y. Roxy had
against Broadway's tough

"THE FILM IS GRAND FUN. MUST BE CONSIDERED A DECIDED SUCCESS."
—William Boehnel, WORLD-TELEGRAM

"DELIGHTFUL, BRINGING LAUGHTER AND TEARS . . . 'THREE KIDS AND A QUEEN' WILL REACH THE HEARTSTRINGS OF THE VAST MASS OF PICTURE PATRONS."
—Regina Crewe, N. Y. AMERICAN

"YOU'LL FIND YOURSELF LIKING IT IMMENSELY . . . IT'S WARM AND HUMAN, AND DOWN-TO-EARTH AND AMUSING, AND EVEN IN ITS CLIMACTIC SEQUENCES —THRILLING."
—Irene Thirer, N. Y. POST

"AUDIENCES ARE AMIABLY LAUGHING AND THRILLING AT JUST THE EXPECTED MOMENTS. YESTERDAY NOON'S CROWDED HOUSE WAS ONE TO DO A DIRECTOR'S HEART GOOD."
Eileen Creelman, N. Y. SUN

3 KIDS and

ANOTHER UNIVERSAL

THE CROWDS STORMED!

o hold it over a second week

st competition in years!

"THOROUGHLY GOOD FUN. THE STORY IS GAY AND TENDER. RICH WITH LAUGHS, SURPRISES, STRONG SITUATIONS AND TENDER MOODS, IT IS A COMPLETELY ENTERTAINING, REFRESHING, UNUSUAL FILM."
—Bland Johaneson, DAILY MIRROR

"'THREE KIDS AND A QUEEN' IS SENTIMENTAL, HOMELY, HUMAN."
—Marguerite Tazelaar, HERALD-TRIBUNE

★★★ "MAY ROBSON SCORES IN KIDNAP COMEDY. IN HER BEST ROLE SINCE 'LADY FOR A DAY,' DEMONSTRATES THAT ALL SHE NEEDS IN THIS MOVIE WORLD IS ONE THING—A GOOD PICTURE."
—Wanda Hale, DAILY NEWS

a QUEEN

BOX-OFFICE WINNER!

BREVITIES IN THE NEWS

A new photographic process whereby all the nal natural colors will be accurately recorded on film was described by Dr. Walter Clark, of the Eastman Kodak Company, before the annual meeting of the American Institute of Chemical Engineers at Columbus, O., last week.

▽

The RKO Export Corporation will handle the foreign distribution of "Contra La Corriente," Spanish picture produced in Hollywood by Ramon Novarro.

▽

Standard Oil Co., of Indiana, has arranged tieups whereby it will feature several Hollywood stars in a series of new winter gasoline advertisements in more than 1,500 newspapers in the north central states.

▽

Lewis Jacobs, one of the editors of *Experimental Cinema Magazine,* will give a course in motion pictures at the Young Men's Hebrew Association headquarters in New York starting next month.

▽

A national advertising tieup has been arranged between Twentieth Century-Fox, producers of "Thanks a Million" starring Fred Allen, and the Bristol-Meyers Company, Allen's radio sponsors.

▽

Sixty-four theatres of the Golden States Circuit have been signed to play Republic Pictures' current program in the thirty cities where the circuit's houses are located in the west.

▽

The Warner Club in New York held its first dance of the year at the Hotel Astor Wednesday night.

▽

The Board of Governors of the New York Curb Exchange has authorized the listing of an issue of 276,950 shares of new $1 par value capital stock on Sentry Control Corporation.

▽

A regular quarterly dividend of $1.62¼ on Loew preferred was payable last Friday to stockholders of record on October 31st.

▽

Cable dispatches from Oslo, Norway, declare a conference on censorship has determined on a drastic curb of American gangster and western films to safeguard youth against criminal influence.

▽

Revival of the Loew-Metro Club in New York, dormant for some time, was to take shape at the dinner for all employes of the two organizations this Friday at the Mecca Temple.

▽

Pioneer Pictures has signed Dolores Del Rio for one picture with options for one picture a year over a period of years.

▽

John C. Bowles, formerly assistant manager of the Los Angeles office of the Ross Federal Checking Service, has been made assistant manager of the Chicago office of the company.

▽

Samuel Shayon has been loaned to the M. W. W. Productions, Inc., by Fanchon & Marco and will take over the duties of business manager of Max Reinhardt's spectacle, "The Road of Promise," which Meyer W. Weisgal is presenting at the Manhattan Opera House in New York.

▽

Samuel Goldwyn product will be sold away from Fox West Coast, it was decided following a meeting in Hollywood last week between Arthur W. Kelly, United Artists distribution chief, and J. J. Sullivan, chief film buyer of Fox West Coast.

▽

Plans for the immediate construction of a new $75,000 building at Paramount's Hollywood studios have been announced, with specifications calling for a two-story structure which, when completed, will be the largest at the studio.

▽

Production on "Yellow Cargo," the first of a series of G-Man pictures starring Conrad Nagel and produced and distributed by Pacific Productions, Inc., will start December 2, it has been announced.

▽

Carl Peterson has moved the headquarters of the New England Motion Picture Equipment Corporation from Springfield, Mass., to Boston.

▽

Atlantic Pictures Corporation has closed a deal with William Berke for the release of six westerns to be produced for distribution bimonthly to all of the Atlantic franchise holders. The first will be ready in January.

▽

George C. Warren, for many years in charge of the dramatic department of the San Francisco *Chronicle,* is on a six months' leave of absence.

▽

Henry Pearlman, attorney for Eureka Productions, Inc., New York, has obtained an injunction from Judge Martin G. Manton in the U. S. Circuit Court of Appeals to prevent the destruction of a print of "Ecstacy" by the Collector of Customs until the determination of an appeal pending before the circuit court.

▽

Charles Philipp, who recently resigned as sales manager for Fox Films in England, is dead in London.

▽

George Arliss denies the stories current in the American press which say the actor will confine his future film work to English productions. Mr. Arliss claims he was misquoted.

▽

W. M. Rosenblum is now in Hollywood where he is reported planning to enter the independent producing field. He was formerly connected with the Fleisacker banking interests in San Francisco.

▽

Sam Briskin will leave New York shortly for Hollywood. While in Manhattan he has been conferring on his future connection, including a proposition to produce independently for United Artists.

▽

Jack Greenbaum and Harry Klein have formed Commodore Pictures in Cleveland, Ohio, for distribution in that state and Kentucky of a series of 24 westerns and action pictures.

▽

The Century Film Distributing Corporation in Boston is handling "The Truth About Italy" in New England. Robert Wolfe is sales manager of the company.

▽

Paramount will soon start construction on a new building at its studios in Hollywood to house the paint department and which will also be used for storage.

▽

Joseph Bernhard and Ted Schlanger, on behalf of the Warner theatres in Philadelphia, have presented two complete sound projectors to the Philadelphia General Hospital.

▽

Advance Film Exchange, Inc., has acquired distribution rights for the New York territory of the new series of "Port of Call" subjects.

TRAVELERS

Arthur W. Kelly, vice-president in charge of sales at United Artists, is due to arrive in New York from the Coast this Thursday.

Harold Hecht, back in New York after an extended Hollywood visit, says he will produce an intimate stage revue.

Edwin Burke, long a Fox scenarist, is back east with plans to buy a farm in New Jersey and write plays.

George Gershwin left New York for a vacation in Mexico.

Ike Libson, RKO partner in Cincinnati, arrived in New York for short visit.

Jean Arthur arrived in New York from the Coast.

Stanley Lupino arrived on the *Berengaria* Tuesday.

William K. Howard arrived in New York.

Charles Koerner, RKO division head in Boston, is in New York.

Jules Levy is in Boston for a few days.

Edward Golden, general sales manager of Republic, left New York for Columbus to attend the two-day annual convention of the Independent Theatre Owners of Ohio.

Bob McNeil, of Golden State Theatres, accompanied by his wife and daughter, Peggy, arrived from San Francisco on the *Santa Rosa* Tuesday.

Don Mersereau, general manager of the *Film Daily,* returned to New York from Hollywood.

Harry H. Thomas returned to New York from a four-week tour of First Division exchanges.

Mary and Dick Wallace are in Hollywood after a trip from New York.

C. J. Hubbell and Mrs. Hubbell sailed on the *California* Tuesday for the Pacific Coast.

George Barnett, president of Modern Film Sales Corporation, has reached Tokyo, the first foreign port in his trip around the world.

Jack and Mrs. Hulbert departed for England on the *Ile de France.*

Wesley Ruggles is heading east via the canal from California.

Ed Rowley has returned to Dallas.

Marion Gering arrived in New York from Hollywood.

John Arledge, accompanied by his wife, reached New York from the Coast for a vacation.

Pert Kelton is in New York from the Coast. She will participate in the local premiere of "Annie Oakley," in which she is cast.

Louis Phillips, Robert W. Perkins and Harry C. Arthur have returned to New York after seven weeks in St. Louis.

Guiseppe S. Biondo, Italian representative for RKO, sailed last Saturday on the *Rex.*

Al Lichtman returned to New York from Hot Springs, Ark.

Joseph H. Moskowitz of Twentieth Century-Fox left New York for Hollywood.

James Geller of the William Morris Hollywood office arrived in New York to look over stage and literary film potentialities.

E. M. Saunders, western sales manager, and George Hickey, west Coast district manager for Metro-Goldwyn-Mayer, have left Los Angeles for a tour of other Coast exchanges.

Albert Warner is en route to New York from the Coast.

Harry M. Warner left Wednesday for New York from the Coast.

Rose Franken and William Maloney are en route to New York from Hollywood to gather material for an original for Pioneer and to confer with John Hay Whitney.

Auriol Lee, English actress, sailed on the *California* for the Pacific Coast.

Harry Gomez, president of Reliance Pictures, left for Hollywood Wednesday to confer with Edward Small, production chief of the company.

Criticism Is AMPA Keynote

Motion picture publicists received a polite, but helpful, "panning" for their wasted opportunities of crashing the public prints when Alice Hughes, merchandising columnist of the New York *American,* faced them in their own council at the luncheon of the Associated Motion Picture Advertisers at Jack Dempsey's restaurant in Manhattan last week and told some of the things that are said and thought by the people on the receiving end of the pieces the boys write for the papers.

The first fault of the publicity men, Miss Hughes said, and the one that must have hurt her listeners the most, is that they show no initiative. The editors have made the suggestions, whereas the ideas should certainly originate with the film companies' publicity departments, before an angle that is really alive is developed, she continued. In the liquor business and the cigarette trade such things are done much better—and by a woman. Take it from Miss Hughes. She knows the female opportunist who handles the Schenley Distillers' account and who revitalized the fashion worlds of New York and Paris with her creation of the new "Dubonnet red," the latest color rage which has helped to send Schenley, to say nothing of Milgrim's, Patou's and Lanvin's, stocks to new highs.

The same person, Miss Hughes revealed, will have the fashion world at her feet next spring with her new "Golden Wedding yellow," only now aborning. And if the color doesn't fit them, Schenley's Golden Wedding rye may.

Lacks Authentic Ring

The trouble with the film publicists is, Miss Hughes added, that their copy, besides lacking human interest, doesn't have an authentic ring to it.

"You can't make a subject come alive with statistics," the columnist reminded the publicity men. "It isn't enough to say that there are three acres of silk and 3,000,000 spangles on Joan Crawford's new gown. What the customers want to know is how they'd look in it and if it hurts the star to sit down on that many spangles."

She offered the opinion that film publicists were neglecting a good publicity field in not placing pictures and story material on home interiors and decorating, as employed on studio sets. She recounted the experience of one publisher interested in using this material who was obliged to send to Hollywood for stills. All he received, she said, was bedroom art.

Publicist Speaks

Also on the program was Helen Hoerle, publicist, who gave her own views on selling people what they don't want and don't need by endowing their merchandise with an alluring name.

The entertainment end of the luncheon, as distinguished from the workshop end, was upheld by Rubinoff, Ferri La Franconi and Elsie May Gordon.

On the dais, alongside Gordon White, AMPA president, were Lester Grady, editor of *Film Fun;* Pert Kelton and Max Hofstadter and Thomas J. Brennon. The latter two discussed color processes.

Pettey Heading East

Tom Pettey, who has been substituting for Lupton Wilkinson as public relations head of the producers' association, is due in the East next week and is slated to establish contacts with exhibitors and newspapers in key cities en route.

RESTRICTIONS INCREASE

(*Continued from page 61*)

ranging from 9,000 marks in Germany to 25,000 lira in Italy and 20,000 kronen in Czechoslovakia, on each film. Besides, there are import duties, censorship cost, distribution charges and other taxes. No subtitles are permitted, such as are seen in foreign language films in this country.

Of 315 foreign pictures released in France in 1934, 224 were American. These figures clarify attempts to pass drastic decrees governing the film industry which would be so stringent as to drive American film companies out of France, imposing as they did a 30 per cent quota requirement, forcing French theatres to show a minimum of that number of feature films made domestically, giving in return an advantage in taxes to exhibitors.

Problem Still Open

Following protests by the French organized exhibitor interests and an appeal to the Government by American companies through the American embassy, the Government failed to jam through the laws by the deadline of October 31 set for their passage. They can, however, be introduced again in the Chamber of Deputies in the form of a new bill.

American distributors have not been as active in Germany since the Nazi government came into power, with its thorough campaign of regimentation and policy of fostering home industries. Some of the large companies have shifted their principal continental distribution offices from Berlin to London and Paris. While German film imports have been curtailed, the exports likewise have suffered. Italy recently extended the dubbing restrictions to films of less than 1,000 meters in length.

The Asiatic countries do not present as great a problem, and with the exception of censorship there are no limitations in Japan, China and India. Nominally, there are no restrictions in Russia, but American product receives little if any distribution in the Soviets because of what they term our capitalistic attitude. While it was announced some time ago that the 19 Russian studios are attempting to give their films a greater audience appeal and less of propaganda, the political theme continues to dominate.

Censorship an Obstacle

Censorship is a serious problem in Europe. Ireland is extremely vigilant in this respect; Italy permits no war films; France frequently prohibits the showing of military scenes in news reels. It will be recalled that the French police confiscated the news reels of the assassination of King Alexander of Yugoslavia and of the maritime strike at Boulogne.

Cable dispatches from Oslo, Norway, over the weekend said that a conference on censorship by authorities of Scandinavian countries had determined on a drastic curb of American gangster and western films as a means of safeguarding youth against criminal influence.

Sound seems to have made a major difference in regard to the attitude of European countries toward American producers, who, before the pre-sound era, dominated the world market even more than now.

In New York home office distribution circles it is pointed out that quotas and other restrictions never have contributed anything to the advancement of an artistic industry such as motion pictures, and as one spokesman put it, "you cannot quota people into a theatre."

The American view is that the various restrictions, such as that requiring the production of quota films domestically, have no commercial or artistic justification, that the only way in which the film industry of any country can be successful is not by imposing drastic decrees but by turning out marketable, quality product which of itself will find a world audience.

European countries might regard our nominal footage duty on importations as a "restriction," but aside from this the United States is a wholly free and open market subject only to investment and entertainment values. The progress made by European distributing companies in this country is pointed to as evidence of that American policy.

Writers' Guild Adds 29 Names to Roster

The Screen Writers' Guild in Hollywood has admitted twenty-nine additional writers to membership.

The new members are:

Robert Andrews
Harold Buchman
Claire Carvalho
Doris Denbo
Jerome Chodorov
Guy Fowler
William Heath
Lionel Houser
Richard Flournoy
Charles Grayson
William Jacobs
Richard Macaulay
Horace McCoy
Lucile Newmark
Seena Owen
Carol Parker
Ralph Pettison
John Rich
Milton Raison
Homer Remillard
Milton Sperling
Sidney Salkow
Arthur Strawn
Jane Shore
Hamilton Smith
Dalton Trumbo
Cyril Von Bauman
Luci Ward
Thyra Samter Winslow.

Central Casting to Speed Up Services

The Central Casting office in Hollywood recently inaugurated a new telephone and teletype system, designed to speed up the casting of extras. Under the new system two switchboards will handle calls for two distinct classes of extras, with each board carrying a different number. A large name board, covering an entire wall in the casting room, also was installed, so that casters may know available talent at a glance.

Tolstoi Film Remade in Sound

The Franco-Austro Film Company, Paris, France, is preparing the silent film, "The Kreutzer Sonata," in sound for release in America. The picture is taken from the novel of the same name by Leon Tolstoi.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
METRO-GOLDWYN-MAYER			
"Whipsaw"	From the short story by James E. Grant. Screen play, Howard Emmett Rogers, Horace Jackson. Director: Sam Wood.	Spencer Tracy, Myrna Loy, Harvey Stephens, Robert Warwick, Irene Franklin, Lillian Leighton, Charles Erwin, Robert Gleckler, Halliwell Hobbes.	Editing
"Kind Lady"	From the story "The Silver Mask" by Hugh Walpole and the play by Edward Chodorov. Screen play, Bernard Schubert. Director: George B. Seitz.	Aline MacMahon, Basil Rathbone, Dudley Digges, Nola Luxford, Barbara Shields, Justin Chase, Murray Kinell, Frank Albertson, Mary Carlisle, Marjorie Gateson, Donald Meek, Eily Malyon, Mary Forbes.	Editing
"The Getaway"	Story, Florence Ryerson, Edgar Allan Woolf. Director: Chester Franklin.	Jackie Cooper, Joseph Calleia, Lewis Stone, Robert Warwick, Robert Greig, Jean Hersholt, Sidney Bracy, Robert Livingstone, Edward Pawley, Mischa Auer, Rin Tin Tin, Jr.	Shooting
"Three Live Ghosts"	From the novel by Frederic S. Isham. Screen play, C. Gardner Sullivan. Director: H. Bruce Humberstone.	Richard Arlen, Ann Loring, May Robson, Charles Butterworth, Dudley Digges, Charles McNaughton.	Shooting
PARAMOUNT			
"The Trail of the Lonesome Pine"	From the novel by John Fox, Jr. Director: Henry Hathaway.	Sylvia Sidney, Fred MacMurray, Henry Fonda, Fred Stone, Fuzzy Knight, Beulah Bondi, Spanky McFarland, Nigel Bruce, Margaret Armstrong, Ricca Allen, Alan Baxter, Frank McGlynn, Jr., Richard Carle, Charles Middleton.	Editing
"Woman Trap"	Screen play, Charles Brackett and Eugene Walter. Director: Harold Young.	Gertrude Michael, George Murphy, Roscoe Karns, Akim Tamiroff.	Shooting
"Give Us This Night"	From an original story by Jacques Bachrach. Screen play, Oscar Hammerstein, II, and Brian Hooker. Director: Alexander Hall.	Jan Kiepura, Gladys Swarthout, Philip Merivale, William Collier, Sr., Sidney Toler, Benny Baker, Charles Judels, Maurice Cass.	Editing
REPUBLIC			
"Hitch Hike Lady"	Original, Wallace MacDonald. Screen play, Gordon Rigby, Lester Cole. Director: Aubrey Scotto.	Alison Skipworth, Mae Clarke, James Ellison, Warren Hymer, Beryl Mercer, J. Farrell MacDonald, George Hayes, Christian Rub, Robert Cory, Doreen Monroe, Lionel Belmore.	Editing
RKO RADIO			
"Chatterbox"	Play by David Carb. Screen play, Sam Mintz. Director : George Nicholls, Jr.	Anne Shirley, Phillips Holmes, Gilbert Emery, Erik Rhodes, Edward Ellis, Henry Kleinbach, George Offerman, Jr., Margaret Hamilton, Lucille Ball, Granville Bates, Margaret Armstrong, Allen Vincent, Richard Abbott.	Editing
"Mother Lode"	From the play by Dan Totheroh and George O'Neil. Screen play, John Francis Larkin. Director: Wallace Fox.	Richard Dix, Leila Hyams, Moroni Olsen, Onslow Stevens, Addison Richards, Ray Mayer, Andy Cylde, Ted Oliver, Art Mix, Ethan Laidlaw, Dorothy Colburn.	Editing
"Follow the Fleet"	Screen play, Dwight Taylor, Allan Scott. Director: Mark Sandrich.	Fred Astaire, Ginger Rogers, Randolph Scott, Harriett Hilliard, Kay Sutton, Jane Hamilton, Maxine Jennings, Lucille Ball, Thelma Leeds, Addison Randall, Betty Grable, Eddie Burns, Connie Bergen, Jerry Larkin, Kitty McHugh.	Shooting
"Two O'Clock Courage"	From the novel by Gelett Burgess. Screen play, Seton I. Miller, Willis Goldbeck. Director: Ben Stoloff.	Walter Abel, Margot Grahame, Alan Hale, Eric Blore, Addison Randall, Phyllis Brooks, Erik Rhodes, Ray Mayer, Ward Bond, Arthur Hoyt, Wallace Ford, Erin O'Brien-Moore, Leslie Fenton, Russell Hicks.	Editing
"The Green Shadow"	From the novel by James Edward Grant. Screen play, Erwin Gelsey. Director: Charles Vidor.	Preston Foster, Margaret Callahan, John Carroll, Guinn Williams, Molly Lamont, Maxine Jennings, Alan Mowbray, Clarence Muse, Florine McKinney, Pat Flaherty.	Shooting
SUPREME			
"Trails of Terror"	Original screen play, Jack Natteford. Director: Robert N. Bradbury.	Bob Steele.	Shooting
20TH CENTURY-FOX			
"Champagne Charlie"	Original story, Gene Markey. Screen play, Allen Rivkin. Director: James Tinling.	Paul Cavanagh, Helen Wood, Thomas Beck, Minna Gombell, Herbert Mundin, Noel Madison, Montagu Love.	Shooting
"Song and Dance Man"	Based on play by George M. Cohan. Screen play, Maude Fulton. Director: Alan Dwan.	Claire Trevor, Paul Kelly, Michael Whalen, Lester Matthews, Ruth Donnelly, James Burke, Ralf Harolde, Gloria Roy.	Shooting
"Captain January"	Based on a story by Laura E. Richards. Screen play, Sam Hellman, Gladys Lehman. Director: David Butler.	Shirley Temple, Guy Kibbee, Slim Summerville, Buddy Ebsen, Helen Wood, Jane Dareell, Sara Haden	Shooting
"Gentle Julia"	From the novel by Booth Tarkington. Screen play, Lamar Trotti. Director: John Blystone.	Jane Withers, Tom Brown, Marsha Hunt, Jackie Searl, Francis Ford, George Meeker, Maurice Murphy, Harry Holman, Myra Marsh, Hattie McDaniels, Jackie Hughes, Eddie Buzard.	Shooting
UNITED ARTISTS			
"Shoot the Chutes"	Original, Clarence Buddington Kelland. Adaptation, Frank Butler. Screen play, Francis Martin, Walter DeLeon. Director: Norman Taurog.	Eddie Cantor, Ethel Merman, Sally Eilers, Parkyakarkus, Helen Lowell, Gordon Jones. Rita Rio, Nick Lucas, Howard Christie, Lindy Hoppers. Clyde Hager, Sunny O'Dea, Chilton and Thomas, William Frawley, Brian Donlevy, Ed. Brophy, Jack LaRue, Agnes Anderson.	Shooting
UNIVERSAL			
"Dangerous Waters"	Story, Malcolm Stuart Boylan. Screen play, Richard Schayer, Hazel Jamieson. Director: Lambert Hillyer.	Jack Holt, Robert Armstrong, Charlie Murray, Diana Gibson, Grace Bradley.	Shooting
"Sutter's Gold"	From the novel by Blaise Condrars. Screen play, Gene Fowler, Jack Kirkland, Walter Woods. Director: James Cruze.	Edward Arnold, Lee Tracy, C. Henry Gordon, Jim Thorpe, Billy Burrud.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Anthony Adverse"	From the novel by Hervey Allen. Screen play, Sheridan Gibney. Director: Mervyn LeRoy.	Fredric March, Anita Louise, Pedro de Cordoba, Steffi Duna, Gale Sondergaard, Clara Blandick, Edmund Gwenn, Henry O'Neill, Olivia de Havilland. Rafaela Ottiano, Donald Woods, Leonard Mudie, Claude Rains, Alma Lloyd, Marjorie Gateson.	Shooting
"Colleen"	Story, Robert Lord. Screen play, Peter Milne, F. Hugh Herbert. Director: Alfred E. Green.	Ruby Keeler, Dick Powell, Joan Blondell. Jack Oakie, Hugh Herbert, Paul Draper, Louise Fazenda.	Shooting
"Man Hunt"	Story, Earl Felton. Screen play, Roy Chanslor. Director: William Clemens.	Marguerite Churchill. William Gargan, Ricardo Cortez, Dick Purcell, Charles "Chic" Sale, Claire Dodd. Maude Eburne, Kenneth Harlan, Don Barclay, Russell Simpson, Joseph Crehan, Cy Kendall, George Ernest.	Shooting
"The Singing Kid"	Story, Robert Lord. Screen play, Warren Duff. Director: Lloyd Bacon.	Al Jolson, Beverly Roberts, Sybil Jason, Edward Everett Horton, Allen Jenkins, Ricardo Cortez, Jack Durant, Frank Mitchell, Joseph King, Claire Dodd.	Shooting

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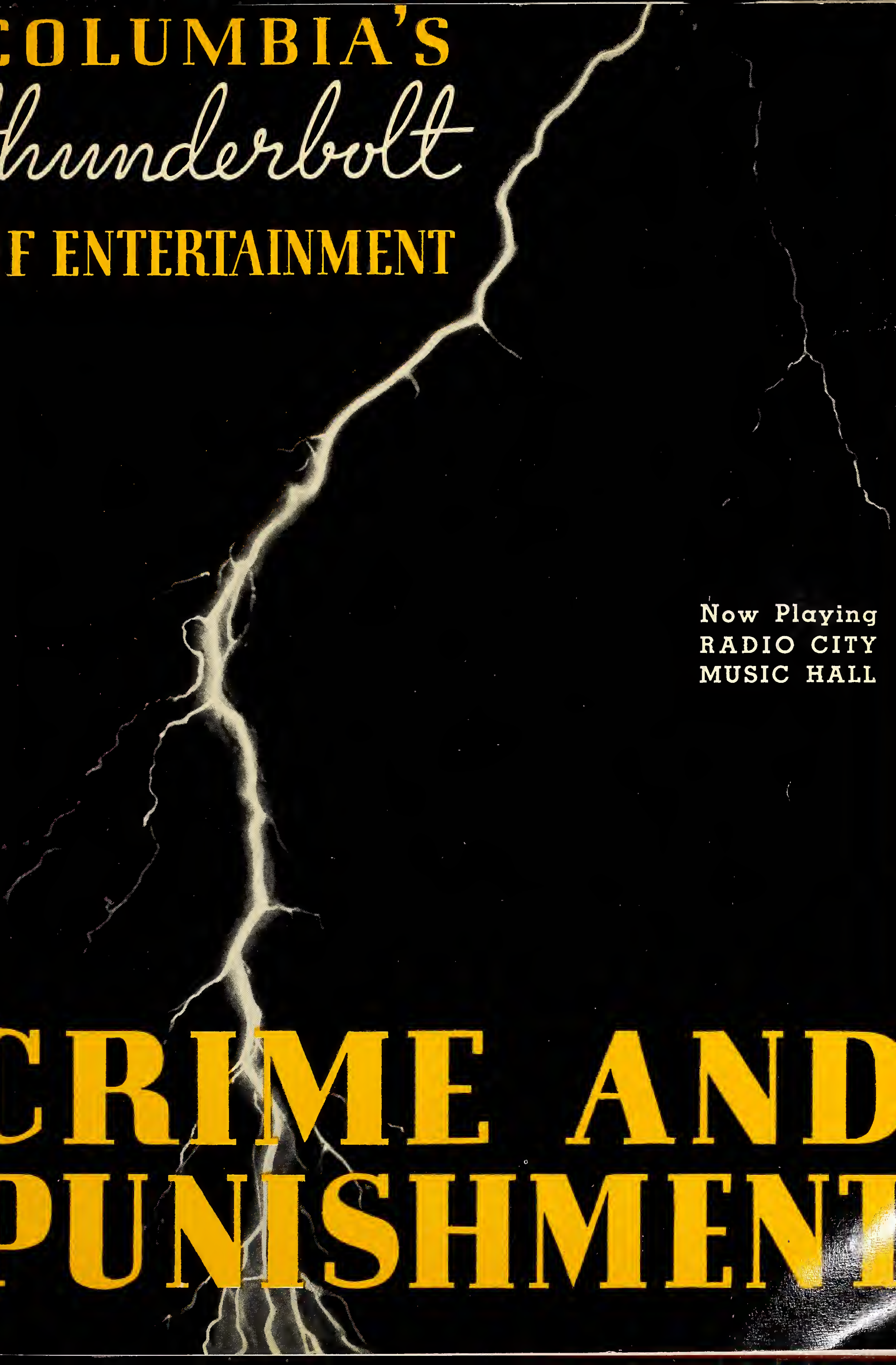

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TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 289.—J. L. Grant, Portland, Maine, says: "Will you ask the engineers these questions in our Bluebook School: (A) What do they consider as the best method of lubrication for a generator commutator and how is one to be certain lubrication is needed? (B) How does a split-phase start motor compare with the synchronous motor for speed regulation and how is its speed governed? (C) If the field circuit of a loud speaker is broken, but all other parts in order, would or would it not deliver sound?"

Answer to Question No. 286

Bluebook School Question No. 286 *was*: (*A*) *Is there any means by which the projectionist may himself test the sound absorbing effect of the various materials employed to line theatre auditorium walls and ceilings, to ascertain which is the most effective?* (*B*) *What causes loud speakers to get out of phase with each other? How may such a condition be detected by projectionists and what is the remedy?* (*C*) *What may cause a loud speaker to develop a scratchy sound as though two metals were rubbing together and what is the remedy?*

In announcing the queries, the engineering staffs of two of our best sound organizations reply as follows. The first says: "There is no easy means of measuring the sound absorbing effect of various materials that may be used for sound treatment in theatres. However, most of the manufacturers are only too willing to supply data on their materials; also published lists of the coefficient of absorption for the more common materials are available in technical magazines. We believe the data desired may be readily obtained from such sources." The second one says: "There is no easy means by which a projectionist, or even a technical man, can test the sound absorbing qualities of various acoustical materials. Such work must be done in a laboratory equipped for making acoustical measurements. However, the Acoustical Materials Association, 919 Michigan Avenue, Chicago, Illinois, has issued bulletin No. 2, dated September, 1934, in which appears all the various acoustical materials made by different companies, together with their various acoustical absorbing coefficients. I believe projectionists may obtain a great deal of useful data from this bulletin, and that with it in hand there would be small need for individual measurements."

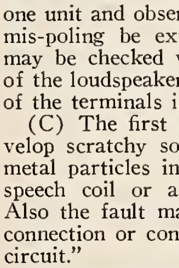
(B) The same two groups of engineers answer. I print both for the reason that while there is no disagreement, some may understand the wording of one better than the other. First: "When two or more loud speakers operate in unison, they must of necessity be in phase. That is to say, the motion of their cones must be in the same direction when the signal to be projected is applied to the loudspeakers. About the only reason the speakers would get out of phase is that the connection to either voice coil or loudspeaker field supply has been reversed, which condition may be remedied by reversing either of these connections, since this would reverse the direction of the movement of the cone so that where formerly the cone moved outward on a particular signal, with the voice coil leads reversed, the cone will move in the opposite direction on the same signal.

"The easiest way to check the phasing of loudspeakers is to energize the loudspeaker field and use a 4.5 volt battery applied intermittently to the voice coil terminals to determine if the cones move in the same direction at the same instant of time. That is to say, when the voltage is applied the cones should all move either backward or forward. If they do not, simply reverse the voice coil leads until they do."

Second says: "by the phrase, 'loudspeakers getting out of phase with each other,' we believe reference is made to possibilities of mis-poling of the units. This may usually be determined by listening at the point where the sound from the two units overlaps, reversing the polarity of one unit and observing the difference. Or if the mis-poling be external to the unit the poling may be checked with a meter at the terminals of the loudspeaker. Usually the correct polarity of the terminals is marked."

(C) The first say: "A loudspeaker may develop scratchy sound either because of dirt or metal particles in the air gap, through a loose speech coil or a defective vibrating member. Also the fault may develop because of a loose connection or connections in the speech or field circuit."

The second say: "Usually when a loudspeaker develops a scratchy sound, as indicated in the question, it will be found that the cone is off center, with result that the voice coil is pressing upon the pole piece. The remedy in such case is of course to re-center the cone, so that it moves freely without scraping upon the sides of the pole piece. Another reason may be that the voice coil, instead of being exactly round has become oval-shaped, under which condition naturally the cone will rub or scrape the sides of the pole piece. In this case it is good policy to install a new cone."



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These questions knocked most of the "boys" for a loop, though a good many were able to answer one or more of the questions correctly, or very nearly so. But out of hundreds of answers I was only able to select these very few that could, even with some straining, be classed as correct on all points: C. Rau and S. Evans; G. E. Doe; D. Danielson; H. O. Bradley; F. L. Benton; F. H. Klar, L. Klar and T. H. Morton; L. M. and C. B. Traxler; H. Polies; Nic Granby; T. Turk; M. and J. Devoy and T. Van Vaulkenburg.

—

Well, men, finally, at long and last the new Bluebook is ready for delivery, with most of the pre-orders now in the mail. Again I say, I am anxious to know what you think of it, as it is something wholly new in book make-up. Never anything at all like it before. Order from the MOTION PICTURE HERALD (price $5.25) and after you have had it a sufficient time to familiarize yourself with the new plan, strewing no bouquets, tell me exactly how you like it.

In this edition I have tried hard to compile a book that will provide solid, basic, fundamental instruction that, combined with the instruction booklet issued by the manufacturer of each equipment, any projectionist who studies the book and absorbs the enormous amount of information it contains on both visual and sound projection, will be enabled to handle any make or kind of projection equipment well and efficiently. Books will now be shipped out immediately upon receipt of order.

Start New Coast Union

The National Association of Cinema Craftsmen, a union which was dissolved a month ago in Hollywood, is being reorganized under the leadership of Hal Smith, of the International Alliance of Theatrical Stage Employes Local 695. The organization, now holding secret weekly meetings, is understood laying the foundation for affiliation with the American Federation of Labor.

SHOWMEN'S REVIEWS

This department deals with new product
from the point of view of the exhibitor
who is to purvey it to his own public

Ah, Wilderness

(MGM)

Domestic Comedy-Drama

This picture has just about all the essentials that audiences want and exhibitors demand of the screen. A domestic comedy-drama, with a problem complex, the subject matter of its story and action, geared to a modern mood, is familiar and close to the hearts of American families. Adapted from a popular and much talked about play as presented on the stage with George M. Cohan and the late Will Rogers, it is, under the guidance of intelligent direction and surging to the pitch of inspired acting, an unusual entertainment feature. In the power of its simplicity, natural humanness and reflection of problems confronting every family, it is one of the most impressive features brought to the screen in recent years.

There are many things in the picture commendable in their ability to entertain, to instruct without preaching, to play upon sentimental interests as smiles are blended with tears—entertainment features which should engage the most keen-minded showmanship. It does not seem possible that "Ah, Wilderness" will be anything but one of the season's high ranking attractions. Taking advantage of all the values it provides and selling with a zeal equal to that which unquestionably went into its making, this picture should be a great popular success. There is a possibility that certain segments of its theme will stimulate controversy, but regardless of this, the production as a whole is almost sure to win commendation from forces both in and outside the industry, which gives showmen another angle to work with.

The story is that of an average American father and his family, particularly in his relations with his ultra-modern son. It's a yarn of ordinary family hopes and ambitions, illusions and disillusionments, tragedies and triumphs. Its comedy is warm and richly human. The drama is the human drama of a father and mother who fear what is happening to their boy. Puppy love, which all adolescents adventure into with burning enthusiasm, keys its romance. In contrast to this, it has a sexy simple-boy-smart-golddigger interest about which the controversy is likely to turn.

Richard is a high school senior, wise beyond his years, considering himself a modern Sir Galahad, one of a new generation who will lead the world to a new order. The graduation exercises consist in a comedy classic, and Richard comes face to face with his first problem when sweetheart Muriel refuses to kiss him. Her father, wise to the youth and fearful of him, orders Richard's father Nat to keep him away from the girl. To the tune of a hectic old-fashioned Fourth of July celebration, the family, again burdened with swiggling Sid, goes about its daily routine in the prosaic way. But it's a horrible day for Richard. Tempted by Wint, he picks up with Belle, a chorus girl, who teaches Richard the full art of hot love making. At home, the distraught family awaits the prodigal's return. Their relief is great, even though he is gloriously drunk. Discipline necessary, Nat awaits till next day when the boy's head clears a bit. When he tries to tell his son the facts of life, drama hits a high pitch. A poignant passage follows when the now disillusioned Richard goes strolling with Muriel in the soft evening twilight, and Nat and mother Essie know that at last his footsteps are pointed in the right direction.

The manner in which the preview audience reacted to the show is indicative of the reception that can be expected with its release. It laughed and cried; time after time it burst into applause. Though Wallace Beery's name tops the list, he is merely a supporting character, as the load of the show is carried by Eric Linden and Lionel Barrymore, both of whom give accomplished performances. A show with a definite heart sock, it is also a comedy chock full of smiles and laughs. The combination is so finely balanced that the best entertainment values of each are presented. As such it is an unusual picture that demands unusual thought and care in selling. It should be sold with a type of exploitation emphasizing it as an attraction which any kind of patron, old or young, cannot afford to miss.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Hunt Stromberg. Directed by Clarence Brown. Stage play by Eugene O'Neill. Screen play by Frances Goodrich and Albert Hackett. Musical score by Herbert Stothart. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, William A. Horning. Wardrobe by Dolly Tree. Photographed by Clyde DeVinna. Film editor, Frank E. Hull. Assistant director, Charles Dorian. Running time, when seen in Hollywood, 100 minutes (to be cut). Release date, November 22, 1935. General audience classification.

CAST

Sid	Wallace Beery
Nat	Lionel Barrymore
Lily	Aline MacMahon
Richard	Eric Linden
Muriel	Cecilia Parker
Essie	Spring Byington
Tommy	Mickey Rooney
Mr. McComber	Charles Grapewin
Arthur	Frank Albertson
Wint	Edward Nugent
Mildred	Bonita Granville
Belle	Helen Flint

My Marriage

(20th Century-Fox)

Drama

This is a story of a woman at bay. Not of a woman fighting for her life; rather of a woman fighting to hold her husband's love, protect the good name of his family, while her icy mother-in-law does everything in her power to ruin the marriage and make the girl's lot bitter. As the story is unfolded, the various phases of which occasionally make for a seeming confusion and conflict, the spectator is always aware as to which woman is right and which is wrong. Yet as the elements apparently clash, they build a suspense calculated to stimulate audience anticipation of how the yarn will resolve itself so that all is made right and everyone happy.

Treating of swanky, sophisticated people, the story is told in an unsophisticated way, as it aims its appeal at average audiences. Carol Barton's promise of a happy married future with John Tyler, scion of an austere aristocratic family, is apparently blasted when simultaneous with the murder of her supposedly respectable father, he is revealed as a super-racketeer. Befriended by Detective Dolan, an old family friend, she seeks to save Tyler and his family any dishonor by flight. He, loyal to her, follows and their meeting results in marriage. Brought to the Tyler home, Mrs. Tyler, though pretending to be happy and pleased, makes it quickly evident to audiences that she is going to wreck the marriage. Situations then make it known that Roger Tyler was an unwilling and innocent participant in the murder of Carol's father.

As Mrs. Tyler, through continual interference, makes Carol's life a torment, she leaves the family home. With Dolan still her friend, working to uncover her father's assassin, Roger follows her to her hotel. There, after confessing his part in the crime, he kills a gangster, Jones, who, bent on blackmail, has interrupted the session. Still striving to protect the Tyler name, Carol is silent as to whether he or some other man is this killer. But Detective Dolan, knowing underworld alliances, forces a full confession from a thug, Harris, which, in clearing Roger, reunites Carol with John and brings to Mrs. Tyler a realization and acknowledgment that Carol is the kind of girl she is really proud to have as a daughter-in-law.

For practical showmanship purposes, as this is a picture of woman against woman conflict, it is essentially a woman's picture. Though that conflict is the basic theme, the action which surrounds it, however, is such that recommends itself to general adult audiences. Its theme being too deep for juvenile understanding or appreciation, a campaign calculated to arouse the interest of persons more mature should be adopted.

Produced and distributed by Twentieth Century-Fox. Produced by Sol. M. Wurtzel. Directed by George Archainbaud. Assistant director, Sidney Bowen. Original screen play by Frances Hyland. Photographed by Barney McGill. Sound recorder, Arthur Von Kirbach. Art director, Duncan Cramer. Film editor, Alex Troffey. Musical director, Samuel Kaylin. Costumes by Helen Myron. P.C.A. Certificate No. 1743. Running time, when seen in Hollywood, 68 minutes. Release date, January 10, 1936. General audience classification.

CAST

Carol Barton	Claire Trevor
John DeWitt Tyler, III	Kent Taylor
Mrs. DeWitt Tyler, II	Pauline Frederick
Barney Dolan	Paul Kelly
Elizabeth Tyler	Helen Wood
Roger Tyler	Thomas Beck
Mrs. Dolan	Beryl Mercer
Major Vaile	Henry Kolker
Sir Phillip Burleigh	Colin Tapley
Marty Harris	Noel Madison
Jones	Ralf Harolde
H. J. Barton	Charles Richman
Saunders	Frank Dawson

I Dream Too Much

(RKO Radio)

Drama With Music

Packing human interest punch, aglow with natural comedy in action, situations and dialogue, tinged with just enough drama, and sparkling with operatic and modern topical music, this well produced show is potentially promising of being a delight to both audiences and showmen. In the worth of story quality and production effects, it has class and mass appeal alike, as there continually is something to interest all types. It also presents a newcomer to the screen, whose vocal ability is known, but whose flair for comedy is certain to prove a pleasing surprise to picture fans.

The story itself is interesting. It's that of a different kind of husband and wife conflict. Annette, an opera singer, and Jonathan, an ambitious but unsuccessful opera composer, awake to find that as a result of a romantic adventure they are married. Annette, like all

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EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

women, wants to retire to be a simple home loving wife and have lots of babies. Yet continuance of her career brings Jonathan into social and artistic circles he never knew before. However, as is usually the case when the wife is the principal family support, the husband rebels. Still anxious to become a composer, Jonathan leaves Annette. As she goes on to greater musical success, he is reduced to a menial position. Their love nevertheless continues, and Annette, eventually finding him, takes his supposedly classic score to her manager and they combine to transfer the seriously intended composition into a musical comedy that becomes the rage of London, with Annette starred. Its success makes it possible for Jonathan to realize his ambition of being not only a great composer, but also the financial mainstay of the family. Annette retires from the stage to realize her real ambition also.

Miss Pons' singing of several operatic arias and four topical numbers is an entertainment and showmanship asset. Her screen personality more than augments these values. Fonda is convincing as the romantic hero. Comedy, mainly contributed by Eric Blore and Mischa Auer, is unusually effective for this type of picture.

Showmen have many angles at their disposal with which to sell this picture. While it devotes much of its action to operatic music, it is not a Grand Opera picture, even though it features an operatic star. While there is plenty of good music with which to attract attention from patrons of music, there is also a smartly contrived romance to interest the average person. In presenting a new screen personality, Miss Pons, it does so in a manner that lifts her potential future out of the risky class. It's almost certain that after this picture audiences will want to see her again. Fonda, of course, has been pretty well established through previous appearances, and the balance of the cast provides several good names. If the entertainment values of all the productions assets are made known to the public, this picture should fare well at the box office.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. A Pandro S. Berman production. Directed by John Cromwell. Screen play by Edmund North and James Gow. Story by Elsie Finn and David G. Wittels. Music by Jerome Kern. Lyrics by Dorothy Fields. Musical director, Max Steiner. Operatic numbers conducted by Andre Kostelanetz. Photographed by David Abel. Photographic effects by Vernon Walker. Art director, Van Nest Polglase Associate art director, Charles Kirk. Gowns by Bernard Newman. Dances created by Hermes Pan. Sound by Hugh McDowell, Jr., P. J. Faulkner, Jr., J. G. Stewart. Edited by William Morgan. Assistant director, Dewey Starkey. P.C.A. Certificate No. 1604. Running time, when seen in Hollywood, 95 minutes (to be cut). Release date, November 29, 1935. General audience classification.

CAST

Annette	Lily Pons
Jonathan	Henry Fonda
Roger	Eric Blore
Darcy	Osgood Perkins
Mr. Dilley	Lucien Littlefield
Gwendolyn Dilley	Lucille Ball
Pianist	Mischa Auer
Tito	Paul Porcasi
Boy on merry-go-round	Scott Beckett

Broadway Hostess

(Warner)

Romantic Drama

Featured by torch song singing, this is a comedy-tinged romantic drama laid in New York. For a spectacular chorus dance episode, it presents an expertly contrived illusion of a group of girls rising out of champagne bubbles. Modern in atmosphere, it tells a human interest story which has for its elements romantic conflict, dialogue and situation comedy, occasional bits of drama through which punch and suspense are generated, music and production effects as described, and a surprise climax. In common with a trend noted in recent pictures it includes a chase sequence.

Opening in a manner that establishes its entertainment character, the picture presents Lucky Lorimer, Broadway night club figure, getting an embryo torch singer, Winnie Wharton, a floor show tryout. The girl clicks, and Lucky, a chiseler at heart, appoints himself her manager, bludgeoning the proprietor, Jarvis, into an unheard of salary. Her vocal ability, guided by his business astuteness, makes her the talk of the town. Climbing the ladder to wealth and fame, Winnie falls in love with Lucky, but he has eyes only for a socialite, Iris Marvin. Going Park Avenue, leaving Winnie more or less to work out her own destiny, Lucky has a romance with Iris (which has a comedy contrast in that of Fishcake and Mrs. Wemblye-Smythe) but it collapses.

Determined to get the money that will put him on the same plane as Iris, Lucky opens a gambling joint. Snobbish Ronnie, brother of Iris, loses a lot of money, and to make it good, loots the family jewels and turns them over to Lucky. The theft is reported and the gems are found in Lucky's possession. He is arrested. Winnie hearing of this would bail him out, but Iris, learning of her brother's guilt, has the influence to free the man who would "take the rap" to protect her family's name. A conniving lawyer absconds with Winnie's money, Lucky and Iris are married, and the torch singer goes into retirement. Winnie is brought back in a show financed by Lucky, featuring her in a bubble dance. There Lucky is shot by Ronnie. At his bedside the two women come to an understanding. Winnie marries Tommy, who for years has loved her in silent adoration.

While this picture makes no pretentions at being elaborate, in either story or production, it has much audience appeal, most of which lies in Winifred Shaw's singing. She has five or six specialties, and Phil Regan has one. A surprise in the picture is quite likely to be Marie Wilson, a "dumb" comedienne who is now being seen in "Stars Over Broadway."—McCarthy, Hollywood.

Produced and distributed by Warner-First National. Directed by Frank McDonald. Screen play by George Bricker. Photographed by Arthur Todd. Film editor, Jack Killifer. Art director, Esdras Hartley. Gowns by Orry-Kelly. Assistant director, Drew Eberson. Songs and dances directed by Bobby Connolly. Music and lyrics by Allie Wrubel and Mort Dixon. Musical director, Leo F. Forbstein, P.C.A. Certificate No. 1478. Running time, when seen in Hollywood, 65 minutes. Release date, December 7, 1935. General audience classification.

CAST

Winnie Wharton	Winifred Shaw
Iris Marvin	Genevieve Tobin
Lucky Lorimer	Lyle Talbot
Fishcake Carter	Allen Jenkins
Tommy Blake	Phil Regan
Dorothy Dubois	Marie Wilson
Mrs. Duncan-Griswold-Wembly-Smythe	Spring Byington
Big Joe Jarvis	Joseph King
Ronnie Marvin	Donald Ross
Morse	Frank Dawson
T. T. T	Harry Seymour

Your Uncle Dudley

(20th Century-Fox)

Comedy-Drama

Here's one of those clean, wholesome, laugh-packed small town business-domestic comedies that's right up the alley of those exhibitors catering to family audiences. Dealing with conditions and incidents familiar to small town and intimate neighborhood folk, it's built for laughs. Though much that happens is hokum and farcical, there is so much that is natural that it succeeds in achieving its objective of being thoroughly amusing. Fast moving, full of fun in action, dialogue and situations, even when these factors are supposed to be semi-dramatic, it concentrates on things which millions of people are familiar with, either because they have actually experienced them or know about them happening. This is an asset that should not be overlooked in the exploitation.

Humorously burlesquing the Babbitt idea, it presents Edward Everett Horton in one of his typical roles. As Dudley Dixon, enthusiastic community prestige builder, his rewards for being the "fall guy" for a lot of hard work are a collection of loving cups, while his keener minded associates garner fat profits. A Babbitt here, he's more of a one when he tries to be master of his own romantic destinies as well as head of the Dixon menage, for his shrewish sister-in-law, Mabel, has him in hot water from morning till night. She, like many mothers, has no intention of letting her daughter, Ethel, marry Kirby, or Dudley marry Christine and thus be deprived of future security. Causing the family many humorous heart aches, Christine finally goes overboard when through a little jealous dirty work, she causes Ethel to win a singing contest. That's too much for Dudley. The meek lamb becomes a roaring lion. Bending Christine to his newly found iron will, he extracts full vengeance from the club and business associates who have handed him so many trimmings, puts the skids under Mabel, forces Ethel to take up residence with her husband, Kirby, and finally finds time to get married himself.

Not a pretentious show, but one that takes full advantage of comedy essentials that have often proved of entertainment worth, it's an all-in-fun show that's fun for all. Always down to earth, it has in addition to this quality many suggestions in dialogue and situations for selling ideas, and marketing it should be an easy and pleasant task. While there may be only one so-called "hot" name with which to work, the performances of the other players are such that word-of-mouth advertising is almost certain to be favorable. Get as many patrons in to see opening performances and their reports should influence many others to see it.—McCarthy, Hollywood.

Produced and distributed by Twentieth Century-Fox. Associate producer, Edward T. Lowe. Directed by Eugene Forde. Screen play by Allen Rivkin. Adaptation by Dore Schary and Joseph Hoffman. Based on the play by Howard Lindsay and Bertrand Robinson. Photographed by Harry Jackson. Art directors, Duncan Cramer and Albert Hogsett. Film editor, Louis Loeffler. Costumes by Alberto Luza. Sound recorder, George Leverett. Musical direction, Samuel Kaylin. P.C.A. Certificate No. 1693. Running time, when seen in Hollywood, 70 minutes. Release date, December 13, 1935. General audience classification.

CAST

Dudley Dixon	Edward Everett Horton
Christine Saunders	Lois Wilson
Robert Kirby	John McGuire
Ethel Church	Rosina Lawrence
Charlie Post	Alan Dinehart
Mabel Dixon	Marjorie Gateson
Cyril Church	William Benedict
Janet Dixon	Florence Roberts
Marjorie Baxter	Jane Barnes

Two Faces

(RKO Radio)

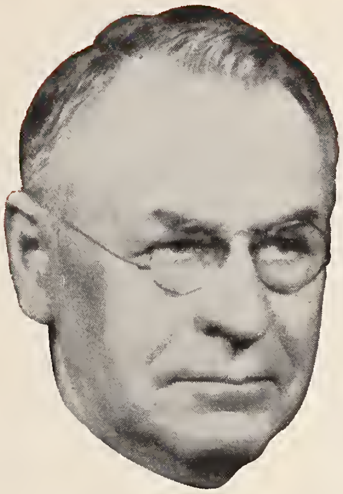
Farce-Comedy

Farce comedy, sandwiched in between sinister drama, this picture, in burlesquing the business of picture making and of star making, provides much audience entertainment and plenty of suggestions that should make for unique selling campaigns. Smartly blending its various elements, it starts out with vivid gangster atmosphere, turns to ridiculous comedy and winds up with a bit of drama quite likely to whirl audiences into a dither of excitement.

In the beginning, Dawson, number one gangster, dreams that if he could only eradicate his past he'd be a great picture star. Submitting to a face lifting operation, he murders the doctor, but forgets about the nurse, Mary, and takes off for Hollywood and screen fame. To forget her experience, Mary also comes to Hollywood and falls in love with a cowboy star, Tex. Crashing Producer Kellar's studio, Dawson is doing pretty well for himself, when Mary, calling on her hubby, recognizes him. She tells the publicity man, Haynes, and that worthy, whose exploits have kept himself, sweetheart (a star, Sheila) and Kellar in hot water, concocts the grand plan of presenting Dawson in a gangster picture and at the moment when the picture cops are going to corral him, have real police come in to make the pinch—an innovation in picture making. But all doesn't go as planned. Getting wise to the plot, Dawson, now Dutro, first using Sheila for a shield and then she and Haynes, stages a wild battle all over the lot until, while he and Haynes battle high up on the catwalks, police toss in gas bombs.

Different from the ordinary picture laid in Hollywood, this picture affords showmen much with which to exercise their exploitation ingenuity. Names, while adequate, are not top line, which puts the selling burden directly on the story elements. If enough of its entertainment character is made known to patrons, it

(Continued on page 74)



My New BLUEBOOK

The first copies of my new Sixth Edition of the Bluebook of Projection have just come to my desk and already I have writer's cramp from autographing copies for those who got their orders in early.

It is a beautiful book, substantially bound. There are 714 pages, every one packed with information. It contains a comprehensive indexing system that will enable the reader to turn almost instantly to the answer to any question which arises concerning projection.

I have spent all my life in the study of projection and years in preparation of material for my books. I have worked three years getting out this book and I am proud of the result. It is full of solid, reliable, helpful data and it is thoroughly compiled and edited.

There is a whole section devoted to sound because, since the publication of the last Bluebook, sound has become an all-important factor in projection.

My Bluebook does not contain information in the projection or the sound sections that will get out of date quickly because of major or minor changes in equipment. The book deals with basic, fundamental facts and the man who studies it and absorbs it should be able to handle any projection apparatus, sound or visual, well and efficiently.

This book is dedicated, proudly, to the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators of the United States and Canada in the hope that it will aid its members and further improve the efficiency and quality of their work. It is a recognition of the projectionist as a master craftsman. I am happy to say that my dedication to the I. A. T. S. E. and M. P. M. O. has been unanimously approved by the Executive Board of the Alliance.

F. H. Richardson

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should prove a satisfactory attraction for average theatres.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Associate producer, Cliff Reid. Directed by Christy Cabanne. Screen play by Garrett Graham and John Twist. Original story by Thomas Dugan and Ray Mayer. Photographed by Jack MacKenzie. Photographic effects by Vernon Walker. Musical director, Roy Webb. Art director, Van Nest Polglase. Associate, Al Herman. Recorded by Denzil A. Cutler. Edited by George Hively. Assistant director, Doran Cox. Running time, when seen in Hollywood, 70 minutes. Release date, December 13, 1935. General audience classification.

CAST

Joe Haynes	Wallace Ford
Dawson (Dutra)	Brian Donlevy
Sheila	Phyllis Brooks
Assistant Director	Erik Rhodes
Mary	Molly Lamont
Kellar	Alan Hale
Tex	Addison Randall
Director	Paul Stanton
Cameraman	Edward Burns
Captain Spellman	Charles Wilson
Maid	Hattie McDaniels
Janitor	Cy Jenks
Doctor	Oscar Apfel
Mamie	Inez Courtney
Sheila's mother	Emma Dunn
Aunt Hattie	Ethel Wales
Muggsie	Frank Mills

False Pretenses

(Chesterfield)

Comedy-Drama

This picture concerns the adventures of a jobless girl and a once wealthy socialite. The girl harbors a belief that if she had the clothes and the opportunity to meet rich men she could ensnare one for a husband. The penurious socialite agrees to provide entree to the social world for the girl while at the same time incorporating her and selling shares as a means of financing her during the interim before the prospective victim has succumbed to the girl's charms. Events happen as scheduled until a former boy friend of the girl arrives on the scene and exposes her. In the end things are straightened out and the girl gets her rich husband, and what had started as a business proposition turns out to be a love match.

The picture leaves much to be desired in its story content and especially its dialogue. The direction is good, the acting mediocre with the story tending to weaken the production. The selling angle would seem to be one which emphasizes the fact that the girl offers herself on the matrimonial block to the highest bidder, or marriage as a purely business proposition. In the cast are Irene Ware, Sidney Blackmer, Russell Hopton, Betty Compton and Edward Gargan.

In the story, Irene Ware, a waitress, but with higher aspirations, loses her position through a quarrel precipitated by her boy friend, Edward Gargan, in the restaurant where Miss Ware is a waitress. She encounters Sidney Blackmer, slightly in his cups, on a bridge. Blackmer, once wealthy, is broke. Each believes the other is contemplating suicide. Blackmer invites Miss Ware to his home and while there they hatch their plans to introduce Miss Ware to society. Blackmer, as his part of the bargain, is to receive 20 per cent in the event of a settlement.

Outfitted with new clothes and accompanied by a hired chaperon, Miss Ware appears on the social scene at one of the smart summer hotels. Blackmer contrives to meet her there accidentally and introduces Miss Ware to his friends. Miss Ware, posing as a convent-bred girl, is an instant success. Of the men she meets, she prefers Russell Hopton, who is unknown to Blackmer, but Ernest Wood is the most eligible because of the known size of his bankroll. Wood proposes, but Miss Ware refuses, hoping for a proposal from Hopton. Betty Compson is skeptical of Miss Ware's authenticity, and when she accidentally meets Gargan and learns that he was Miss Ware's former boy friend, Miss Compson brings Gargan to the hotel. He meets Hopton and Miss Ware. He exposes Hopton as a former bootlegger, and Miss Ware as a former waitress.

Miss Ware flees the hotel, but Blackmer, realizing that Hopton and Miss Ware love each other, explains everything to Hopton. He proposes to Miss Ware and is accepted, and at the same time buys up all the shares that Blackmer had sold to his friends in Miss Ware, Incorporated.—Mooney, New York.

KANSAS CITY MAY LOSE PLAYHOUSE

The Shubert Theatre in Kansas City, Mo., will soon be razed to be replaced by a parking station and basement garage if plans are approved by the insurance company that holds a mortgage on the house.

The house was built in 1906 and was long the leading legitimate theatre of the town and practically every road company, when there was still a "road," stopped there at one time or another. The theatre has housed no spectacle for some years now, and if any legitimate productions come to Kansas City in the future the Orpheum probably will be their home.

Produced and distributed by Chesterfield. Producer, George R. Batcheller. Production manager, Lon Young. Directed by Charles Lamont. Story by Betty Burbridge. Screen play by Ewart Adamson. Photography by M. A. Anderson. Recording engineer, Richard Tyler. Art director, Edward C. Jewell. Film editor, Roland D. Reed. Assistant director, Melville Shyer. P. C. A. Certificate No. 1,314. Running time, 66 minutes. Release date, October 22, 1935. General audience classification.

CAST

Mary Beekman	Irene Ware
Kenneth Alden	Sidney Blackmer
Pat Brennan	Russell Hopton
Clarissa Stanhope	Betty Compson
Mike O'Reilly	Edward Gargan
Tiffany Cortland	Ernest Wood
Bleven	Herbert Clifton
Miss Milgrim	Lucy Beaumont
Gardener	Marshall Ruth
Soutar	John Picorri
Mrs. Smythe	Dot Farley
Newman	William Humphries
Stephens	Wilson Benge
Landlady	Jane Keckley
Waitress	Florence Dudley
Restaurant Manager	Al Thompson
Waiter	Jack Shutta
Policeman	Frank O'Connor

Guard That Girl

(Columbia)

Mystery

A mystery film of more or less routine character, "Guard That Girl" offers little in the way of unusual material for selling with respect to cast names or treatment, making it necessary for the exhibitor to concentrate on the title and the elements of the mystery. With suspicion falling almost equally upon a number of involved persons the mystery keeps the identity of the perpetrators of the crime sufficiently under cover until the detective by simple deductions makes known the criminal's true character.

The use of arrows instead of the usual gun for the means of destruction, and a police dog, who plays an important part in the capturing of the guilty person, are two points to note. Robert Allen plays the detective who, with a fellow sleuth, Ward Bond, is hired to protect Florence Rice. Others in the cast are Wyrley Birch, Barbara Kent and Arthur Hohl.

In the story Wyrley Birch, a lawyer, hires Robert Allen and Ward Bond to act as bodyguards to Florence Rice, secretary to Bond in his detective agency and hired by Birch to impersonate a client of his, who is due to inherit a large sum of money. The lawyer has reasons to believe that the girl is in danger from five relatives, who stand to benefit from her death. The relatives, who have not seen the girl since she was a baby, demand that the lawyer produce her. The two detectives with the girl and a maid, Barbara Kent, supplied by the lawyer, motor to the family estate of the girl.

A big-game hunting arrow sticking in Miss Rice's bedroom door is the first warning of danger. The maid offers to sleep with Miss Rice and is gladly accepted. A prowler, attacked by Lobo, the police dog, leaves the dog dying. Another arrow, discharged into a boat in which Allen and Miss Rice are rowing, carries a message that the third arrow will not miss. The third arrow is aimed at the maid but does miss when the maid instinctively moves over to protect Miss Rice. Arthur Hohl, the gardener on the estate and a detective in his own right, is killed by an arrow when it appears certain he has discovered the archer. The time arrives for the probating of the will and all concerned are gathered in the library of the house when the lights go out and another attempt is made to kill the maid. The dog, recovered from his previous beating, is brought into the room and snarls at the lawyer. Allen traces the crime to the lawyer, who had been guilty of embezzlement of the family funds. The maid turns out to be the rightful recipient of the money.—Mooney, New York.

Produced and distributed by Columbia. Directed by Lambert Hillyer. Story and screen play by Lambert Hillyer. Assistant director, Edward Stein. Photography by Benjamine Kline. Sound engineers, Lodge Cunningham and Earl Hayman. Film editor, Al Clark. P. C. A. Certificate No. 1,256. Running time, 67 minutes. Release date, September 20, 1935. General audience classification.

CAST

Larry	Robert Allen
Helen	Florence Rice
Budge	Ward Bond
Mr. Scranton	Wyrlcy Birch
Jeanne	Barbara Kent
Reynolds	Arthur Hohl
Aunt Catherine	Elizabeth Risdon
Sarah	Nana Bryant
Dr. Silas Hudson	Thurston Hall
Ellwood	Bert Roach
Lobo	Himself

The Bride Comes Home

(Paramount)

Comedy-Romance

For primary showmanship purposes, this offers the stars of "The Gilded Lily," Claudette Colbert and Fred MacMurray. Both have subsequently scored further hits, MacMurray particularly, in "Hands Across the Table." They are supported with a well balanced cast.

This is a comedy-romance, the dramatic contrast of which (getting serious in a couple of spots when the lovers endeavor to probe their emotions) serves the purpose of providing fun for audiences watching a pair of battling lovers, menaced by a fellow who would like to marry the girl, try to get along either with or without each other.

Nicely staged, modern in atmosphere, moving with a zip and speed that occasionally becomes a bit intimate in action and dialogue, but never going overboard as far as moral qualities are concerned, it deals in colorful and alluring situations. Jack Bristow, a wealthy young wastrel, decides to publish a magazine although he has no business doing so. He's so earnest in making a success of it that he appoints his erstwhile bodyguard, Cyrus Anderson, whose ignorance of the editing-publishing business would fill a library, as editor. He further hires an old play-day pal, Jeannette, whose family fortunes have melted under depression's blast, as secretary. Starting to squabble immediately, Cyrus and Jeanette fall in love. After on again, off again romance, with Jack dashing in every now and then, old man Desmereau, who after all has an interest in his daughter's present and future, finally convinces Cyrus that the only way to tame the girl is by marrying her. They stop to analyze the matter for a couple of scenes and rush off on a most hectic elopement, with the marrying justice as much a firebrand as the bride and groom. But true to title, the battling husband gets his battling bride home and audiences have no assurance that their battling will not be continued.

Popular stuff, with a laugh almost every minute, this picture calls for a brand of exploitation that, in accentuating the comedy character, convinces patrons that it's on a par with the two stars' most recent success. Names, of course, naturally should predominate, but concise descriptions of story content should not be overlooked.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Wesley Ruggles. Based on story by Elisabeth Sanxay Holding. Screen play by Claude Binyon. Film editor, Paul Weatherwax. Art directors, Hans Dreier and Robert Usher. Photographed by Leo Tovar. P. C. A. Certificate No. 1723. Running time, when seen in Hollywood, 85 minutes. Release date, January 10, 1935 (tentative). General audience classification.

CAST

Jeannette Desmereau	Claudette Colbert
Cyrus Anderson	Fred MacMurray
Jack Bristow	Robert Young
Alfred Desmerau	William Collier, Sr.
The Justice	Donald Meek
The Butler	Richard Carle
Otto	Johnny Arthur
Painter	Bob McKenzie
Operator	Eddie Dunn
Waiter	Jerry Mandy
Cop	A. S. Byron
Henry	Edgar Kennedy
Emma	Kate MacKenna
Len Noble	James Conlon
Cab Driver	Edward Gargan

Way Out West

(Educational)

Entertaining

An entertaining short, this production features "The Cabin Kids," a group of five Negro youngsters whose specialty is harmonizing with comedy effects. The youngest of the group, also its leader, has an amusing habit of scratching his bald pate. The setting is laid in a typical dance hall of the Old West. Besides the songs by the Cabin Kids there are the Range Ramblers and dance interpretations.—Running time, 10 minutes.

By Request

(Vitaphone)

Tuneful

A tuneful subject, Claude Hopkins and his orchestra provide the music and Tip, Tap & Toe the dancing. By the terms of a will Hopkins and some friends receive a large box. It is found to contain a large assortment of musical instruments. Appointing himself as manager, one of the group succeeds in booking the newly formed orchestra in various engagements. They wind up a successful orchestra in a Harlem night club, where, with the addition of several acts, they put on a show.– Running time, 10 minutes.

Ladies Love Hats

(Educational)

Amusing

Based on the magazine story "High Hats" and featuring Ernest Truex, this short subject describes the adventures of a husband who unwittingly causes his wife to wear a hat belonging to another woman. Since this woman is regarded as a social leader and the possessor of a vituperative nature, the husband, played by Truex, is admittedly in a tough spot. But Truex turns the tables on the social leader by planting a duplicate hat in her house. In so doing Truex is caught and turned over to the police as a housebreaker, but succeeds in talking himself out of that situation while at the same time convincng his wife that his motive was to locate the duplicate hat. Others in the cast include Mary Jane Barrett, Cora Witherspoon, Raymond Knight and Earle Gilbert.—Running time, 20 minutes.

Trouble in Toyland

(Vitaphone)

Excellent

As fine a group of talented youngsters as ever have been gathered for a short subject perform in this edition of Gus Edwards' "Stars Of Future" series. Dissatisfied with many things, spinach, too many baths, baby talk, etc., a group of youngsters picket Santa Claus and his toy shop. They inform Santa that they would like to entertain in lieu of being entertained. Their wish granted and with Santa Claus and his assistant as the privileged audience, the youngsters go into their act. Joe Benny plays an accordion, Jackie Clune sings "When Irish Eyes Are Smiling," Julie Meyers imitates Aunt Jemima, Johnny Gee sings "Dinah," the McNamara Brothers dance, Jean Parrillo sings "Six Times Six Is Thirty-six," "Sugar," warbles "It's an Old Southern Custom"; Sybil Elaine sings "I Can Sew a Button" and does impersonations; the Hill sisters do an acrobatic specialty; the Catri Kids a stair dance, and Nancy Gonzales does "La Cucaracha" in finale.—Running time, 20 minutes.

The Doormen's Opera

(Vitaphone)

Novel Musical

One of the "Broadway Brevities" musicals, this short is introduced in a novel manner. Four doormen stationed in front of four prominent cafes sing a song, each pointing out the advantages of seeing his particular show. In a tour of the cafes the doormen introduce Evelyn Dall, who sings, followed by the dancing of Kay, Katja and Kay. Thelma Leeds then croons "Zing, Went the Strings of My Heart." A dance sequence is shown with 16 girls dressed in kiddie costume in a take-off of Shirley Temple. They sing "Life Is Just a Bowl of Shirleys." This is followed by another dance number called "When I Hear My Doorbell." Others in the short subject include Charlotte Arren, Johnny Broderick, Ray Heatherton and the Primrose Four.—Running time, 20 minutes.

Frank Gumm Dies

Frank Gumm, California exhibitor, died in Los Angeles following a brief illness.

Imperial to Have Seven Features Besides Shorts

Imperial Distributing Corporation, of which William Pizor, who has long been prominent in the independent distributing field, is president, has announced it will release seven features and two series of short subjects this season. The program was divulged through an attractive campaigning book outlining the company's plans.

The features:

"Murder by Television," starring Bela Lugosi with June Collyer, Huntley Gordon, George Meeker and Henry Mowbray.

"Manhattan Butterfly," with Dorothy Grainger, William Bakewell, Betty Compson, Kenneth Thomson and Dorothy Burgess.

"Rich Relations," starring Ralph Forbes and Frances Grant.

"High Hat," from Alma Sioux Scarberry's novel.

"Penthouse Love," from the story by Alma Sioux Scarberry.

"Silver Linings."

"Second Choice," by Rob Eden.

The short subjects include thirteen Imperial Color Classics and thirteen Edgar A. Guest Poetic Gems.

Ross, Saunders Attend Meet

President Harry A. Ross and Claude Saunders, general manager, are representing the Ross Federal Service at the annual convention of the Outdoor Advertising Association of America, Inc., now being held in New Orleans, La.

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Ajax

WILD MUSTANG: Harry Carey—An average western of its class. Unlike most of the Fox, Paramount and Mascot westerns, "Wild Mustang" will not appeal to a general patronage but only to dyed-in-the-wool action fans who are willing to overlook shoddy production as long as there is wild riding across the prairie and a little Nell to be done right by. Played November 1-2.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

First National

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—The best picture we have had for some time. Full of laughs from beginning to end and pleased our audience. Better than "Alibi Ike." Played November 1-2.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—The best Joe E. Brown to date. But look who he had to help him. It's a dandy show and will please everyone who has brains enough to appreciate clever work. I call it big.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

GOOSE AND THE GANDER: Kay Francis, George Brent—Very acceptable program picture for one day. —D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

GOOSE AND THE GANDER, THE: Kay Francis, George Brent—Kay Francis is quite a favorite with my patrons and this is a lively, fast moving feature that pleased. Running time, 65 minutes. Played October 16-17.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

IN CALIENTE: Dolores Del Rio, Pat O'Brien—A little old but a fine picture.—S. H. Rich, Rich Theatre Montpelier, Idaho. General patronage.

IRISH IN US, THE: James Cagney, Pat O'Brien—What a picture! Boys, it's a knockout from every standpoint. Entertainment every minute of the way It's a moneymaker and will stand anything you can give it.—S. H. Rich, Rich Theatre, Montpelier, Idaho General patronage.

IRISH IN US, THE: James Cagney, Pat O'Brien—All the boys liked this one from start to finish. A number of them commented on the "true-to-life" background and action. This was the second glimpse we have had at Olivia De Havilland, and believe you me, she is skyrocketing to the top of our list of stars. A few more pictures like this and the boys will forget how to boo! Running time, 80 minutes. Played November 9.—J. A. Reynolds, Recreational Director, New Jersey State Prison, Trenton, N. J. Prison patronage.

IRISH IN US, THE: James Cagney, Pat O'Brien—When I have these two stars it is just like putting a small pox sign in front of the theatre. The picture is great but I just can't get them in.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler—Exceptional entertainment for your best days. One of the best 10 in 1935. Lewis Stone gives a wonderful performance. Powell's best picture; Miss Keeler fine. Played October 27-28.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Pat O'Brien, Ginger Rogers—As fine a picture as I ever want to play. I played this after "Go Into Your Dance," "Sweet Music," "Gold Diggers," and the other Warner musicals and believe it or not, it out-drew them all!! And you know how old it is! If that isn't saying something for a picture, I don't know why! Ted Fio Rito's band excellent.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

GB Pictures

ALIAS BULLDOG DRUMMOND: J. Hulbert, Fay Wray—A very good action picture. Played on a double bill and gave satisfaction.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

MGM

AFTER OFFICE HOURS: Clark Gable, Constance Bennett—Good program picture. Running time, 71 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ANNA KARENINA: Greta Garbo, Fredric March—This picture is much overrated and I assure you it will be disappointing at the box office the second nite. "I tank I play no more Garbo." Running time, 95 minutes. Played November 5-7.—L. H. Lano, Cozy Theatre, Long Prairie, Minn. General patronage.

ANNA KARENINA: Greta Garbo, Fredric March—An expensive and glamorous production but not what the small town customers want. Poor business on this one. Played October 19.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

ANNA KARENINA: Greta Garbo, Fredric March—Just another Garbo flop. I suppose it is a wonderful picture—at least my Garbo fans said it was—all THREE of 'em—but it didn't click here. Some wonderful scenes, especially the ball room sequence. May Robson and Freddie Bartholomew are the real stars of this one but unfortunately the producer did not know it. The final fade-out left Fredric March wondering if Greta had forgiven him and me wondering if my patrons would forgive me for inflicting this on them. Running time, 95 minutes. Played November 9-10.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BROADWAY MELODY OF 1936: Jack Benny, Eleanor Powell—Excellent. One of the best 10 of the year. Does not drag, no scenes too long, plenty of good comedy, singing and dancing. Miss Powell a wonderful dancer, good singer and actress. Played November 3-4.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

CALM YOURSELF: Madge Evans, Robert Young—One of the best comedy features we have played in some time. Real entertainment all through. Gillingwater, up to his old tricks, almost stole the picture. If you haven't played it, get it, and it will satisfy any audience. Played October 29-30.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

CALM YOURSELF: Madge Evans, Robert Young—This unpretentious little picture received the best audience response of any programmer we have played in weeks. Plenty of action.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

CHINA SEAS: Clark Gable, Wallace Beery, Jean Harlow—Another of Leo's high powered, super shows with enough stars for half a dozen shows, excellent photography and about everything but good, everyday entertainment. Most of the men liked this one but too rough for the ladies. The typhoon sequence is especially good but why drag in the torture, battle, murder and sudden death? Struck a three days storm and came out in debt, besides running a show on my best dates that did not please. Running time, 89 minutes. Played Oct. 25-27.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ESCAPADE: William Powell, Luise Rainer, Frank Morgan, Virginia Bruce—A splendid entertaining picture. Stars fine and balance of cast extra good. This is better than the usual program pictures. Story very fine. Gave good satisfaction.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

HERE COMES THE BAND: Ted Lewis—Very good; beats a lot of the so-called specials. Running time, 87 minutes. Played October 23.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

IT'S IN THE AIR: Jack Benny, Una Merkel—It may be a lot of hokum, but it is just the kind they like. Give Jack Benny plenty of rope and he will do a lot to a sick box office.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

IT'S IN THE AIR: Jack Benny, Una Merkel—This is a mighty good entertaining picture. This man Benny is certainly an entertainer and the whole cast was very good. Healy came near stealing the show. Lots of funny comedy and hokum. Well put over and it gave good satisfaction. Played November 3-4.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

MARK OF THE VAMPIRE: Lionel Barrymore, Bela Lugosi—Poor. Nothing to it. Sixty minutes stolen from the public. Running time, 60 minutes. Played Oct. 23-24.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

MURDER MAN, THE: Virginia Bruce, Spencer Tracy—Very good picture. A few people came to see it again the second night; good story and did good business. Played November 5-6.—W. A. Cassidy, Frolic Theatre, Midland, Mich. General patronage.

MURDER MAN, THE: Spencer Tracy, Virginia Bruce—Disappointing. We expected this to be an above the average programmer, but it turned out to be mediocre. The audience response was only fair.—J. W. Noab, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

NAUGHTY MARIETTA: Jeanette MacDonald, Nelson Eddy—A very fine singing picture. MacDonald and Eddy both very good. We played this rather old, but done a nice business just the same. Running time, 105 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PUBLIC HERO NO. 1: Chester Morris, Jean Arthur—Better than "Let 'Em Have It" and we considered that feature tops. A swiftly paced film that is at all times convincing. Jean Arthur as the feminine lead is the standout performer in a well balanced cast of experienced players. Miss Arthur is steadily growing in popularity with our patrons, who frequently comment upon her consistently good performances.—J. W. Noab, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

PUBLIC HERO NO. 1: Chester Morris, Jean Arthur—These crime and gangster pictures simply do not bring in our class of fans. We played "G Men" with fair attendance, but did only moderately well with "Public Hero No. 1," and for this reason have cancelled "Let 'Em Have It." Show your patrons what they like. Played October 25-26.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

PUBLIC HERO NO. 1: Chester Morris, Jean Arthur, Lionel Barrymore—Splendid. Good entertainment. A fine story. Running time, 80 minutes. Played Nov. 1-2.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

RENDEZVOUS: William Powell—It is a great show, though not on a par with "The Thin Man." The big surprise in this picture is Rosalind Russell. One or two more like this and she will be starred.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

Monogram

DESERT TRAIL: John Wayne, Mary Kornman—Not so hot as westerns go. Guess it's fair, but I have seen this star in lots better. Eddie Chandler was real good in his part. Hope we have him again soon. Wonder why we haven't seen more of him?—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

GIRL OF THE LIMBERLOST: Marian Marsh, Ralph Morgan—We did good business with this. A good picture that will satisfy the average country theatre-goers. Played October 11-12.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

HOOSIER SCHOOLMASTER, THE: Norman Foster, Charlotte Henry—This is a dandy. Pleased everybody and brought out an exceptionally good crowd. Had I known how good this was and given it the publicity it deserves, we'd have done a real business. Play it, even if you have to play it late. Played October 27-28.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

RAINBOW VALLEY: John Wayne—The John Wayne westerns at one time spelled box-office for me, but it is impossible for anyone to make several pictures a year and make good ones, and this one is a very weak sister. Not worth playing time.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Paramount

ACCENT ON YOUTH: Sylvia Sidney, Herbert Marshall—This one is very good, has been gotten up with snappy lines and put over by an excellent cast, and makes good entertainment for fifty per cent of the patrons. The other fifty per cent looked stunned after seeing it. Business average two days middle of week. —W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

ANNAPOLIS FAREWELL: Sir Guy Standing, Tom Brown, Rosalind Keith, Richard Cromwell—You should know before showing this picture just how wonderful it really is. First of all, it is cast perfectly; everyone connected with it turns in an outstanding performance and the picture widens the scope of the film by presenting people unknown that actually make some of the old timers look like they had been wasting their time all these years. Business less than average three days.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

ANNAPOLIS FAREWELL: Sir Guy Standing, Tom Brown—Pleased. Good picture. Sad ending. Running time, 90 minutes. Played October 27.—George E. Hall, Rose Bowl Theatre, Franklin, Neb. Small town and farming patronage.

BIG BROADCAST OF 1936, THE: Burns and Allen, Jack Oakie—Very much overrated. The stars that audience would have liked, were only given a glimpse of, while Willie West and McGinty were shown so often they got on their nerves. Will draw fairly well if played immediately before audiences who have seen it have a chance to spread the word that it isn't any good. Running time, 97 minutes. Played October 27-28.—Carmen M. Roberts, Eagle Hall Theatre, Carlin, Nev. Small town patronage.

DR. JEKYL AND MR. HYDE (Re-Issue): Fredric March, Miriam Hopkins—A very good reissue. Print and sound in top shape. Lost money on this, but no fault of the picture. Too much competition. One night a Halloween dance and next night a high school play. Oh, well, that's all in this business. We have a circus in town today and am showing "The Raven," a pretty good picture, but I know I won't have enough to run to tonight. Might as well not open my doors! Thank goodness they only stay one day.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

EAGLE'S BROOD, THE: William Boyd—Good western. "Hopalong." Not bad. Running time, 60 minutes. Played October 24-26.—George E. Hall, Rose Bowl Theatre, Franklin, Neb. Small town and farming patronage.

EVERY NIGHT AT EIGHT: George Raft, Alice Faye—Sixth straight night of sub-zero weather. Help! I haven't gotten any of the Democrats' billions yet, but will have to if this keeps up. But this picture is a mighty swell picture. It pleased everyone who braved the cold. From an entertainment value, I would class this picture with any produced this year. By all means, play it. I only wish I could have had it in decent weather. Played November 3-4.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

HERE COMES COOKIE: Gracie Allen, George Burns—Many good laughs in this picture; really not much to it in story. Good business. Played October 29-30.—W. A. Cassidy, Frolic Theatre, Midland, Mich. General patronage.

HERE COMES COOKIE: George Burns, Gracie Allen—Not much.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

HOLD 'EM YALE: Patricia Ellis, Cesar Romero—We consider this a crackerjack, but for some reason our business decidedly off. It more than pleased those who did come out. Played October 23-24.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

HOPALONG CASSIDY: William Boyd, Paula Stone —A real he-man story that is well produced and should be played and some extra advertising placed along with it. I hope that the rest of the series are as good.—G. W. Harttmann, Armour Theatre, North Kansas City, Mo. Small town patronage.

LAST OUTPOST, THE: Cary Grant, Gertrude Michael—Good action picture for your week-end. Played November 5.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PARIS IN SPRING: Tullio Carminati, Mary Ellis—Poor; leave it alone.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

PEOPLE WILL TALK: Charles Ruggles, Mary Boland—A very delightful comedy with Charles Ruggles and Mary Boland fulfilling all expectations. In spite of this pair's usual drawing power, for some unaccountable reason, our business was very poor. Played November 6-7.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

PRIVATE WORLDS: Claudette Colbert, Charles Boyer, Joan Bennett—Good picture, but it will not please all of Miss Colbert's fans.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town picture.

TWO FISTED: Lee Tracy, Grace Bradley—Played with Louis-Baer fight. Nice combination. Lots of action, laughs. Fast. Pleased. Running time, 57 minutes. Played November 1-2.—George E. Hall, Rose Bowl Theatre, Franklin, Neb. Small town and farming patronage.

TWO FOR TONIGHT: Bing Crosby, Joan Bennett, Mary Boland—Bing is sure slipping here and unless they give him something better to work in, why he will soon be through. A little more acting and story will be better than all those songs, I think. Running time, 61 minutes.—G. W. Harttmann, Armour Theatre, North Kansas City, Mo. Small town patronage.

TWO FOR TONIGHT: Bing Crosby, Joan Bennett —The only part anyone seemed to enjoy was Bing's singing. Not much of a picture to rave about. Fair business. Played November 3-4.—W. A. Cassidy, Frolic Theatre, Midland, Mich. General patronage.

TWO FOR TONIGHT: Bing Crosby, Joan Bennett —Played to very poor Sunday, Monday business. Bing has slipped. Running time, 61 minutes. Played October 20.—George E. Hall, Rose Bowl Theatre, Franklin, Neb. Small town and farming patronage.

VIRGINIA JUDGE, THE: Walter Kelly, Marsha Hunt—Just can't explain why it did not go over, but it didn't. It's small town stuff. Played November 25.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

VIRGINIA JUDGE, THE: Walter C. Kelly, Marsha Hunt—Fair program picture that my patrons enjoyed. —S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

VIRGINIAN, THE (Re-issue): Gary Cooper, Walter Huston, Richard Arlen, Mary Brian—Because of the fact that the recording is so terrible, it should not be played. The recording is six years old.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

VIRGINIAN, THE (Re-issue): Gary Cooper, Walter Huston, Richard Arlen—This is a mighty sweet picture even if it is a re-issue. The weather here was below zero, but the picture drew fairly well in spite of the unseasonable cold. Played November 1-2.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

Republic

FORBIDDEN HEAVEN: Charles Farrell, Charlotte Henry—This picture is strongly suggestive of the Fox film "One More Spring." It is just about as entertaining as the Gaynor-Baxter starred. Fair audience responses.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

SPANISH CAPE MYSTERY, THE: Helen Twelvetrees, Donald Cook—This picture compares favorably with any major company program product. If every Republic film to follow is as well produced as this, the exhibitors who have these pictures signed should congratulate themselves. Unlike most independent pictures, this film has the very best of settings, first-rate photography and sound, and good casting. The dialogue is sprightly and, in the first half of the film, faintly suggests the gayety of "The Thin Man." Donald Cook as Ellery Queen, the detective, has one of his best roles and handles it to perfection. The film never lags and keeps the patrons guessing. A capacity crowd was thoroughly entertained. The National Screen Deluxe trailer was a great asset in selling the picture.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

RKO Radio

ALICE ADAMS: Katharine Hepburn, Fred MacMurray—A very good picture from a production standpoint, but a flop at the box office. This is the first RKO picture that has lost money for us for a long time. Katharine Hepburn just don't go in our town. Running time, 100 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronge.

BECKY SHARP: Miriam Hopkins—I hope that we never have to play any more like this. A terrible flop here. A lot of color, time and money wasted on this one. Running time, 75 minutes.—G. W. Harttmann, Armour Theatre, North Kansas City, Mo. Small town patronage.

BREAK OF HEARTS: Katharine Hepburn, Charles Boyer—A very artistic picture which appealed only to our women patrons. Men hated it. I believe Hepburn is least liked by men than any actress on the screen.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

BREAK OF HEARTS: Katharine Hepburn, Charles Boyer—Not much to this one. Too long. Hepburn a washout here. Running time, 80 minutes. Played Oct. 30-31.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

FRECKLES: Tom Brown, Virginia Weiller, Carol Stone—Good picture that will draw extra business.—

(Continued on following page)

CAN YOUR SCREEN LEAVE THE STAGE AND DO TRICKS?
(Audioscopics)
WATCH FOR ME!
M-G-M

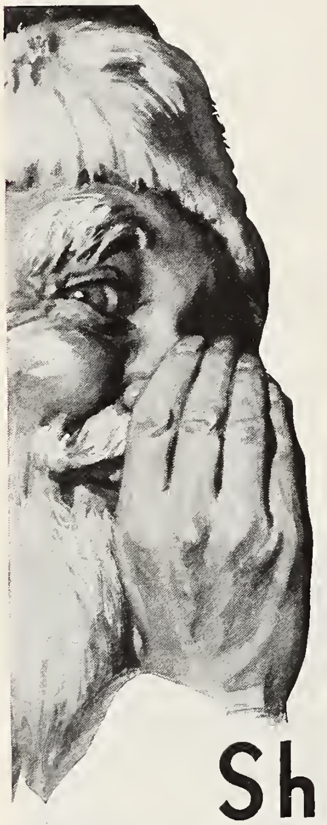
R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

FRECKLES: Tom Brown, Virginia Weidler—Well liked. Drew good midweek business. Running time, 68½ minutes. Played October 22.—George E. Hall, Rose Bowl Theatre, Franklin, Neb. Small town and farming patronage.

GRAND OLD GIRL: May Robson, Mary Carlisle, Fred MacMurray—While this was not May Robson's best production, it was very satisfactory. The Community Chest entertained 600 children for this show on Halloween night. This plus our regular attendance gave us the first S. R. O. of the year. Played October 30-31.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LADDIE: John Beal, Gloria Stuart—Good program offering to average business. Played October 16.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

HOORAY FOR LOVE: Gene Raymond, Ann Sothern—A mighty good musical picture. Lots of good, clean comedy. Gave good satisfaction.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.



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That's sound advice because you avoid congestion and delays by using the safe, swift Railway Express Service. Prompt pick-up for all shipments; transportation on fast passenger trains and quick delivery at destination! • Pick-up and delivery in all principal cities and towns without extra charge. Take a tip from Santa, whenever you have *anything* to ship *anywhere*, telephone Railway Express.

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RAILWAY
EXPRESS
AGENCY INC.
NATION-WIDE RAIL-AIR SERVICE

RAINMAKERS, THE: Wheeler and Woolsey—Very poor attempt at comedy. Would advise playing only one night. Running time, 78 minutes. Played November 3-4.—L. H. Lano, Cozy Theatre, Long Prairie, Minn. General patronage.

TOP HAT: Fred Astaire, Ginger Rogers—Here's a picture anyone may be proud to present, and it will please all types of audiences, as it has plenty of good clean comedy, in addition to the splendid musical numbers. Running time, 100 minutes. Played November 9-10.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

TOP HAT: Fred Astaire, Ginger Rogers, Edward Everett Horton—It is a good show and should please 100 per cent where they like music and good dancing. Not a big knockout for me, but it pleased those that came. Running time, 100 minutes.—G. W. Harttmann, Armour Theatre, North Kansas City, Mo. Small town patronage.

TOP HAT: Fred Astaire, Ginger Rogers—Boy, oh boy, what a show! Fully as good as "Roberta" and "Flying Down to Rio" and this team is more popular than when the other pictures were made. Step on this one. It's excellent.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patranoge.

Twentieth Century-Fox

CHARLIE CHAN IN EGYPT: Warner Oland, "Pat" Paterson—One of the best Chan pictures we have played so far. Plenty mystery in this. It pleased our patrons. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

COWBOY MILLIONAIRE: George O'Brien—These George O'Brien westerns are not as good as they used to be. It seems as if they want to produce them too cheaply. It just makes no difference what type of a picture it is, if the story is too weak the picture never is much good. Running time, 64 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

DANTE'S INFERNO: Spencer Tracy, Claire Trevor—Let me give my exhibitor friends a little advice. Do not use any of the 11 x 14 photos, 22 x 28 or any of the "Hell" advertising put out on this picture. You can get good "stills" and other forms of advertising which eliminate the "horror" scenes from the lobby. The advertising furnished on this picture will drive your patrons away. Read your press book and find out just what the picture really is and advertise it as such—a modern story. Here is one of the best pictures produced this year, but we did less than average business due to poor paper distributed by Fox. It's a wonderful picture, fellows, and women will love it if you can get them in, but that hideous paper will drive the ladies away if they see it. The picture is really BIG and will do a good business, but it must be handled right.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

DANTE'S INFERNO: Claire Trevor, Spencer Tracy This is sure a missout. Did not please even the few who came to see it. No drawing power to this one. A 100 per cent flop. Running time, 88 minutes.—G. W. Harttmann, Armour Theatre, North Kansas City, Mo. Small town patronage.

DOUBTING THOMAS: Will Rogers, Billie Burke—This has been called Will Rogers' poorest picture, but if it is, it is about 99 per cent better than the average picture. Excellent cast, clever story and Will Rogers make a picture that will please any audience. Allison Skipworth is very good, while Will Rogers as a crooner is the highlight of the picture. Don't be afraid to advertise this one for it is plenty good and will please. Running time, 73 minutes. Played October 23-24.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DRESSED TO THRILL: Tutta Rolf, Clive Brook—The Swedish star Rolf did not mean a thing at the box office. She has an accent that is not so good and the picture is rather a weak story set in Paris, and how I wish that they would keep them at home. The public does not go for these pictures of old world settings and we are getting a lot of them right now. Rolf is a good actress, fair singing voice and undoubtedly Fox is trying out for some new personalities which I will concede the screen needs. I think that she has something on the ball if it had been a better story. And a little less accent.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

FARMER TAKES A WIFE, THE: Janet Gaynor, Henry Fonda—Very good. Pleased 100 per cent. Played October 30.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

FARMER TAKES A WIFE, THE: Janet Gaynor, Henry Fonda—Very good; should please almost everybody.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

FARMER TAKES A WIFE, THE: Janet Gaynor, Henry Fonda—The poorest Gaynor I have ever shown, although many liked it. Very dry. Running time, 91 minutes. Played November 3.—Carmen M. Roberts, Eagle Hall Theatre, Carlin, Nev. Small town patronage.

FARMER TAKES A WIFE, THE: Janet Gaynor, Henry Fonda—Good picture to fair business. It pleased.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

GAY DECEPTION, THE: Francis Lederer, Frances Dee—Poor—nothing much to this one. Played October 26.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

GAY DECEPTION, THE: Francis Lederer, Frances Dee—A very clever picture. Good acting. Don't miss playing this one; it will please everyone. If Lederer would talk slower this would be perfect. Running time, 79 minutes. Played October 23.—Carmen M. Roberts, Eagle Hall Theatre, Carlin, Nov. Small town patronage.

GEORGE WHITE'S SCANDALS OF 1935: Alice Faye, Ned Sparks—This is much the best of the George White's Scandals. It has about everything to make a good evening's entertainment. Ned Sparks is a scream. Had been shown all around here, but pleased everyone who came. Plenty of comedy and is what it takes to put over a musical. Running time, 83 minutes. Played October 19-20.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

HARD ROCK HARRIGAN: George O'Brien—Fair entertainment, but not as good as previous pictures by this star.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

ORCHIDS TO YOU: John Boles, Jean Muir—Will get by; better one day than two; just didn't click. Can't tell why. Played November 30-31.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

OUR LITTLE GIRL: Shirley Temple, Joel McCrea—I feel like writing one report on the Shirley Temple pictures, i. e.: "The best they make," and that goes for all I have ever exhibited or expect to exhibit. Her pictures are all good, clean entertainment and please the patrons and that is all I ask of any picture. Joel McCrea is very good. Hope he is featured in more pictures. Running time, 65 minutes. Played October 30-21.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SILK HAT KID: Lew Ayres, Mae Clarke—Good little program picture that done quite well at the box office. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

STEAMBOAT ROUND THE BEND: Will Rogers, Anne Shirley—The biggest money getter we have played in several years. Lots of new people out to see it. Pleased very much. Running time, 90 minutes. Played November 3-5.—George E. Hall, Rose Bowl Theatre, Franklin, Neb. Small town and farming patronage.

STEAMBOAT ROUND THE BEND: Will Rogers, Anne Shirley—Absolutely the biggest box office attraction in six months. It's a wonderful picture for us small town fellows. So long, Will, you'll never die in the hearts of the Exhibitors of America. Played Sept. 29-30.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

$10 RAISE: Edward Everett Horton, Karen Morley—It's good, fellows. Don't be afraid of it.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

THIS IS THE LIFE: Jane Withers, John McGuire—Nothing big about this picture, but it is good entertainment. This is due almost entirely to the personality and acting ability of the child star, Jane Withers. With the proper handling this star can be developed to a big box office attraction, but it will be necessary for Fox to spend more money on her productions than was done with "Ginger" and "This Is The Life." This picture fitted in splendidly on a double bill. Running time, 67 minutes. Played October 27-29.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

THUNDER IN THE NIGHT: Edmund Lowe, Karen Morley—Just another picture. A fairly good plot, but slow in unfolding. Got by on a double bill, but audience rather restless throughout the early reels. Running time, 68 minutes. Played October 31-November 2.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

THUNDER MOUNTAIN: George O'Brien, Barbara Fritchie—A good western, but O'Brien has made better ones. It will please the action fans. Running time, 60 minutes.—G. W. Harttmann, Armour Theatre, North Kansas City, Mo. Small town patronage.

THUNDER MOUNTAIN: George O'Brien, Barbara Fritchie—As part of a double bill this feature outdrew any Thursday, Friday, Saturday program in months. The other feature had no drawing power, so credit must be given to the combination of a popular star and the magnet of Zane Grey's latest novel. As a picture I would class it as merely good entertainment, but as a box office attraction here it proved to be outstanding. It seems like the "old days" when the BIG (?) productions barely pay expenses and the small town exhibitor banks his profits on such stars as George O'Brien, Joe Brown and Hoot Gibson. Running time, 65 minutes. Played November 7-9.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

WELCOME HOME: James Dunn, Arline Judge—Good program picture.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

United Artists

CALL OF THE WILD, THE: Clark Gable, Loretta Young, Jack Oakie—Here is a picture made for the box office of every exhibitor everywhere. Big town, little town, all around the town, everywhere, this picture will go good and make money even where big film rental is paid. It's the one U. A. picture this year that is a real money-maker. Here's where you will make up some of the losses on higb rental pictures that did no business. Cast, story, scenery, sound, in fact everything is great in "The Call of the Wild." My advice to every exhibitor everywhere is to play this up big. Raise your prices and the people will gladly pay. It's worth a raise. My trouble was in getting the fans out of the house to make room for those standing. Fully half the people wanted to stay in and see it over twice. Boys, you have a box office wallop. Use the brains that God gave you and make yourself some money for Christmas. This picture is big.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronge.

ESCAPE ME NEVER: Elisabeth Bergner—No draw for a small town. While Bergner has been acclaimed for her portrayal of tbis stage show, it is not the type that will get business in a situation like this one. No doubt but what she is great as an actress, but unknown to the average moving picture audience. The high class will go for it but there are not enough of them. British produced.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

RED SALUTE: Barbara Stanwyck, Robert Young—Good entertainment; everyone seemed to enjoy it. It was a little different than the usual picture. Good business. Played October 27-28.—W. A. Cassidy, Frolic Theatre, Midland, Mich. General patronage.

SANDERS OF THE RIVER: Paul Robeson—The second United Artists release in a row that I starved to deatb on. It isn't a bad picture, in fact it is very interesting in that it is much differently produced than our American pictures, but what help is that when no one comes to see it? Incidentally, the weather was below zero, so maybe I'm being too harsh. Played October 30-31.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

SANDERS OF THE RIVER: Paul Robeson, Nina Mae MacKinney, Leslie Banks—We have a large negro population here and they turned out to see this feature. Good photograpby, good recording and a good draw. What more can an exhibitor ask for? A mucb better picture than "Hei Tiki" which we played recently. Both are jungle pictures, but "Sanders of the River" proved the one to please the best. Played November 9.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

THUNDER IN THE EAST: Charles Boyer, Merle Oberon—Slow moving. Foreigners—not interesting. Running time, 79 minutes. Played November 6.—George E. Hall, Rose Bowl Theatre, Franklin, Neb. Small town and farming patronage.

THUNDER IN THE EAST: Merle Oberon, Charles Boyer—This is definitely not a small town picture. We enjoyed the poorest midweek attendance we have ever had and the weather was fine. I bought this special on the salesman's recommendation and "He done me wrong." The acting is fine, but none liked the picture but my wife, and she isn't a cash customer. Says I—"Skip it." Played October 23-24.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

Universal

FIGHTING YOUTH: Charles Farrell, June Martel—A very good football story. Well acted and with the old footballs stars it made a good entertaining picture. The stars were very good. Satisfied. Played November 7.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

IT HAPPENED IN NEW YORK: Lyle Talbot, Heather Angel, Gertrude Michael—An average programmer that satisfied on a doube bill with a strong feature. Meant nothing as a box-office attraction.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

NIGHT LIFE OF THE GODS: Alan Mowbray—Late in reporting on this picture, due to our delaying the play date as long as possible. It is just the picture we anticipated: an unusual story that looked swell on paper, but as a film just didn't jell. Had this Thorne Smith novel been produced as a three-reeler it would doubtless have created a small sensation, but stretched out to feature length it becomes monotonously silly. Poor audience reaction.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

RAVEN, THE: Karloff, Bela Lugosi—Pretty good horror picture. No business. Circus was in town.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

SHE GETS HER MAN: Zasu Pitts, Hugh O'Connell—This picture was made with the idea of fun. It begins like an old-fashioned slapstick comedy and ends with the impossible situation of all the gangsters giving themselves up to the police because of Esmerald's plea. The cash custtomers liked it and turned out better than average. Played October 25-26.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

THREE CONTRIBUTORS ADD THEIR REPORTS

Contributing for the first time to "What the Picture Did for Me" in this issue is

G. W. HARTTMANN, Armour Theatre, North Kansas City, Missouri.

Showmen returning to the fold as contributors this week after a long absence are

L. H. LANE, Cozy Theatre, Long Prairie, Minnesota;

D. E. FITTON, Lyric Theatre, Harrison, Arkansas.

Read the reports of these exhibitors in this issue.

STRAIGHT FROM THE HEART: Mary Astor, Roger Pryor, Baby Jane—Satisfying with an especially fine performance on tbe part of Baby Jane. Played November 2.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

THREE KIDS AND A QUEEN: May Robson—Here is entertainment plus. While we hit bad weather the picture is still a knockout. Watch this little Billy Barrud, with the right type of holes the boy will go a long ways.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

Warner Bros.

ALIBI IKE: Joe E. Brown, Olivia De Havilland—A honey. Did a fine business and real entertainment. Running time, 72 minutes. Played Oct. 25-26.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

DEVIL DOGS OF THE AIR: James Cagney, Pat O'Brien—A little old but a good picture. The usual air service story. In my opinion the movie-going public is getting weary of these air stories. Planes and airplane stunts have ceased to be a novelty. Did just average business here. Played November 2.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

FRONT PAGE WOMAN: Bette Davis, George Brent—Average program picture to average business. Played November 6.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

LITTLE BIG SHOT: Sybil Jason, Robert Armstrong—Good program picture. Will please majority. Played November 23-24.—D. E.Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

LITTLE BIG SHOT: Robert Armstrong, Sybil Jason—This child star showed excellent ability and promise, but the vehicle being a gangster picture was not liked by the very class of patrons to whom the appeal of Sybil Jason should be the greatest, namely, women and children. The picture did not draw anything more than ordinary business and the splendid acting of the star brought no comments one way or another from patrons. Running time, 72 minutes. Played October 31-November 2.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

LITTLE BIG SHOT: Sybil Jason, Glenda Farrell—Excellent entertainment. Little Sybil Jason steals the show and some told me they considered her better than Shirley Temple. Anyway, she can act, sing and dance—and cry. A fast moving story with gangsters, comedy and romance enought to please any audience. Glenda Farrell, in her usual hard-boiled role, is very good. Running time, 72 minutes. Played November 2-3.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PAGE MISS GLORY: Marion Davies, Dick Powell—Marion Davies has long been one of our town's best liked picture stars. The fact that this was her first picture in about two years does not seem to have affected her popularity here. The picture drew well for three days and gave splendid satisfaction. Some of the Dick Powell fans complained that he was relegated to tbe background, but the drawing power of this feature as a Marion Davies picture was greater than that of any former Dick Powell production, in spite of the fact that he is also one of our steller attractions. Running time, 90 minutes. Played November 3-5.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

PAGE MISS GLORY: Marion Davies, Dick Powell

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M-G-M

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—Not a strong two-day picture for us. Overrated. Played October 20-21.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

ST. LOUIS KID: James Cagney, Patricia Ellis—A little old but it has what it takes, plenty action, comedy and romance plus a good title. Better than average take on this one. Played October 27.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SPECIAL AGENT: George Brent, Bette Davis—A very good picture. The acting extra good by stars and all the cast. I call it one of the best gangster pictures we have played. Played November 5-6.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

WE'RE IN THE MONEY: Joan Blondell, Glenda Farrell—Joan Blondell and Glenda Farrell, the go-getting-gimme gals as process servers, as usual "get their man," though they have to go to sea in this one. Ross Alexander as the "poor rich boy" is good and Hugh Herbert is a scream. Good, fast moving feature that will please. Running time, 63 minutes. Played November 6-7.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Short Features

Educational

AMATEUR NIGHT: Terry-Toon—All the Terry-Toons are good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BIG BUSINESS: Marty May—We screened this, then returned it. Watch your step and don't let them slip you this one. Running time, 18 minutes.—George E. Hall, Rose Bowl Theatre, Franklin, Neb. Small town and farming patronage.

DORA'S DUNKING DOUGHNUTS: Shirley Temple, Andy Clyde—Andy Clyde comedy with Shirley Temple in it that can be played up for some extra business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

RADIO RASCALS: Cabin Kids—A swell filler on any program. They had an old time orchestra in it that was really good and the Cabin Kids were also crowd-pleasers. Running time, 9 minutes.—Phil Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

STYLISH STOUTS: Tom Howard—I have always had a few laughs from Tom Howard's Comedies, but this sure misses out all the way through. Running time, 20 minutes.—G. W. Harttmann, Armour Theatre, North Kansas City, Mo. Small town patronage.

MGM

ALIBI RACKET: Crime Doesn't Pay—The second of this series and better than the first one. Running time, 21 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BARNYARD BABIES: Happy Harmonies—One of the best of the very good colored cartoons. These cartoons are an addition to any program. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

FOUR STAR BOARDER: Charley Chase—Another Charley Chase comedy that pleased. Silly but they seemed to like it. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GOOD LITTLE MONKEYS: Happy Harmony Color Cartoon—A No. 1 short. The color is beautiful in these Metro shorts. I hope Metro will continue to make these color cartoons. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

GYPSY NIGHT: Musical Revues—A colored musical. Only fair rating. Running time, 18 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

NURSE TO YOU: Charley Chase—Fair Charley Chase comedy. Running time, 20 minutes.—Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

OKAY TOOTS: Charley Chase—Good. Well received. Running time, 17 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

POKER AT EIGHT: Charley Chase—Plenty good for any day in the week. Running time, 2 reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

SING, SISTER, SING!: Todd and Kelly—Only fair. Below their regular standard. Running time, 21 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

THICKER THAN WATER: Laurel and Hardy—Not funny. Merely silly. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Paramount

I WISHED ON THE MOON: Abe Lyman and his Orchestra—Very good. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

JUNGLE WATERS: Grantland Rice Sportlight—Very good reel of its kind. Running time, 9 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RKO Radio

GOING ON TWO: Dionne Quintuplets—A very interesting subject that if billed properly will get some extra money.—G. W. Harttmann, Armour Theatre, North Kansas City, Mo. Small town patronage.

GOING ON TWO: Dionne Quintuplets—A real interesting subject and well received. Running time, 17 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

MARCH OF TIME: No. 5—Another short that costs plenty and should not be played on same program with a newsreel; I have to play them that way. Too much footage given to each subject taken up. The music used is very good, but I wouldn't buy if I had it to do over again.—L. V. Bergtold, Opera House, Kasson, Minn. Agricultural patronage.

MARCH OF TIME: No. 5—Unless these subjects are played night after release, they lose their "timeness." Very interesting.—Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

United Artists

GOLDEN TOUCH, THE: Silly Symphony—Very good, but too expensive for a small town. They don't seem to draw any extra business.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TORTOISE AND THE HARE, THE: Silly Symphony—Very good. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Vitaphone

BUDDY OF THE LEGION: Looney Tunes Series—Used this one to open the show, and it brought plenty of laughs. Might say that it is just a little above par. Running time, 7 minutes.—J. A. Reynolds, Recreational Director, New Jersey State Prison, Trenton, N. J. Prison patronage.

DIZZY AND DAFFY: Dizzy and Daffy Dean—Dizzy is right. This so-called comedy was Daffy and the audience and I were Dizzy at the finish. Very, very punk. Running time, 20 minutes.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

REMEMBER THE MAINE: See America First. E. N. Newman, series—This is the poorest one of this series. The old shots are so very poor they spoil the effect of the entire reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ROMANCE OF THE WEST: Broadway Brevities—More entertainment in this one than in a lot of the features. A plane load of tourists, stranded in the Rockies, put on an entertainment of riding, roping and dancing, combined with beautiful scenery in technicolor. Advertise this one like a feature. It can't help but please. Running time, two reels.—Glayds E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SHOESTRING FOLLIES: Broadway Brevities—An outstanding musical short featuring Eddie Peabody. A very clever dance number, but Eddie Peabody and his banjo are the highlights. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WHAT'S THE IDEA?: Pepper Pot—Lew Pollack's song hits in a specialty that is extra good. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Miscellaneous

LOUIS-BAER FIGHT PICTURES: Drew extra big. Good plain pictures. Comments very good. Running time, 20 minutes.—George E. Hall, Rose Bowl Theatre, Franklin, Neb. Small town and farming patronage.

Serials

Mascot

MYSTERY MOUNTAIN: Ken Maynard, Verna Hillie—Just finished the last chapter of "Mystery Mountain" and consider it the most satisfactory serial I ever exhibited. Brought them back each week and pleased. Running time, 20 minutes each chapter.—Gladys E. McArdle, Owl Theatre, Lebannon, Kan. Small town patronage.

THEATRE RECEIPTS

The total of the theatre receipts for the calendar week ended November 16, 1935, from 110 theatres in 18 major cities of the country reached $1,182,400, an increase of $118,890 from the total of the preceding week ended November 9, 1935, when 110 theatres in 18 major cities aggregated $1,063,510.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Boston							
Boston	3,246	35c-50c	"Bad Boy" (Fox) (plus stage show)	21,500	"Three Kids and a Queen" (Univ.) (plus Olsen and Johnson revue)	17,000	High 9-7 "Hot Tip" (6 days) (plus stage show "Folies Bergere") 35,000 Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000
Fenway	1,382	30c-50c	"Dance Band" (First Division) and "Two Fisted" (Para.)	4,500	"The Payoff" (F.N.) and "Ship Cafe" (Para.)	4,000	High 1-6-34 "Lady Killer" and "Girl Without a Room" 12,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"Remember the Night?" (Univ.)	11,500	"The Three Musketeers" (Radio) (9 days)	15,500	High 9-7 "Top Hat" 33,000 Low 8-17 "Jalna" (6 days) 5,500
Loew's Orpheum	2,970	25c-55c	"Mutiny on the Bounty" (MGM)	25,000	"Barbary Coast" (U.A.) and "The Bishop Misbehaves" (MGM)	15,000	
Loew's State	3,537	25c-55c	"Mutiny on the Bounty" (MGM)	24,500	"Barbary Coast" (U.A.) and "The Bishop Misbehaves" (MGM)	14,500	High 11-16 "Mutiny on the Bounty" 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"The Crusades" (Para.) (plus stage show)	22,000	"Metropolitan" (20th Century) (plus Bob Hope and stage revue)	22,000	High 4-6 "Private Worlds" 41,000 Low 7-20 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"Dance Band" (First Division) and "Two Fisted" (Para.)	7,000	"The Payoff" (F.N.) and "Ship Cafe" (Para.)	6,000	High 1-6-34 "Lady Killer" and "Girl Without a Room" 12,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"Hands Across the Table" (Para.)	12,200	"Rendezvous" (MGM)	13,300	High 1-6-34 "Design for Living" 26,000 Low 12-19-34 "Music in the Air" 5,000
Century	3,000	25c	"The Rainmakers" (Radio) and "This Is the Life" (Fox)	7,600	"Personal Maid's Secret" (W.B.) and "The Eagle's Brood" (Para.)	6,300	High 5-11 "Mark of the Vampire" and "Gigolette" 8,200 Low 8-3 "Mad Love" and "A Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"Mutiny on the Bounty" (MGM)	22,000	"It's in the Air" (MGM) and "Wings Over Ethiopia" (Para.)	7,160	High 11-16 "Mutiny on the Bounty" 22,000 Low 12-22-34 "Gentlemen Are Born" and "Marie Galante" 3,800
Hippodrome	2.100	30c-50c	"Metropolitan" (20th Century)	5,800	"The Three Musketeers" (Radio)	7,500	High 5-19-34 "The House of Rothschild" 18,000 Low 8-3 "Shanghai" 4,000
Lafayette	3,300	25c	"Transatlantic Tunnel" (GB Pictures) (2nd week)	6,000	"Transatlantic Tunnel" (GB Pictures) (1st week)	11,300	High 10-19 "She Married Her Boss" 17,000 Low 7-27 "Notorious Gentlemen" and "Strange Wives" 4,100
Chicago							
Apollo	1,400	25c-50c	"I Live My Life" (MGM) (5 days-2nd week)	3,500	"I Live My Life" (MGM) (1st week)	5,600	High 9-8'34 "The Cat's Paw" 16,000 Low 9-14 "Smilin' Through" (re-issue) 3,000
Chicago	4,000	35c-68c	"Rendezvous" (MGM) (plus stage show and Jesse Crawford at organ)	35,200	"Shipmates Forever" (F.N.) (plus "Hello Annapolis" stage revue)	33,200	High 8-11-34 "She Loves Me Not" 66,000 Low 5-26-34 "Thirty Day Princess 19,000
Garrick	900	25c-50c	"She Couldn't Take It" (Col.)	6,700	"Way Down East" (Fox)	5,000	High 7-27 "No More Ladies" 9,000 Low 5-4 "One New York Night" 3,000
Oriental	3,940	25c-40c	"Goose and the Gander" (F.N.) (plus stage show)	19,400	"Little Big Shot" (W.B.) (plus stage show)	19,500	High 11-2 "Woman Wanted" (on stage: Major Bowes' Amateurs) 25,500 Low 6-16-34 "Registered Nurse" 12,000
Palace	2,509	25c-50c	"Remember Last Night?" (Univ.) (plus El Brendel and stage show)	19,000	"To Beat the Band" (Radio) (plus "Folies Bergere" revue)	18,000	High 9-14 "Top Hat" 32,500 Low 12-1-34 "Kentucky Kernels" 8,000
Roosevelt	1,591	40c-$1.00	"The Crusades" (Para.) (2nd week)	9,600	"The Crusades" (Para.) (1st week)	16,500	High 1-5 "Forsaking All Others" 27,000 Low 8-18-34 "Paris Interlude" 6,000
State-Lake	2,776	20c-35c	"King Solomon of Broadway" (Univ.) (plus vaudeville revue)	13,400	"Diamond Jim" (Univ.) (plus vaudeville revue)	14,500	High 9-8-34 "The Most Precious Thing in Life" 19,000 Low 7-20 "Alias Mary Dow" 8,000
United Artists	1,700	30c-60c	"Barbary Coast" (U. A.) (5 days-3rd week)	10,800	"Barbary Coast" (U.A.) (2nd week)	15,200	High 5-5-34 "House of Rothschild" 30,000 Low 4-13 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,300	30c-42c	"Way Down East" (Fox)	4,000	"Music Is Magic" (Fox) (3 days) "The Girl Friend" (Col.) (4 days)	1,750 1,200	High 10-12 "She Married Her Boss" 7,500 Low 12-15-34 "Silver Streak" 1,400
Hippodrome	3,800	30c-42c	"The Three Musketeers" (Radio)	6,400	"She Couldn't Take It" (Col.)	12,500	High 9-21 "Top Hat" 27,500 Low 3-17-34 "Journal of a Crime" 2,900
RKO Palace	3,100	30c-60c	"Remember Last Night?" (Univ.) (plus Eddie Peabody and stage show)	13,000	"Three Kids and a Queen" (Univ.) (plus Henry Armetta and stage show)	15,250	High 4-6 "Transient Lady" 39,000 Low 5-19-34 "Where Sinners Meet" 4,000
State	3,400	30c-42c	"Mutiny on the Bounty" (MGM)	27,500	"Metropolitan" (20th Century)	8,000	High 1-12 "Forsaking All Others" 28,000 Low 12-29-34 "Private Life of Don Juan" 3,500
Stillman	1,900	25c-35c	"It's in the Air" (MGM)	6,000	"Annapolis Farewell" (Para.)	4,000	High 9-15-34 "Chained" 10,000 Low 1-12 "Our Daily Bread" 2,000
Denver							
Aladdin	1,500	25c-60c	"Metropolitan" (20th Century)	4,500	"She Couldn't Take It" (Col.)	3,500	High 5-5-34 "House of Rothschild" 9,000 Low 6-22 "Nell Gwyn" and "My Heart Is Calling" (6 days) 600
Broadway	1,500	25c-40c	"Rendezvous" (MGM)	2,000	"She Married Her Boss" (Col.) (3 days) "Shipmates Forever" (F.N.) (4 days)	900 1,100	
Denham	1,500	25c-50c	"Smilin' Through" (MGM) (25c-40c)	6,000	"Hands Across the Table" (Para.)	4,500	High 9-29-34 "Belle of the Nineties" 16,500 Low 4-7-34 "She Made Her Bed" 800
Denver	2,500	25c-50c	"Mutiny on the Bounty" (MGM)	15,000	"Rendezvous" (MGM)	7,000	High 1-13-34 "Roman Scandals" 17,500 Low 7-20 "Escapade" 4,000
Orpheum	2,600	25c-40c	"Transatlantic Tunnel" (GB Pictures) (25c-50c)	7,500	"The Three Musketeers" (Radio)	5,500	High 2-17-34 "Hi Nellie" 19,500 Low 12-29-34 "Hat, Coat and Glove" 1,000
Paramount	2,000	25c-40c	"Way Down East" (Fox) (5 days) "She Couldn't Take It" (Col.) (2 days)	900 900	"Dr. Socrates" (W. B.)	3,500	High 5-11 "Bride of Frankenstein" 7,000 Low 6-9-34 "Uncertain Lady" 400

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Hollywood							
Chinese	2,500	30c-55c	"A Night at the Opera" (MGM)	14,000	"O'Shaughnessy's Boy" (MGM) and "Charlie Chan in Shanghai" (Fox)	7,800	High 4-14-34 "House of Rothschild".... 25,171 Low 12-29-34 "Music in the Air"......... 4,292
Pantages	3,000	25c-40c	"Remember Last Night?" (Univ.)	5,900	"The Last Days of Pompeii".... (Radio)	4,300	High 9-7 "Top Hat" .... 19,000 Low 3-3-34 "Fugitive Lovers" and "The Poor Rich" 1,500
W. B. Hollywood	3,000	25c-40c	"The Case of the Lucky Legs".. (F. N.)	10,000	"Dr. Socrates" (W.B.)	11,700	High 9-8-34 "Dames" .... 25,000 Low 4-13 "Laddie" 5,700
Indianapolis							
Apollo	1,100	25c-40c	"Red Salute" (U.A.)..............	3,000	"Metropolitan" (20th Century)....	4,000	High 9-7 "Steamboat Round the Bend" 8,000 Low 5-4-34 "Thunder in the East"...... 1,600
Circle	2,800	25c-40c	"Hands Across the Table" (Para.)	3,000	"Three Kids and a Queen" (Univ.) and "His Night Out" (Univ.)	3,500	High 8-17 "Smart Girl" .... 8,500 Low 1-19 "The President Vanishes" and "Enter Madame" 2,000
Indiana	3,100	25c-40c	"The Last Days of Pompeii"...... (Radio)	5,500	"Remember Last Night?" (Univ.)	6,000	High 9-28 "Top Hat" .... 12,000 Low 1-12 "Little Women" 1,500
Lyric	2,000	25c-40c	"Personal Maid's Secret" (W.B.) (plus vaudeville)	7,000	"The Case of the Lucky Legs" (F. N.) (plus vaudeville)	10,000	High 8-31 "Going Highbrow" .... 13,000 Low 7-28-34 "Half a Sinner" and "Embarrassing Moments" 2,000
Palace	3,000	25c-40c	"Mutiny on the Bounty" (MGM)	12,000	"Rendezvous" (MGM) and......... "Guard That Girl" (Col.)	5,500	High 6-22 "Age of Indiscretion".......... 12,500 Low 4-6 "Casino Murder Case".......... 2,750
Kansas City							
Mainstreet	3,100	25c-40c	"The Three Musketeers" (Radio)	6,800	"Jalna" (Radio) .... (plus Noble Sissle and orch.) (25c-50c)	8,300	High 6-23-34 "Glamour" .... 23,000 Low 1-12 "I Sell Anything"............. 2,000
Midland	4,000	25c-40c	"Mutiny on the Bounty" (MGM)	21,000	"Metropolitan" (20th Century)....	9,800	High 8-24 "China Seas" .... 25,000 Low 12-23-34 "Private Life of Don Juan" 4,000
Newman	1,800	25c-40c	"Special Agent" (W. B.)........	8,000	"Thirty-Nine Steps" .... (GB Pictures)	7,800	High 9-29-34 "Belle of the Nineties"..... 14,000 Low 4-13 "Rocky Mountain Mystery".. 3,500
Tower	2,200	25c-35c	"Welcome Home" (Fox)........... (plus stage show)	7,000	"Paris in Spring" (Para.)........ (plus stage show)	6,000	High 1-12 "Broadway Bill" .... 14,000 Low 5-5-34 "Let's Fall in Love".......... 4,000
Uptown	2,000	25c-40c	"The Affair of Susan" (Univ.) and "King Solomon of Broadway" (Univ.)	3,400	"The Gay Deception" (Fox) and.. "Charlic Chan in Shanghai" (Fox)	3,900	High 10-27-34 "Judge Priest" .... 9,200 Low 1-27-34 "Good Bye Again"......... 1,700
Los Angeles							
Four Star	900	30c-55c	"Metropolitan" (20th Century)... (2nd week)	4,400	"Metropolitan" (20th Century).... (1st week)	6,250	High 5-18 "Les Miserables" .... 7,800 Low 12-15-34 "Have a Heart"........... 2,500
Grand Internat'l	750	35c-40c	"Casta Diva" (Foreign) .... (6 days)	1,100	"It Happened in Copenhagen".. (Foreign) (4 days)	1,050	....
Hillstreet	2,700	25c-40c	"Remember Last Night?" (Univ.)	5,900	"The Last Days of Pompeii".... (Radio)	4,600	High 9-7 "Top Hat" (6 days)........... 17,000 Low 1-27-34 "Let's Fall in Love"........ 1,800
Loew's State	2,500	30c-55c	"A Night at the Opera" (MGM)	17,000	"O'Shaughnessy's Boy" (MGM) and "Charlie Chan in Shanghai" (Fox)	11,400	High 4-7-34 "Riptide" .... 28,500 Low 12-29-34 "Music in the Air".......... 4,206
Paramount	3,596	30c-55c	"She Couldn't Take It" (Col.).... (plus stage show)	18,400	"The Crusades" (Para.)........... (plus F. and M. revue on stage)	18,600	High 8-10 "Paris in Spring" .... 32,000 Low 6-22 "People Will Talk"............. 12,500
United Artists ..	2,100	25c-40c	"It's in the Air" (MGM) and.... "Music Is Magic" (Fox)	3,500	....		High 1-20-34 "I'm No Angel"........ 13,000 Low 5-12-34 "Sorrell and Son"........ 2,500
W. B. Beverly..	1,612	50c-$1.50	"A Midsummer Night's Dream".. (W. B.) (4th week)	13,000	"A Midsummer Night's Dream".. (W.B.) (3rd week)	13,800	....
W. B. Downtown	3,400	25c-40c	"The Case of the Lucky Legs".. (F. N.)	8,800	"Dr. Socrates" (W.B.)...........	11,500	High 9-8-34 "Dames" .... 20,000 Low 12-29-34 "White Lies" and "The Last Wilderness" 4,900
Minneapolis							
Century	1,650	25c-40c	"The Crusades" (Para.)..........	5,000	"Dr. Socrates" (W. B.)..........	4,000	High 10-5 "Anna Karenina" .... 7,500 Low 10-19 "Special Agent"............ 4,000
Lyric	1,238	20c-25c	"Welcome Home" (Fox)..........	1,500	"Red Salute" (U.A.)..............	1,500	High 9-28 "Bonnie Scotland"............ 2,000 Low 1-27-34 "Jimmy and Sally".......... 500
Minnesota	4,000	25c-55c	"I Live My Life" (MGM)........	10,000	"The Crusades" (Para.)...........	20,000	High 11-9 "The Crusades".............. 20,000 Low 2-3-34 "Eskimo" 7,000
RKO Orpheum...	2,900	25c-40c	"The Three Musketeers" (Radio)	7,500	"Shipmates Forever" (F.N.)......	5,500	High 9-21 "Top Hat" .... 18,000 Low 8-25-34 "The Lady Is Willing"..... 2,700
State	2,300	25c-40c	"Way Down East" (Fox)........	6,000	"Hands Across the Table" (Para.)	6,000	High 11-2 "Broadway Melody of 1936".. 7,000 Low 5-4 "Private Worlds" 5,000
Time	300	15c-25c	"The Rainmakers" (Radio)........	2,000	....		High 10-24-34 "Girl of the Limberlost" 3,500 Low 12-8-34 "Cimarron"................ 1,000
World	400	25c-55c	"Born for Glory" (GB Pictures)..	2,000	"My Song for You" (GB Pictures)	3,500	High 6-8 "Thunder in the East"........ 5,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"Hands Across the Table" (Para.) and "Born for Glory" (GB Pictures)	8,500	"Bonnie Scotland" (MGM) and.. "Woman Wanted" (MGM)	10,000	High 2-24-34 "Queen Christina"......... 13,500 Low 12-22-34 "Great Expectations" and "Wake Up and Dream" 3,500
Imperial	1,914	20c-34c	"Pasteur" (French) and.......... "En Marge de la Vie" (French) (plus French stage show)	4,500	"L'Homme a L'Oreille Cassee".. (French) and "La Sacrifice" (French) (plus French stage show)	4,500	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" 6,500 Low 3-3-34 "Fanny" 1,500
Loew's	3,115	30c-60c	"The Irish in Us" (F.N.) and.... "The Payoff" (F.N.) (plus "Passing Revue of 1936" on stage)	11,500	"Age of Indiscretion" (MGM) and "Cappy Ricks Returns" (Republic) (on stage: Sally Rand and vaudeville)	13,500	High 12-8-34 "Six-Day Bike Rider".... 14,500 Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman" 4,500
Palace	2,600	25c-65c	"I Live My Life" (MGM) and.. "King Solomon of Broadway" (Univ.)	12,000	"Broadway Melody of 1936" (MGM)	12,500	High 4-27 "Roberta" .... 15,000 Low 7-21-34 "Shoot the Works" and "Friday the 13th" 6,000
Princess	2,272	30c-65c	"Barbary Coast" (U.A.) and...... "Orchids to You" (Fox) (2nd week)	5,500	"Barbary Coast" (U. A.) and.... "Orchids to You" (Fox) (1st week)	9,000	High 9-21 "The Dark Angel" and "Rainbow Over Broadway" 10,500 Low 8-4-34 "House of Rothschild" and "Most Precious Thing in Life" 4,500
New York							
Capitol	4,700	25c-85c	"Mutiny on the Bounty" (MGM)	76,300	"Rendezvous" (MGM) .... (2nd week)	26,500	High 11-16 "Mutiny on the Bounty".... 76,300 Low 12-29-34 "The Band Plays On"...... 4,500
Center	3,433	35c-$1.25	"She Couldn't Take It" (Col.)....	9,000	"Way Down East" (Fox)........	8,500	....
Hollywood	1,426	55c-$2.20	"Midsummer Night's Dream".... (W.B.) (5th week)	17,000	"A Midsummer Night's Dream" (W.B.) (4th week)	17,000	High 11-2 "A Midsummer Night's Dream" (3rd week) 17,572 Low 1-20-34 "Disraeli" (Re-issue)...... 4,200
Palace	2,500	25c-75c	"Shipmates Forever" (F.N.) and.. "The Last Days of Pompeii (Radio)	7,500	"Metropolitan" (20th Century) and "The Rainmakers" (Radio)	7,500	High 7-21-34 "Of Human Bondage"..... 16,200 Low 12-22-34 "Babbitt" 6,500
Paramount	3,700	35c-99c	"Hands Across the Table" (Para.) (2nd week)	19,000	"Hands Across the Table" (Para.) (1st week)	27,000	High 8-25-34 "Cleopatra" .... 72,000 Low 8-11-34 "Elmer and Elsie"........... 10,500
Rivoli	2,200	40c-99c	"The Melody Lingers On" (U.A.)	15,000	"Barbary Coast" (U.A.).......... (4 days-4th week)	11,500	High 4-27 "Les Miserables" .... 60,115 Low 4-11 "Brewster's Millions".......... 13,400
RKO Music Hall.	5,945	40c-$1.65	"Peter Ibbetson" (Para.).......... (plus stage show)	85,000	"The Three Musketeers" (Radio) (plus stage show)	80,000	High 9-7 "Top Hat"......................131,200 (plus stage show) Low 1-19 "Evergreen".................... 52,000
Roxy	6,200	25c-55c	"Three Kids and a Queen" (Univ.) (plus stage show)	35,600	"Transatlantic Tunnel" (GB .... Pictures) (plus stage show) (2nd week)	33,600	High 8-31 "Diamond Jim" .... 47,000 Low 6-30-34 "Affairs of a Gentleman".. 13,700
Strand	3,000	25c-55c	"I Found Stella Parish" (F.N.).. (5 days-2nd week)	17,000	"I Found Stella Parish" (F.N.).. (1st week)	22,500	High 5-11 "The G Men".................. 60,138 Low 1-20-34 "Easy to Love"............ 9,271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Oklahoma City							
Capitol	1,200	10c-41c	"Way Down East" (Fox)	1,600	"Here Comes the Band" (MGM) (6 days)	1,800	High 1-6-34 "Going Hollywood" 4,100 Low 9-8-34 "You Belong to Me" 800
Criterion	1,700	10c-55c	"I Found Stella Parish" (F.N.) (6 days)	4,000	"The Crusades" (Para.)	3,800	High 1-27-34 "Dinner at Eight" 9,000 Low 11-2 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-36c	"Fighting Youth" (Univ.) (plus stage show) (10c-40c) (4 days) "The Virginia Judge" (Para.) (3 days)	2,600 350	"Two Fisted" (Para.) (plus stage show) (10c-40c) (4 days) "Annapolis Farewell" (Para.) (3 days)	2,800 500	High 4-6 "While the Patient Slept" and "We're Rich Again" 4,100 Low 3-23 "The Winning Ticket" 400
Midwest	1,500	10c-56c	"Mutiny on the Bounty" (MGM)	8,800	"Metropolitan" (20th Century) and "Little America" (Para.) (6 days)	2,000	High 9-29-34 "Bright Eyes" 9,540 Low 5-26-34 "Merry Wives of Reno" 2,000
Omaha							
Brandeis	1,200	25c-40c	"The Case of the Lucky Legs" (F.N.) and "A Feather in Her Hat" (Col.)	4,000	"The Three Musketeers" (Radio) and "Grand Exit" (Col.)	5,200	High 9-14 "Top Hat" 9,500 Low 2-16 "Babbitt" and "Murder in the Clouds" 3,000
Omaha	2,200	25c-40c	"Mutiny on the Bounty" (MGM) and "King Solomon of Broadway" (U.)	8,100	"The Crusades" (Para.) (7½ days)	6,200	....
Orpheum	3,000	25c-40c	"Rendezvous" (MGM) and The Virginia Judge" (Para.)	8,400	"O'Shaughnessy's Boy" (MGM) and "The Bishop Misbehaves" (MGM)	8,300	High 8-31 "We're in the Money" 18,100 Low 12-29-34 "Babes in Toyland" and "Home on the Range" 5,000
Philadelphia							
Aldine	1,200	40c-65c	"Melody Lingers On" (U.A.) (6 days-2nd week)	6,000	"The Melody Lingers On" (U.A.) (6 days-1st week)	11,500	High 5-5-34 "House of Rothschild" 23,000 Low 4-20 "Brewster's Millions" 3,000
Arcadia	600	25c-50c	"The Big Broadcast of 1936" (Para.)	2,300	"O'Shaughnessy's Boy" (MGM) (5 days)	1,500	High 1-6-34 "Duck's Soup" 6,500 Low 1-27-34 "Women in His Life" 400
Boyd	2,400	40c-55c	"I Found Stella Parish" (F. N.) (6 days)	9,500	"The Three Musketeers" (Radio) (6 days)	9,500	High 1-6-34 "Little Women" 30,000 Low 8-17 "Jalna" (5 days) 6,000
Earle	2,000	25c-50c	"The Rainmakers" (Radio) (plus Bernice Claire and stage show) (6 days)	12,500	"Two Fisted" (Para.) (on stage: Major Bowes' Amateur unit) (6 days)	16,000	High 4-7-34 "Harold Teen" 40,000 Low 9-28 "Special Agent" 10,000
Fox	3,000	40c-65c	"Metropolitan" (20th Century) (plus Patricia Bowman and stage show) (6 days-2nd week)	16,000	"Metropolitan" (20th Century) (plus Patricia Bowman and stage show) (6 days-1st week)	21,000	High 12-29-34 "Bright Eyes" 28,500 Low 7-28-34 "She Was A Lady" 7,000
Karlton	3,000	25c-40c	"The Three Musketters" (Radio) (6 days)	2,700	"Little America" (Para.) (6 days)	2,200	High 11-3-34 "One Night of Love" 8,500 Low 8-17 "She" 2,100
Keith's	2,000	30c-50c	"Ship Cafe" (Para.) (6 days)	2,400	"Barbary Coast" (U.A.) (6 days)	2,600	High 3-3-34 "Carolina" 8,000 Low 1-5 "Sweet Adeline" 1,500
Stanley	3,700	40c-55c	"Mutiny on the Bounty" (MGM) (6 days)	24,000	"She Couldn't Take It" (Col.) (6 days)	8,500	High 9-14 "Top Hat" 25,000 Low 12-29-34 "Behold My Wife" 7,500
Stanton	1,700	30c-50c	"Transatlantic Tunnel" (GB Pictures) (6 days)	6,500	"The Last Outpost" (Para.) and "Wings Over Ethiopia" (Para.)	5,700	High 3-31-34 "The Lost Patrol" 9,000 Low 1-5 "Man Who Reclaimed His Head" 2,000
Portland, Ore.							
Blue Mouse	700	25c-40c	"Love Me Forever" (Col.)	2,000	"The Farmer Takes a Wife" (Fox)	1,700	....
Broadway	1,912	25c-40c	"I Found Stella Parish" (F.N.)	5,000	"Remember Last Night?" (Univ.) and "The Bishop Misbehaves" (MGM)	5,000	High 4-7-34 "Wonder Bar" 13,000 Low 7-14-34 "The Circus Clown" and "I Give My Love" 3,900
Mayfair	1,700	25c-40c	"The Return of Peter Grimm" (Radio)	4,000	"The Black Room" (Col.) and "The Girl Friend" (Col.)	3,000	High 10-26 "Cappy Ricks Returns" 5,000 (plus Major Bowes' Amateurs on stage) Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	25c-40c	"Metropolitan" (20th Century)	5,000	"The Last Days of Pompeii" (Radio)	7,000	High 9-28 "She Married Her Boss" 9,500 Low 11-10-34 "Wednesday's Child" 3,500
Paramount	3,008	25c-40c	"Hands Across the Table" (Para.) (2nd week)	6,000	"Hands Across the Table" (Para.) (1st week)	6,000	High 3-24-34 "David Harum" and "Once to Every Woman" 12,000 Low 6-30-34 "Now I'll Tell" and "Springtime for Henry" 4,000
United Artists	945	25c-40c	"Mutiny on the Bounty" (MGM)	8,000	"I Live My Life" (MGM)	6,000	High 4-28-34 "House of Rothschild" 9,800 Low 8-4-34 "Paris Interlude" 3,700
San Francisco							
Clay	400	25c-35c	"Moscow Laughs" (Amkino)	1,400	"A Man's Children" (Scandinavian)	1,050	....
Fox	4,600	10c-35c	"Ship Cafe" (Para.) and "Wanderer of the Wasteland" (Para.)	5,000	"Music Is Magic" (Fox) and "The Affair of Susan" (Univ.)	5,800	High 7-27 "The Murder Man" 14,000 Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally" 4,500
Golden Gate	2,800	25c-40c	"The Last Outpost" (Para.) (plus stage band)	14,500	"The Three Musketeers" (Radio) (plus stage band)	12,000	High 9-14 "Top Hat" 26,000 Low 7-7-34 "Cockeyed Cavaliers" 10,200
Orpheum	3,100	15c-40c	"Three Kids and a Queen" (Univ.)	15,000	"She Couldn't Take It" (Col.) and "Stormy" (Univ.) (2nd week)	6,500	High 6-9-34 "Sing and Like It" 19,500 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	25c-40c	"Personal Maid's Secret" (W.B.) and "O'Shaughnessy's Boy" (MGM)	12,000	"The Payoff" (F.N.) and "Dr. Socrates" (W.B.)	12,750	High 9-29-34 "Belle of the Nineties" 19,000 Low 1-20-34 "Eight Girls in a Boat" and "Fugitive Lovers" 8,000
St. Francis	1,400	15c-40c	"Dr. Socrates" (W.B.) and "The Payoff" (F. N.)	6,500	"The Crusades" (Para.) (2nd week)	5,000	High 1-19 "The County Chairman" 11,000 Low 4-14-34 "Registered Nurse" and "Murder in Trinidad" 3,500
United Artists	1,400	15c-55c	"Barbary Coast" (U.A.) (4th week)	3,600	"Barbary Coast" (U. A.) (3rd week)	8,000	High 1-6-34 "Roman Scandals" 15,000 Low 3-9-34 "Private Life of Don Juan" 4,000
Warfield	2,700	25c-50c	"Thanks a Million" (20th Century) (plus stage band)	25,000	"Hands Across the Table" (Para.) (plus stage band)	22,000	High 10-5 "I Live My Life" 35,000 (plus stage band) Low 3-31-34 "Gambling Lady" 15,500
Seattle							
Blue Mouse	950	25c-55c	"Rendezvous" (MGM)	3,800	"Barbary Coast" (U.A.)	3,500	High 2-17-34 "Roman Scandals" 7,500 Low 7-7-34 "Tomorrow's Children" 2,550
Fifth Avenue	2,500	25c-55c	"Metropolitan" (20th Century)	6,250	"The Last Days of Pompeii" (Radio)	6,450	High 4-14-34 "Riptide" 12,750 Low 3-24-34 "Fashions of 1934" 3,500
Liberty	1,800	15c-50c	"Grand Exit" (Col.) and "Guard That Girl" (Col.) (10c-35c)	3,850	"Thunder Mountain" (Fox) and "The Public Menace" (Col.) (15c-35c)	3,700	High 9-28 "She Married Her Boss" 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"This Is the Life" (Fox) and "Little America" (Para.)	3,100	"Shipmates Forever" (F.N.)	3,800	High 4-14-34 "Spitfire" 6,500 Low 1-26 "Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-55c	"Hands Across the Table" (Para.)	7,850	"Rendezvous" (MGM) (25c-40c)	7,150	High 9-21 "Top Hat" 10,400 Low 4-21-34 "Two Alone" and "I Believed in You" 3,750
Paramount	3,050	25c-40c	"The Rainmakers" (Radio) and "Way Down East" (Fox)	5,100	"Transatlantic Tunnel" (GB Pictures) and "Fighting Youth" (Univ.)	4,150	High 3-23 "Shadow of Doubt" 8,700 Low 12-8-34 "Peck's Bad Boy" and "Menace" 3,300
Rex	1,500	15c-30c	"Waterfront Lady" (Mascot) (plus stage unit) (20c-30c)	2,700	"I Live for Love" (W.B.) (plus vaudeville and stage band) (15c-35c)	2,200	....

NEWS NOTES FROM CHICAGO SECTOR

A CHANGE in plans brings the meeting of Paramount's district managers to Chicago for three days starting December 1st. The film men will conduct their meetings at the Edgewater Beach hotel for the Sunday, Monday and Tuesday session, which will see the forming of their sales plans for next season.

Those from New York who will attend the meeting will include John E. Otterson, George J. Schaefer and Neil Agnew. Many of the latest Paramount pictures will be screened.

The meeting originally was scheduled for Hollywood.

▽

"In Old Kentucky," the only unreleased Will Rogers picture, will get its first showing at the Chicago this week. Following this "So Red the Rose" will be the attraction, opening on November 29th. Then will come the Bing Crosby film, "Two for Tonight," to be shown with Libby Holman doing a personal appearance on the stage.

▽

William Howard, RKO vaudeville booker, is due from New York this weekend to look over some Chicago vaudeville units. He will be here several days.

▽

Sam Morris, all aglow with a broad smile and a sun tan, is back from three weeks of Hollywooding. Sam, motion picture editor of the *American*, will now be in a position to enlighten his readers with true stories about "My Adventures in the Cinema City." During his absence Maxine Smith, the beautiful blonde typewriter tickler, handled the movie page—and did a swell job.

▽

Clifford Niles, veteran theatre manager of Anamosa, Iowa, was one of the many who listened to the Iowa-Purdue game over the air. Niles is a rabid Iowa fan and the game didn't go to suit him. But he's a good loser and says, "Wait until next time." "Cliff" reports that business at Anamosa is very good despite the fact that one-third of the town's population is in the hoosegow. (The state reformatory is at Anamosa.)

▽

Ray Coffin, of Affiliated Enterprises, goes to the hospital this weekend for an operation.

▽

A most friendly gesture, that came as a complete surprise, was made through Walter Immerman, general manager of Balaban & Katz theatres, to the B & K Employees Club. It was the announcement that all receipts from the 10 cent service charge on passes at the B & K theatres would be turned over to the club treasury for that organizations activities. This amounts to about $5,000 a year.

▽

The Devon, which jumped to the "C" week class, also showed a marked improvement at the box-office.

▽

Harry Neill has been made manager and Wilbert Silverman his assistant, at the Crawford theatre.

▽

Business at the Essaness Sheridan which adopted a "B" week policy, is the biggest the house has had in years. "Dark Angel" was the first picture shown under the new arrangement. Two cashiers were hardly able to handle the weekend crowds and on Sunday night many customers had to be turned away.

▽

The B & K Employees Club will hold a "Midnight Mix" at the Roosevelt theatre November 25th. A special showing of "A Night at the Opera," the latest Marx Brothers picture, has been arranged, and there will be a $50 Screeno, a $25 Banknight and a special $25 door prize.

▽

LeRoy Morris of the Harding theatre and Alma Hale plan to get married on December 14th.

▽

An item in the issue of November 2 said that "Sol Lesser's latest Tarzan serial starring Herman Brix had been booked into the Essaness houses." The latest Tarzan serial with Herman Brix is a Burroughs-Tarzan picture.

▽

House managers and their assistants have been named for the Avon and Town theatres being opened by Essaness. At the Avon Dick Zeller is manager and Jack Conway his assistant. At the Town Carl Levine is in charge and Herbert Rapley has the assistant's job. Both houses opened with a huge fanfare created by Herb "Blurb" Ellisburg.

▽

Given a special advertising campaign, "Peter Ibbetson" proved a strong draw at the Chicago this week and grossed well up in the money class.

▽

Members of the Chicago Amusement Publicists Association and other theatrical persons are much elated over the plans now in formation for the Christmas charity activities which CAPA is sponsoring. Local theatremen are back of the proposition a hundred per cent.

SHORT PRODUCT PLAYING BROADWAY

Week of November 16

ASTOR		
	Camera Hunting	Vitaphone
	Oh, Evaline	Vitaphone
CENTER		
	March of Time No. 8	RKO Radio
MUSIC HALL		
	West Indies Cruise	Fox
	March of Time No. 8	RKO Radio
	Dumbbell Letters No. 19	RKO Radio
PARAMOUNT		
	Parade of the Maestros	Paramount
	Sporting Network	Paramount
	Musical Memories	Paramount
RIVOLI		
	Football Teamwork	MGM
	On Ice	United Artists
ROXY		
	Mickey's Garden	United Artists
STRAND		
	The Little Dutch Plate	Vitaphone
	Playgrounds	Vitaphone

▽

Helene Hollander, daughter of Wm. K. Hollander, B & K press chief, was married last week to Stanley Florsheim. He is in the advertising business.

▽

Clyde Eckhardt is back from New York after a four day business trip to the Twentieth Century-Fox home office, where he discussed sales plans with company officials.

▽

Walter Brown, manager of the Chicago office of the Ross Federal Checking Service, announces that John C. Bowles has been named assistant manager of the office. Bowles was formerly assistant at the Los Angeles office.

▽

Society paid $10 a ticket to witness the premiere of "A Midsummer Nights Dream." Ducats are now selling at $1.50 top for the two-shows daily, schedule. Part of the opening night's proceeds went to charity.

▽

Not even Ripley knows about J. Victor Scholefield, Jr., Chicago postal employee, and his hand-colored print of Edison's "The Great Train Robbery," stellar item in a phenomenal collection of rare films, hoary with tradition, eloquent of the industry's fitful beginnings. Scholefield just goes on adding to the collection, selling off a portion of it occasionally, as when Paramount bought a large amount for its "Screen Souvenirs," tracking down and acquiring a split-reel here, a shot there, piecing out a library of antiques fit for Smithsonian attention. The prize item, discovered in a collection passed on to Scholefield by an earlier collector on departing this mortal coil, is without known origin, the memory of man recalling no colored edition of an ancient classic. Or do you happen to know where it came from?

▽

J. S. Markstein made a flying trip to San Francisco on business. He expects to be gone about a week.

▽

Bill Smetana is ensconced in his new and spacious headquarters and announces that the Theatre Printing Company is ready for business twenty-four hours a day. The company is at 1225 South Wabash avenue.

▽

Jimmie Savage, T. L. Regelin and S. Goldfinger of the B & K circuit were homeward bound the other dawning after putting "Balabanter," the club's newspaper, "to bed," when a bomb exploded behind them. Masonry, glass and shrapnel broke around them but they escaped with a few injuries. A "gambling war" was given by police as the cause of the blast which occurred in the loop district near Wabash avenue and Lake street.

▽

And hearing about the narrow escape of these lads makes us certain that there's one chap who is not going to stay out that late at night and his monicker is—you've guessed it again

CROUCH

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WORKS BOTH WAYS

It's perfectly all right to say that the best way for ambitious youth to learn the technique of theatre operation is to start as usher or doorman. Sound advice it is for the best part and proven so by the many executives in responsible theatre posts today who started their theatre careers "on an aisle." But unless your beginner is given a break when the break occurs, unless he is encouraged to do his durndest, then his job is just a job and there's no need of looking in that direction for a lot of enthusiasm or cooperation.

All of which is suggested by Dan Krendel's enlightening article "Keep Your Staff Happy," on a following page, and in which the manager of the Famous Players-Canadian Tivoli Theatre, in Toronto, points out a number of things.

Whether or not a manager is personally interested in making his personnel happy, it is obvious that a contented staff keeps the machinery of house operation moving effortlessly and the ease with which the staff functions has much to do in determining the theatreman's standing with his home office. And another check-up in this direction may be made by the number of promotions from the personnel of any one house for as Krendel says, "just as much credit attaches to the manager who makes it possible for his boys to get ahead as to the lads good enough to make the grade."

It certainly is to be assumed that a manager's prestige increases when members of his house staff are selected for bigger jobs. The smart theatreman knows that by aiding the advancement of these lesser members he is doing nothing to retard his own progress.

* *

And as the above is being written comes a news flash from Boston reporting a service contest among the 35 ushers at the de luxe Metropolitan Theatre, the prize a three-day trip to New York with all expense paid. Personal appearance, initiative, etc., are being carefully rated weekly, according to Jack O'Brien, assistant manager in charge of service who is putting on the contest under the sponsorship of Manager E. A. Smith.

▽ ▽

THEY'RE AT 'EM AGAIN

Besides being the month of football upsets, Thanksgiving and flu germs, this November is also to be distinguished for what we now dub "Sock-the-Film-Publicist Fall Festival".

Snappy title, eh, what? We like it, too, and the reason whereof is the frying given the pore, ole press agent by Alice Hughes, of the New York *American* at a recent AMPA meeting. Miss Hughes indicted the boys on many counts, the main charge being lack of initiative. "Editors," said the well-known merchandise columnist, "have to make suggestions that should originate with the film companies before a real live publicity angle is developed."

Lady, pu-leeze.

Miss Hughes further cited the case of a woman publicist on a distillery account who snuck over new fashion colors named after two of the company's brands of likker. It also seems the film laddies have no eye for color.

Well, at the risk of incurring Miss Hughes' displeasure by quoting statistics, in 1935 over 450 features will be released and publicized in the papers. Most of these releases star or feature two players—oftimes more; thus, on a bare minimum, publicists will turn out considerably more than 1,000 stories of general interest. This figure does not include general exploitation ideas, art stuff, features, etc., for which the publicity men are also held accountable.

Considering the general situation, we are amazed that the film publicity men manage to strike so handsome an average in turning out ideas that click. It is our opinion they roll up a figure to compare more than favorably with the results obtained by more favorably situated publicists in other lines of endeavor.

There is too much of an eagerness by advertising people to take a poke at motion picture publicity. It should be remembered that many sales promotion ideas now bringing big returns to merchandisers were conceived and developed in the same picture business.

▽ ▽

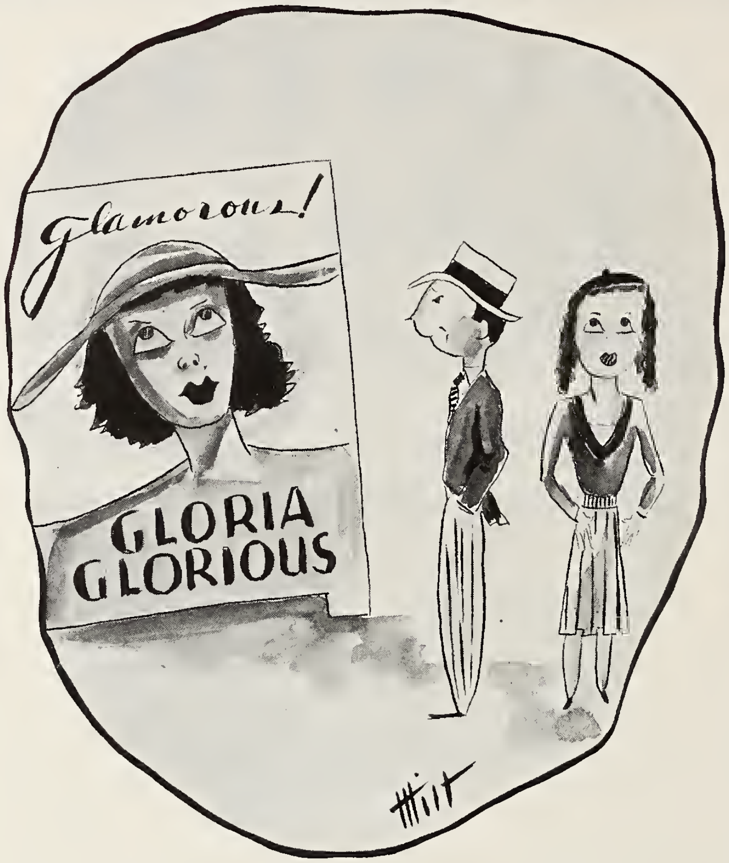
THAT'S SURE ENOUGH COLOR

Following right on the heels of our plaint last week on the absence of color in current exploitation, comes a report from Round Tabler George Tyson, skipper of the Harris-Alvin, in Pittsburgh, on the idea put over with John Harris, of landing Mayor McNair for a week's date as M.C., the stunt covered by the newsreels, a national broadcast and other sock slants.

It's color indeed, and applied with broad and vigorous strokes. More exploitation "painting" of this sort is by all means in order.

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS!



He: What has she got that you haven't got, except maybe the hat?

Porto Rico Premieres All-Disney Color Show

What is announced as a world premiere is the All-Disney unit show at the Paramount, San Juan, Porto Rico, on Nov. 25, wherein under the Spanish title of "El Gran Desfile de Walt Disney" (Walt Disney's Big Parade) eight of the all-color shorts are to be shown on one program. Special publicity and advertising has been prepared by Sam Cohen, U. A. foreign publicity manager.

Opening is being arranged by Ramos Cobian, United Artists' Porto Rico theatre head in cooperation with J. S. Barkey, branch manager. Governor Winship and staff, leading socialites and civic figures, are to be invited and many tieups, contests and stunts are planned.

Win a Hollywood Air Trip!

NOVEMBER DEADLINE; NOVEMBER JUDGES

Midnight of Friday, Dec. 6, is the deadline date for entries in the Quigley November Awards. So, please have those campaigns at headquarters by that time.

The November judges are as follows: H. D. Buckley, United Artists Corp.; Felix Feist, M-G-M Pictures Corp., and Charles E. McCarthy, 20th Century - Fox Film Corp.

—A-MIKE

Dempsey Hosts James Melton

On the eve of the opening of his first motion picture, "Stars Over Broadway," at the New York Strand, Warners arranged a supper at Jack Dempsey's in honor of James Melton with a representative gathering of metropolitan big names in attendance. Party was plugged well ahead at the restaurant and also in the newspapers.

Travel agencies and Postal plugged the date in special windows with number of merchandising tieups and newspaper co-op ads obtained. Local celebrities also attended the opening.

Win a Hollywood Air Trip!

"Marx Brothers" Appear At Local Concert

To indicate how completely screwy the campaign was on "Night at the Opera" at the Century, Baltimore, Loew's City Manager, William Saxton, sends along tear sheet on what most popular columnist had to say say on some of the gags.

Top stunt was appearance at local Lawrence Tibbett concert of three stooges dressed a la Marx, who made their unexpected appearance in a box and applauded loudly. They then dashed madly up and down the aisles comporting themselves generally in the manner made famous by the brothers.

Rest of the campaign was in keeping, including a stunt for a gag set of auto license tags issued by the State Commissioner of Motor Vehicles.

Rosy's Heavy Eater Does Stuff on "Jim"

Obviously, men with the build and the appetite of the late "Diamond Jim" are not to be picked up for the asking, and thus Manager Morris Rosenthal not only got his papers to advertise for the double but to plug the find—when he was located—in institutional ads as a buildup for the classified page draw.

The double performed a number of different duties to help put over the date at the Lew Majestic, Bridgeport, Conn., among the most pleasing, to him, no doubt, being the consumption of a "mammoth meal" arranged for by Rosy at a towntown restaurant (see photo). Week ahead the meal was shown at a window display with public invited to witness the stunt.

The local "Jim" also gave away novelty imitation diamond pins and with a local "Lillian Russell" in costume rode a bannered tandem bike two days ahead. The couple also bally'd with a 1905 model car and otherwise made themselves conspicuous.

Jewelry stuff included free ring given away in letter contest by prominent jeweler, display of original diamond Jim locomotive set of jewels, and entire staff decorated with imitation diamond rings and other phony "ice."

Special sales were arranged by five-and-tens, with diamond-shaped cards advertising Diamond Sales and windows carrying out the general idea. Western Union jumbo blanks were used, auto parking tags imprinted and laundry stuffers imprinted, orange drink and orange tieups made with drug stores and markets.

Newsboy parade to theatre and 50 boys on bannered bicycles made the downtown district on opening day, prominent windows planted, free admissions offered to those appearing at theatre in gay 90's costumes were other clickers that helped bring 'em in on this engagement.

Win a Hollywood Air Trip!

Mystery Man Sells "Drood"

W. Hinks of the Alex Theatre, Paisley, Scotland, exploiting "Mystery of Edwin Drood," sent mystery men roaming about town, local newspaper printing picture and description of men. People carrying copy of the newspaper and tapping men on shoulder received passes. Store windows, heralds and posters around town also carried announcements and description of the mystery men.

Win a Hollywood Air Trip!

"DIAMOND JIM" will eat a mammoth 10

Rosy's Gourmet Partakes of Mammoth Meal

3-Way Ticket Sale Tops Goldberg Drive

Philadelphia newspapers were more than generous, exploitation angles were not overlooked, but Harry Goldberg, Philadelphia Warner Theatres' zone publicist, credits the advance of nearly 14,000 tickets on Warners' "Dream" at the Chestnut Street Opera House to direct sales made through three different sources. These were through individual theatre managers to patrons and friends, tickets sold in schools and colleges, with officials handling sales.

Goldberg inaugurated his managers' campaign with a series of speeches at district meetings, stressing the highlight angles of the production. Cash prizes were given managers selling most tickets, with a cup to the district manager.

Managers were supplied with "Dream" trailer, lobby display and order blanks, and further aided the campaign by making contacts as neighborhood schools or clubs where Goldberg would speak on the picture. This was done in the face of any fears that such cooperation would commercialize the schools and in every instance the heads of English departments were prevailed upon to handle the school sale of tickets. Bulletin boards were posted, announcements made by teachers in classes, in some instances students were allowed a half-day off to see the picture and given credits for same in English courses.

Women's clubs were also called upon, with Goldberg arranging for the appointment of one clubwoman in each of the surrounding counties to write to every key woman in that county to promote the ticket sale through the local Warner theatre. The clubs also helped in arranging speaking dates for the Warner publicist.

Every railroad contacting Philadelphia aided with distribution of heralds, posting window cards in suburban and city stations, etc. Libraries cooperated with distribution of literature and card displays and a neat street bally was a traveling box-office with two girls in costume distributing heralds and application blanks at traffic points.

Prominent department store costume windows were also obtained, and among the many other excellent hookups was a "man on the street" broadcast (see photo) where passersby were interrogated on whether the plays of Shakespeare would be as successful on screen as on stage.

Jules Seltzer, Harry's assistant, is credited with cooperation in the campaign and for his efforts has been awarded a Bronze Citation certificate.

Win a Hollywood Air Trip!

WDAS
NOW
BROADCASTING
Will
SHAKESPEARE'S
PLAYS

Man on the Street Broadcast

WINNERS FOR OCTOBER

It's Rosenthal, of Loew's, and Goldberg, of Warners, who, as announced last week, finished up front in the Quigley October competitions. Morris Rosenthal, manager of the Majestic, Bridgeport, Conn., won the Silver on Universal's "Diamond Jim," and Harry Goldberg the Bronze, for his effective campaign on Warners' "Dream" at the Chestnut Street Opera House, Philadelphia.

Editor and Critic Praise "Rendezvous" Ads

From Sam Gilman, manager, Loew's Regent, Harrisburg, Pa., a report on a visit from editor and motion picture critic of local daily in which various advertisings were discussed. Among these were the national ads on MGM's "Rendezvous" which the newspaper folk, according to Sam, said were highly novel and very clever.

Same reaction was heard from local merchants, who also gave the campaign some extra bows.

Win a Hollywood Air Trip!

Shellman Takes Newsreel Shots of Newspaper Office

A novel stunt was engineerer by Myron Shellman, Raymond Theatre, Passadena, Cal., by having members of the staff of local daily enact a few busy moments in a newspaper office for benefit of motion picture camera. Film ran about three minutes and was shown once an evening during week. Latest telegraphic news dispatches direct from press bureaus of the world were read, items being furnished from paper's teletype system. Gag, naturally, rated stories in paper.

Another tieup effected by Myron was free kiddie show staged with cooperation of department store. Coupons were run in daily, which if clipped and presented at store entitled kids to free show admission provided they brought an adult along. In connection with kid child patronage, Shellman gives away scratch pads, first sheet of which carries a matinee record card which is signed each week by manager. When a child attends five weeks in succession he is entitled to one free admission.

Dance Instructor Does Piccolino for Grady

Residents of Lubbock, Texas, had a first hand opportunity to learn the Piccolino when Hal Grady, at the Palace Theatre, promoted local dancing teacher and one of his ace pupils to perform on stage in connection with "Top Hat" engagement. School carried theatre copy in ads.

All ushers wore top hats and badges with copy, four-foot block letters spelling out title were planted at curb in front of theatre and for his classified ad tieup Hal ran a "True or False" contest, listing 10 questions on current events, with tickets going to those answering the list correctly.

Plane flying over city dropped toy parachutes containing ducats and heralds, plane gaily painted with title. Making further use of the cutout letters in front of house, Hal had six boys, each carrying a letter in jumbled fashion parade through the streets. At crowded corners the boys would stop, arrange themselves in proper order and march on their way.

Win a Hollywood Air Trip!

Louie Presents Winning Jockey With "Hot Tip" Cup

Plastering the paddocks, stables, grandstand and club house with notices, Louie Charninsky, Capitol Theatre, Dallas, Tex., let it be known that he would present a loving cup to jockey winning the fourth or seventh race, which for his purpose was dubbed "Hot Tip."

Leading jockeys were invited to theatre as Louie's guests at which time head of the race track commission presented the winner with cup donated by Louie. Papers gave stunt nice break.

Philly Ball Team Aids George on "Alibi Ike"

Contacting George Blaeholder of the Philadelphia Athletics, Doug George, Warner's Parker Theatre, Darby, Pa., for "Alibi Ike" promoted him together with some of the other players for a personal appearance and talk to the kids on baseball. They also gave away autographed balls and bats promoted from sporting goods store. Accompanying photo shows ushers dressed in uniforms and easel announcing the giveaways. Heralds on appearance of players were distributed in schools by teachers, permission having been secured from supervisor.

Lions Club cooperated in entertaining orphan kids, stunt breaking daily and weekly papers. Parade of Lions Club bannered cars from orphanage led by police escort and high school band marched to theatre where band obliged with selections on stage.

Win a Hollywood Air Trip!

Paper Cameraman Snaps 'Em At "Dark Angel" Opening

Julia Smith, State Theatre, Waterbury, Conn., effected tieup with local daily for "Dark Angel" whereby staff cameraman snapped photos of crowds at opening. Pictures were run in paper following day with cash prizes awarded those identifying themselves.

Numerous window displays were promoted, co-op ads arranged with department store and jewelry shop featured star photo in ads.

Win a Hollywood Air Trip!

Promotes Full Page

To build up coming shows at his New Theatre, Russellville, Ark., R. V. McGinnis promoted entire back page of local daily on tiein wherein guest tickets were offered for new subscriptions or renewals. Paper also carried offer on classified page.

Win a Hollywood Air Trip!

Tohill Has Cops Guard "Jim" Jewelry Window

D. Tohill, Gladmer Theatre, Lansing, Mich., called for armed guards to be stationed in front of jewelry store window containing replicas of "Diamond Jim" gems. The precious stones were delivered in bannered express truck preceded by police escort and newspapers sent their photographers to cover event.

Another highlight of Tohill's campaign was a costume dance held in leading ballroom and for street bally Diamond Jim and Lillian Russell impersonators paraded town in bannered early vintage car and then attended the ball.

Win a Hollywood Air Trip!

Florist Devotes Window Display to "She" for Rotsky

Through the cooperation of one of the leading florists in Montreal, George Rotsky, Palace Theatre, secured a display for "She" (see photo). Dominating center of window large compo board with scene stills flanking left side carried copy "She always appreciates flowers," etc., etc.

Book stores featured Rider Haggard's books, department store carried ad showing Randolph Scott wearing latest style derby and stills were planted in drug stores.

On "Top Hat" beauty salon featured a Piccolino hairdress running ads with cut of Rogers and using various stills of the star in their shop. Entire staff wore top hats during engagement and oversized hat with cutouts of Rogers and Astaire attached was hung over box office.

OF THE DOWN ALIBI IKE

George's "Alibi Ike" Ball Players

CITY OF BROCKTON

Mayor Baker Presents Key to City

Cost's "Orchid" Lobby Display

SHE
ALWAYS APPRECIATES FLOWERS
IS FOND OF FLOWERS FROM YOU
flowers
DOMINION FLORAL Co.
NOW PLAYING
PALACE THEATRE

Rotsky's Floral Window Tieup

Adams "Glory" Contest Highlights Date

A contest was arranged by Bill Adams, Colonial Theatre, Brockton, Mass., to name a local "Miss Glory," who appeared on stage night ahead of opening and was presented with entire outfit promoted from merchants. Mayor Baker presented winner with key to the city on city hall steps (see photo), girl modeling clothes in leading department store for one day.

Through tieup with baker oversized Glory cake was displayed in lobby, haberdasher devoted window to men's suits, center of which contained large portrait of Dick Powell and Bill received nice break in papers when inmates of Brockton City Infirmary attended showing as guests of theatre.

Win a Hollywood Air Trip!

Manager Cook Shot Works on "Agent"

An admitted old one that worked for Earl Cook at the Warner Theatre, San Pedro, Cal., was distribution of flyers with "Warner theatre manager shot" in bold type and followed by "the works on," etc., etc., for his "Special Agent" engagement.

On "We're in the Money" Earl handed out phoney money with cut of Blondell in center and copy reading not worth a dime, but good for a thousand laffs.

Win a Hollywood Air Trip!

Neatest Trick of the Week

Folder to the trade on RKO Radio's "Annie Oakley" has sketch of famed female rifle shot firing at a pair of actual "oaklies" attached to top of front page. Ad in form of letter from Ned Depinet personally addressed and handled by Leon J. Bamberger, carries synopsis of story, photos of Barbara Stanwyck and Preston Foster, leads, and other highlight information.

Win a Hollywood Air Trip!

Rosenthal's Throwaway

A novelty gag that can be revived and used for "Going on Two" is the imprinted trifold waxpaper miniature diapers distributed by Jake Rosenthal at the Iowa Theatre, Des Moines, for the first Quin short. Diaper was secured with small safety pin and carried gag copy "The Dionnes came in fives, but you'll come by the hundreds to see them."

Win a Hollywood Air Trip!

Recognize the Lips?

That's the question Ben Katz in exploiting "Jim" at the Warner Theatre, Milwaukee, asked readers of local paper. Lips of different players in picture were printed daily together with explanatory story and tickets awarded winners. Telephone gag was worked at theatre with operator calling subscribers and announcing coming of "Diamond Jim."

Win a Hollywood Air Trip!

Cost Promotes Posies For "Orchids to You"

For "Orchids to You" Frank L. Cost, Variety Theatre, Cleveland, Ohio, arranged a tieup with florist in exchange for trailer credit whereby every lady attending show received a rose. Florist also donated lobby display of posies (see photo) which were later sent to hospitals as announced on card in lobby and store window.

$500.00 A SEAT

- Is there anyone in Memphis willing to spend Five Hundred Dollars for an evening's entertainment . . . with the money to go to a very commendable charity?
- The Warner Theater will present, for that amount, a private preview of the year's tops in pictures, "Shipmates Forever," for the exclusive delectation of any individual who would be humored by an advance showing IN SOLITUDE—The Five Hundred Dollars to go to the Memphis Community Fund.
- Only one person will be thus accommodated, and for but one performance. This person, however, might bring as his or her guest one other person . . . and one only.
- $500.00 for ONE SEAT—and "Shipmates Forever" is yours alone for one performance. . . . Dick Powell, Ruby Keeler, Lewis Stone in a whirl of mirth, melody and middies in the navy's "Flirtation Walk."
- TELEPHONE 8-4723

WARNER THEATER

Above is reproduction of Bill Hendrick's two column newspaper ad offer on the Memphis date for Warners' "Shipmates Forever," at the Warner Theatre. Bill doesn't say whether the ad brought any cash customers but it certainly stirred up plenty of interest.

Police Aid Doctor on Safe and Sane Hallowe'en

Seeking the cooperation of police department, Charlie Doctor, Capitol, Nelson, B. C., put over a campaign for a safe and sane Halloween. All school children were admitted for ten cents, local dailies aided by giving free ads and carrying news items on the campaign. Charlie reports it as one of the best good-will gestures he's used.

Win a Hollywood Air Trip!

Gas Company's Bills Plug "Call of Wild" for Simmons

Local utilities company cooperated with Tom Simmons, Dunlap Theatre, Clarksville, Ark., on "Call of the Wild" by stamping all light bills with following copy: "Pay this before the 10th of the month and use your savings to see," etc., etc. Bakery stuffed heralds in all packages leaving store, sidewalks were stenciled with title and arrows directing pedestrians to theatre and express company's trucks were bannered with theatre copy.

"KEEP YOUR STAFF HAPPY"

Ushers Are Theatre's Potential Executives, Says Canadian; "Pat On the Back" Treatment Urged

by DAN KRENDEL

Manager, Tivoli, Toronto, Canada

Much has been written in these pages regarding the theatre staff as an active ticket-selling agency. Showmen unanimously agree that the greatest advertisement for attraction and theatre is a well pleased patron. Much has been done in recent years to perfect the machinery which guarantees this customer-happiness from the moment he is greeted by the cashier until he is led to his seat by an alert usher who is the last word in smiling efficiency. Chalk up another happy patron for the usher . . . his job is done . . . his responsibility ends right there, and he returns for his next assignment.

In the course of a day this same usher personally greets hundreds of customers possessed of as many individual personalities. He adapts himself to the mood of each incoming patron. The patron is happy . . . the manager is happy . . . Home Office says SWELL. But, how about the usher? How about the manager's responsibility to this invaluable contact man? Does it end each week with the handing over of the pay envelope?

Ushers Potential Executives

Does the manager ever stop to think of his 10-dollar-a-week usher as a potential theatre executive? How simple a matter it is, and how much it means to these youngsters to get a pat on the back once in a while. A handshake and a few moments' chat to show them that they're being watched, that their response to the training they are receiving is being constantly checked—with a view to advancing them as rapidly as their capabilities permit, taking into consideration, of course, the powers of absorption of the individual organization concerned.

We mustn't forget that to these youngsters the manager is pretty much of a "big shot"—THE BOSS. They may kid around with the assistant, the treasurer or the chief of staff, but THE BOSS is a power unto himself. They daren't, in some instances, advance even a complimentary remark to him unless he notices them and speaks first. In some instances I have even known the manager to be entirely ignorant of the names and personalities comprising his staff.

Of course, some may advance the old theory of familiarity—that the only way to maintain one's dignity and the staff's respect is to act BIG. Perhaps so, but I for one have derived much more satisfaction out of knowing each individual member of my staff personally—and incidentally—the amount of work I can get done, without demanding it, is certainly a revelation.

I am happy in the knowledge that during the past 12 months my head usher was selected to take over the assistant managership of an important suburban operation. Recently my assistant officially took over the active management of a newly opened house in the city. My present head usher steps into the assistant's berth on several months' probation, and a lad off the floor assumes the duties of chief usher. Can anyone help but visualize the exhilaration of the rest of the staff at these promotions from within? Wild horses can't hold them back now. They feel they're alive, doing a man-sized job which may in turn elevate them to positions of trust and responsibility. They are no longer ushers, but important executives whose current assignment happens to be the personal care of every patron who enters this establishment. And they're doing a real job. They're happy in the knowledge that their job is now a means to an end, and I'm happy to see the harmony and cooperation which means so much to the prestige of a first-class service staff.

One of the greatest executives in this industry not so long ago remarked that he had a chance to take over a new circuit, but was afraid to tackle it because of the alarming shortage of manpower. What better guarantee is there against a recurrence of such a complaint, and what better way to show our loyalty to our chiefs than the very careful selection of personnel, and the personal training of each individual member to assure, when the call came, positions of trust, with an even chance, at least, of making good.

Keep your staff happy. Show them that you're just as human as they are and you will derive more than ordinary satisfaction out of watching your organization grow.

THINKS JUNIOR MEMBER COMING INTO HIS OWN

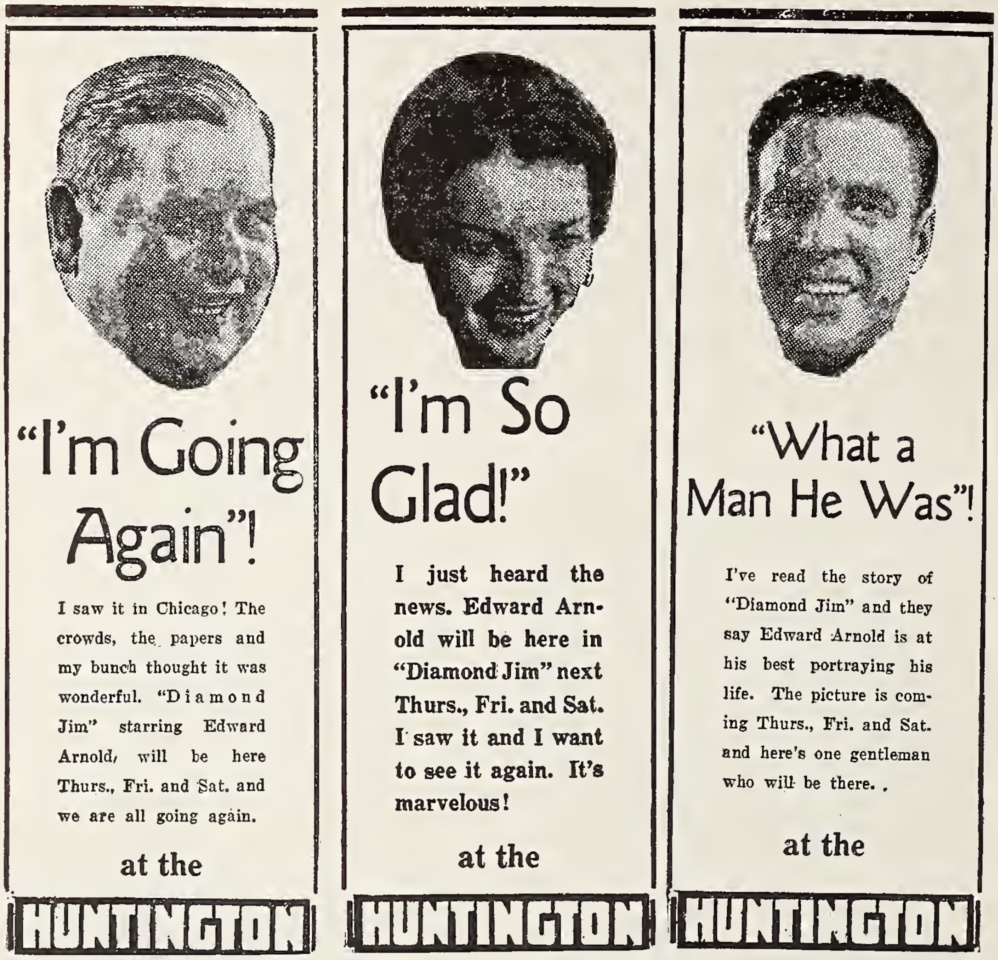
In his introduction to the above article "Keep Your Staff Happy," Dan Krendel stresses the importance of careful selection and personal training by the manager of all personnel. He thinks the junior members of theatre staffs are at last coming into their own in this business, which he calls, essentially a young man's.

Just as much credit attaches to the manager who makes it possible for his boys to get ahead as to the lads good enough to make the grade, adds Dan.

Win a Hollywood Air Trip!

Hutchinson's "Seas" Bally

R. E. Hutchinson, Gem Theatre, Newman, Ga., secured the services of an amateur contestant to bally his "China Seas" date, dressed in a genuine Chinese costume, the girl paraded streets entering business establishments passing out handbills. At close of feature at night, she modeled her costume on the stage expressing to audience her wish that they enjoyed the picture.



"I'm Going Again"!

I saw it in Chicago! The crowds, the papers and my bunch thought it was wonderful. "Diamond Jim" starring Edward Arnold, will be here Thurs., Fri. and Sat. and we are all going again.

at the

HUNTINGTON

"I'm So Glad!"

I just heard the news. Edward Arnold will be here in "Diamond Jim" next Thurs., Fri. and Sat. I saw it and I want to see it again. It's marvelous!

at the

HUNTINGTON

"What a Man He Was"!

I've read the story of "Diamond Jim" and they say Edward Arnold is at his best portraying his life. The picture is coming Thurs., Fri. and Sat. and here's one gentleman who will be there.

at the

HUNTINGTON

SMART TEASER STUFF. Above are reproduced three of the six one-column teaser ads used one a day in advance on "Diamond Jim" at the Huntington Theatre, Huntington, Ind., and forwarded by Manager Gail E. Lancaster. Smartly conceived and executed, Lancaster writes they were a potent factor in helping the picture's gross.

Kriner's Sane Hallowe'en

Through tieup with the police department for an orderly Halloween night, Stan Kriner, Fox Pomono Theatre, Pomono, Cal., distributed pledge cards to kids signed by Chief of Police Hunter. Children signed these cards promising "not to be a party to defacing, destroying, removing or damaging in any way, anyone's property on Hallowe'en," etc., etc.

As a reward for keeping the faith, kids were admitted free to special matinee on presentation of pledge card and Kriner reports plenty of "comers."

Win a Hollywood Air Trip!

Coming
The World's Most Famous Babies as they are today
The Dionne Quintuplets
March Oberon Marshall
The Dark Angel

WASH DAY. John D. Johnson, Fox Gillioz Theatre, Springfield, Mo., created this display for "Going on Two" with washline crib and photos of the Quints.

Ushers and Ticket Takers Don Gridiron Uniforms

With "Fighting Youth" playing the Empress, Decatur, Ill., early in the football season, W. John Wendell pepped up his lobby and front with pennants, emblems, banners, etc., in order to cash in on town's football spirit. Ushers and ticket takers were dressed in regulation uniforms, all easels and still panels constructed in shape of footballs with pennants and colors of neighboring colleges completing the job.

As a special attraction for youngsters, Wendell announced the distribution of football badges to first hundred attending opening morning show. Imprinted score cards given away at local high school games were grabbed up by students.

Win a Hollywood Air Trip!

Morgan Gets Out Own Newspaper on "Love Me"

Contacting prominent merchants in his town, Jeff Morgan, Rylander Theatre, Americus, Ga., sold them enough ads to get out his own four page newspaper on "Love Me Forever." To further insure the paper being read it was gotten out in extra form with "RYLANDER MANAGER SHOT the works" across the top in bold type. Newsies cried "wuxtry" as they distributed the tabloids. Entire front page was devoted to theatre and picture copy with various scene stills, and cut of Morgan who was supposedly "shot."

Stump's Social Movie Club Gets Underway

Some time ago, we detailed in these pages an account of Ted Stump's social movie club organized by him at the Elted Theatre, Absarokee, Mont., comprised of fifty local married couples who would gather at the theatre every third Tuesday. Ted now forwards us details of his first meeting which was called a "hard times party." Members of the club came dressed in their oldest clothes, prizes were awarded for best costumes and those not "dressing" were assessed ten cents which went into the Club's coffers. Picture shown in conjunction with party was "Virgins of Bali" and Ted reports the first show a complete success.

For the benefit of those who may not have read of this member's club activities as detailed in issue Sept. 28th, briefly he advertised for 50 couples to pay $10 in advance for ten meetings to cover regular admissions and cost of lunch. Each member has the privilege of bringing another couple at an extra charge of one dollar and a picture, chosen by the members, is shown followed by a party and repast. These meetings are held every third week on a night when his house would otherwise be dark.

Win a Hollywood Air Trip!

Scott's Co-Op Ad Page

A full page co-op ad was secured by Sid Scott, Capitol Theatre, Windsor, Canada, on "Top Hat" with flier across top of page "Top Hat—but not Top Prices." Cut of high hat was run together with theatre and picture copy.

Win a Hollywood Air Trip!

Pig Pen Plugs "Pigs" Picture

For the return engagement of the "Three Little Pigs" at the Capitol in Dallas, Louie Charninsky gave it well deserved billing, constructing pen in front of theatre with the stars proudly ensconsed therein partaking of their daily meals (see photo). Stills from the current feature were flanked on either side of pen and that's Louis standing by.

For "Keeper of the Bees" Louis circularized all English and History teachers inviting them to be guests at special PTA screening. Special display was constructed, using two glass bee hives with real bees making honey and man dressed as the "Keeper" was used for lobby bally. Bookmarks were distributed in all circulating libraries, imprinted napkins used in restaurants and small announcement cards placed in hotel mail boxes.

ZANE GREY'S
WANDERER OF THE WASTELAND
BUSTER CRABBE
DEAN JAGGER
MONTE BLUE
FUZZY KNIGHT
AL St JOHN
GAIL PATRICK
TRIXIE FRIGANZA
RAYMOND HATTON
ALFRED DELCAMBRE
ANNA Q. NILSSON
Plus return of the
THREE LITTLE PIGS
BUCK JONES in ROARING WEST
URN OF THREE LITTLE PIGS
3 LITTLE PIGS

Charninsky's "Little Pig" Pen

Whitaker and Governor in Broadcast

Gas Stations Tiein With Petch for "Lamps of China"

Tying in with service stations for "Oil for Lamps of China," Ernie Petch, Strand Theatre, Brandon, Canada, had "change your oil" cards made with picture copy and these were hung on all windshield wipers by attendants at various stations. A co-op ad page was secured from the different gas stations with flyer across top, "Oil for the Lamps of China and Oil for the Cars of Brandon." Center of page carried picture copy and cut.

Leading Chinese restaurant cooperated by placing strips on all menu cards with Chinese lettering and translation carrying picture plug. Counter cards were planted in book stores in city and surrounding towns as were posters and other accessory aids on the picture.

Win a Hollywood Air Trip!

Darkey Street Ballys "G Men" for Gold

For his street bally on "G Men" at the Calumet Theatre, Hammond, Ind., Melvin Gold used a darkey who would cry out, "They got me," fall to the ground and then hand out cards with picture copy to assembled bystanders. Finger printing apparatus was set up in lobby for adults to take advantage of and to each kid whose admission ticket number ended in zero, a little extra ceremony was gone through in fingerprinting him.

Complete gangster arsenal was procured from Chief of Detectives for lobby display, four days ahead of opening all busses were bannered and popular restaurant used checks with theatre copy on reverse side as well as imprinted paper nakpins.

Irwin's Colonial Lobby on "Rose"

"SO RED THE ROSE" OPENINGS

Southerners Sponsor Smash Campaigns; Exploitation Features From Various Openings Detailed

Southern showmen went back to first principles on the night of November 14, when Southern key cities, capitals of the original Confederate States, opened Paramount's "So Red the Rose" in a blaze of old-fashioned showmanship.

Atlanta's Big Campaign

Atlanta's five thousand seat de luxe Fox Theatre, piloted by E. E. Whitaker, turned the premiere into a statewide civic event with Governor and Mrs. Eugene Talmadge as honored guests (see photo), as well as many other city and state celebrities present.

House front was bathed in rose glow of sun arcs mounted on trucks in street outside. Bunting covered exterior of house and hung from marquee, Confederate flags mingling with Old Glory and the official flags of the states. A box-office public address system kept the sidewalk throngs apprised of the celebrities coming in; newsreel cameras took sound reels of the opening; the Georgia Military Band played outside, and the entire street area within several blocks of the theatre was lighted by red flares.

Whitaker lined up all agencies on plea of importance of film to the South, winning alliance from such organizations as the United Daughters of the Confederacy, Washington Seminary girls who acted as ushers dressed in crinolines of the period, city officialdom and merchants of Atlanta. A feature that aroused much comment was the screening immediately after "So Red the Rose" of the newsreel taken of the crowd.

One of Whitaker's high spots was an atmospheric prologue simulating opening scene of picture on plantation, with local people playing parts, Governor Talmadge speaking and organ playing "Swanee" as the first scene of the picture hit the screen.

Richmond Civic Celebration

Richmond, Va., through A. L. Nowitsky, manager of the Colonial Theatre, put over a spectacular premiere, also along civic celebration lines. Nowitsky started with an advance exploitation campaign that included an eight-page special "Salute" supplement of co-op advertising in a Richmond daily, and radio spot broadcasts, one of them featuring Mrs. Harrison, prominent social leader, who announced a 200-word plug several times a day for two days prior to opening.

A party of Washington newspaper men made the trip to Richmond to catch the premiere on the basis of the buildup given the picture in this Southern city.

Gala Columbia Campaign

Warren Irwin's campaign at the Carolina Theatre, Columbia, South Carolina, was in his own words "a gala world premiere" that made this Dixie city take notice. Intensive work on the sectional feeling of the state brought prominent elements into play to sponsor and attend the premiere.

Governor and Mrs. Olin D. Johnston of South Carolina, Commander of Southern Veterans General Yarborough and staff, and many other dignitaries lent support to opening and attended. Others were the presidents of the Chamber of Commerce and the Merchants' Association.

As in the case of most of the other premiere openings, a special atmospheric backdrop and set illuminating the scene of "So Red the Rose" was built for the lobby (see photo), and later for the stage itself.

Raleigh Used Radio

At the State Theatre, Raleigh, N. C., Manager W. G. Enloe promoted a special lobby broadcast over WPTF, Raleigh station, at which celebrities attending were introduced and said a few words. He also had an advance cooperative broadcast, the time for which was pro-rated among a group of old Raleigh merchants, much in the same way as cooperative newspaper advertising tieups are arranged.

Tallahassee's Campaign

Florida's place in this showman's parade of Southern premieres of "So Red the Rose" was occupied by the historic capital city of Tallahassee, where A. P. Talley, manager, and Mr. Neel, assistant manager and publicity director, put over a bang-up premiere showing. Starting with a strong advance campaign which lined up the United Daughters of the Confederacy solidly behind the picture, Talley and Neel went after and secured the interest and cooperation of the State's officialdom.

Opening night broadcast was promoted over WTAL, broadcasting proceedings from the lobby. Posting of 24-sheets, a host of windows trading on the Southern spirit of the community, and distribution of heralds, brought results.

Nashville's Unique Prologue

Charles H. Amos, of the Paramount Theatre, Nashville, Tenn., ran announcement trailers two weeks in advance, and the special Paramount trailer week in advance. He also staged a prologue for the trailer showing a week in advance, using a cameo effect of roses framing a girl in Civil War dress, flanked by a man in Confederate uniform on each side. To organ accompaniment the girl sang a Dixie medley, stepping out and offstage on final note, while the men gave a Confederate salute. Red rosebud slide filled screen as large Confederate flag was also projected, after which the trailer was faded into the bright rosebud on the screen.

For the opening, Amos gained the cooperation of the United Daughters of the Confederacy, which organization acted as reception and invitation committee. Nashville officialdom, Confederate veteran leaders, society people, and the Governor of Tennessee and his staff accepted. A unique stunt was to have all invitations delivered in Nashville by a man dressed in Confederate uniform and traveling on horseback.

Amos got good newspaper publicity out of laying a wreath at the Confederate monument in the presence of the Governor. He also had a uniformed street parade on opening day, with a 50-piece band promoted to head the procession.

YOU ARE INVITED TO JOIN UP

H. PAUL FASSHAUER
is assistant to Charlie Carroll at the Victoria Theatre, Ossining, N. Y., and it was our pleasure to meet Paul personally when he came down to Club headquarters to bring in a campaign. We wish all our new members could join up that way, and come in again to see us. We are counting on you and Charlie sending along some further accounts of your doings at the Victoria.

▽

TERRY BARRY
joins us as manager of the Huntington Station Theatre, Huntington Station, L. I., and we are indeed grateful for all the nice things he says about the club. Here's hoping you will let us know what you are doing at your house so that we may in turn publicize your efforts that other members may take advantage of them.

▽

MAGAN S. KHETA
is the proprietor of the Regal Talkies, Jubbulpore, C. P., British India, and we are always glad to welcome overseas members. Magan's father was in showbusiness first and the Regal was the first in the province to install sound. The small town depends on military patronage mostly and has three changes a week.

▽

MAX WEG
is assistant to Louis Gianazza at the Forum Theatre, Bronx, N. Y., who recommends him highly. Max started as usher at the Paramount Theatre, N. Y. C., then chief of service at the New York Rialto until he assumed his present assignment with Consolidated Amusement Enterprises.

▽

CURTIS H. MEES
acts as assistant to Charles Abercrombie at the Capitol Theatre, Danville, Va., coming, as he puts it, "by way of some of the finest men in the business." Curtis worked under Warren Irvin in Charlotte, N. C.; Richard Spier of Fox West Coast in San Francisco, and then his last job was assistant at the Paramount in Lynchburg.

▽

DICK ALBIN
manages the Logan Theatre, Logan, Ohio, having been assistant to Mike Chakeres at the State in Springfield, until his present promotion. Dick says he's read our pages for some time and finds them very helpful; well, you've got to help the other fellow, too, you know, by sending along your own material.

▽

HARRY C. VALENTINE
manager of the Grandin in Roanoke, Va., started as doorman at the Warwick, Newport News, later promoted to manager of that house and since then has been connected with all five of the Wilder theatres in Virginia. Harry has been in his present assignment for the past four years and has had plenty of experience in first and subsequent run exhibition. However, while Valentine likes second run, his real kick comes from the first runs, he claims.

Birthday Greetings

Ivan Ackery
Edwin Adler
J. I. Adams
Tazwell L. Anderson
William Artz
H. Ash
A. Wolf August
Donald Ayres
H. Barker
W. R. Bartholomew
Floyd Bell
C. V. Bells
Howard Berg
G. Brainos
Clifford Boyd
Melvin Bourassa
Fred Brown
W. Lee Byers
H. Doug Carpenter
Robert W. Chambers
Walter Chenoweth
Victor Cornilliac
J. E. Courter
M. A. Cowles
M. J. Cruz
E. V. Dinerman
Charles P. Edwards
John Enos
Robert Etchberger
William Exton
P. E. Fenelon
Irving Feinman
V. W. Fisk
H. Paul Fasshauer
William M. Glackin
Edward R. Golden
Stanley Gross
Sydney Gottlieb
Harvey Hanreddy
Frank H. Harrington
Will Harper
Russ M. Hogue
Alec H. Hurwitz
John P. Joneck
Guy Jones
Eddie G. Kane
James R. Knox
Murray Lafayette
William C. Land
Al Lippe
John Roger Ludy
Dominick Lucente
Harold Lloyd
Mac McCarthy
John McKay
J. S. McNeill
Raymond Mellien
Julius Myska
Lafayette Moore
Brewster Newton
Ray O'Connell
Alexander Otto
Leslie Paine
George L. Peppler
Harland Rankin
Jack Reis
Lawrence M. Robiczek
Samuel Rose
Ed Rosen
Harry Rosenbaum
Ben Rosenberg
Arnold Seasholtz
Z. Schneider
E. T. Sezemore
Oscar Sevanson
Arnold Stoltz
Flynn Stubblefield
John J. Tkach
Vernon Touchett
John Townsend
Reinhold Wallach
Karl Walzer
Charles F. Weisbecker
Gordon Woodruff
Ned Wright
F. M. Zimmerman

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

1790 Broadway, New York

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

Absolutely No Dues or Fees!

RUSSELL HARDWICK
manager of the Lyceum and Mesa Theatres in Clovis, New Mexico, believe it or not, has only just joined the club; thought he'd done so before. We don't have to ask him to be an active contributor, he's one of our old standbys and tells us he has a complete file of the Herald in his office since 1909.

▽

SEYMOUR L. MORRIS
is another active contributor who scarcely needs an introduction because of his frequent activities being publicized in our pages. However, Seymour manages the Colonia Theatre in Norwich, N. Y., and we must bid him welcome via this page as we do all our other good friends.

▽

ISADORE GOTTLIEB
assistant manager of the Culver Theatre, Brooklyn, comes very well recommended by his superior, George Littman. Between the manager and assistant joining up 100 per cent strong we ought to be kept in touch with doings at the Culver.

▽

DAVID SCHAEFER
manages the Skouras Astoria Grand Theatre, Astoria, N. Y., and has had a mighty interesting career; starting at the age of 13, Dave, who was born in Germany, was the youngest lion trainer in the world. He later was injured at the Pan-American Exposition in Buffalo and went into the less hazardous business of theatre management. He joined Herring-Blumenthal as publicity director, later joined Warners, doing exploitation, and last year went to his present assignment.

▽

TEDDY RODIS
is assistant manager of the De Luxe Theatre in New York City, having started in show business working for his brother, who is managing the Roosevelt Theatre in Gary, Ind. Teddy later came on to this city, worked in George Ritch's division and we now find him at a neighborhood house where he promises he'll keep in touch.

▽

PETER NICHOLSON
acts as assistant manager of the Astoria Grand in Astoria, L. I. Ted Rodis proposes him for membership and promises he'll be an active one. Well, we bid you welcome and since your theatre is no stranger to these pages we shall look for additional material from you.

▽

J. D. EDWARDS
manages the Edwards Theatre in Myerstown, Pa., and is the first member to join the club from that town. It's going to be up to you, "J. D.," to keep us informed as to what's what down your way; can we count on you for this cooperation?

▽

FRED FRECHETTE
starts his membership off with the proper spirit, having already contributed to these pages from Holyoke, Mass., where he manages the Strand Theatre. We've plenty of other friends in your town, Fred; let's get together and have some lively competition.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Revolt of the Zombies				
Secret of Scotland Yard				
Slave Ship				
Thrill of the Century				

AMBASSADOR

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard - Polly Ann Young	Oct. 5		
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13	*58	Mar. 16

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You		Jan. 15,'36†	6 rls.	
Kiss Me Goodbye	Magda Schneider-Arthur Riscoe	Dec. 9†	6 rls.	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence (A)	Chick Chandler-Shirley Grey	Mar. 30	66	Aug. 17
False Pretenses	Sidney Blackmer-Irene Ware	Oct. 22		
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15		
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end				
Below the Deadline				
Little Red Schoolhouse				
Mother of the World				
Phantom Clue				
Ring Around the Moon	Erin O'Brien-Moore - Donald Cook			

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26	61	
Air Hawks	Ralph Bellamy-Tala Birell	May 7	70	
(See "Air Fury" "In the Cutting Room," Mar. 30.)				
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Awakening of Jim Burke	Forence Rice-Jack Holt	May 20	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†	58	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 18	68	
Crime and Punishment	Peter Lorre-Edward Arnold	Nov. 20†	89	
Eight Bells	Ann Sothern-Ralph Bellamy	Apr. 11	70	
(See "In the Cutting Room," Feb. 23.)				
Escape from Devil's Island	Victor Jory-Florence Rice	Nov. 10†	65	
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr. 18	58	May 25
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Guard That Girl	Robert Allen-Florence Rice	Sept. 20†	67	
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59	
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20	68	Apr. 8
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar. 8	56	Apr. 13
Justice of the Range	Tim McCoy-Billie Seward	May 25	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1	69	Mar. 23
Love Me Forever	Grace Moore-Leo Carrillo	June 27	93	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15	57	May 25
Party Wire (G)	Jean Arthur-Victor Jory	Apr. 27	69	Apr. 20
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18	57	
(See "Alias John Law" "In the Cutting Room," Dec. 8,'34.)				
Riding Wild	Tim McCoy-Billie Seward	June 28	56	
She Coudln't Take It (G)	George Raft-Joan Bennett	Oct. 20†	86	Nov. 16
She Married Her Boss	C. Colbert-Melvyn Douglas	Sept. 19	91	
Superspeed	Norman Foster-Florence Rice	Sept. 1	57	
Swell Head	Wallace Ford-Barbara Kent	Apr. 8	62	
Together We Live	Ben Lyon-Sheila Mannors	Aug. 16	70	
(See "In the Cutting Room," Nov. 3,'34.)				
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†		
Unknown Woman	Marian Marsh-Richard Cromwell	June 14	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20	65	May 11
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†	57	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling of Dan Matthews, The	Richard Arlen-Charlotte Wynters	Dec. 10†		
Doctor Steel	Ralph Bellamy-Joan Perry			
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†		
Hell Ship Morgan	George Bancroft-Ann Sothern			
If You Could Only Cook	Jean Arthur-Herbert Marshall			
Lawless Riders	Ken Maynard-Geneva Mitchell	Dec. 28†		
Lone Wolf Returns, The	Melvyn Douglas-Gail Patrick	Dec. 20†		
No More Yesterdays	Ruth Chatterton-Otto Kruger	Dec. 30†		
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†		
Opera Hat	Gary Cooper			
Panic on the Air	Ann Sothern-Lloyd Nolan	Dec. 31†		
Rolling Along	Rochelle Hudson-Harry Richman			
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†		

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Calibre	Bob Steele	Mar. 8†	6 rls.	
Kid Courageous	Bob Steele	July 26†	6 rls.	
Loser's End	Jack Perrin	Aug. 26	6 rls.	
Mystery Ranch	Tom Tyler	Apr. 12	6 rls.	
Rider of the Law, The	Bob Steele	Oct. 26†	6 rls.	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls.	
Silver Bullet	Tom Tyler	May 11	6 rls.	
Smokey Smith	Bob Steele	Sept. 26	6 rls.	
Terror of the Plains	Tom Tyler	June 27	6 rls.	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60	Oct. 26
Tombstone Terror	Bob Steele	Apr. 25	6 rls.	
Western Justice	Bob Steele	June 14†	6 rls.	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ridin' Through	Tom Tyler	Nov. 26†	6 rls.	
Scream in the Dark	Lon Chaney, Jr.		6 rls.	
Wolf Riders	Jack Perrin	Dec. 26†	6 rls.	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Iglo	Marica Gerval	Sept. 3†	85	
Father Knows Best	Szoke Szakall	May 14	80	
Homely Girl	Javor Murathy	Sept. 1†	88	
Honor Among Thieves	Kabos-Csikos	Sept. 10†	73	
Hussar Romance	Irene Agai	Apr. 21	75	
Iron Man	Torzs-Turay	Sept. 15†	71	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Rakoczi March	Paul Javor	Apr. 20	84	
Rakoczi March (German dialogue)	Frohlich-Horn	June 15	83	
Seeing Hungary (English titles)	Travelogue	Aug. 29	58	
Sweet Stepmother	Maria Tasnadi	Nov. 22†	90	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Singing Troubadour	Szucs Sebok	Dec. 1†	77	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr. 15	85	May 18
Don Quixote	Chaliapin-Sydney Fox	July 1	81	July 8,'33
Dream of My People	Cantor Rosenblatt	June 1		
Hello Paris		Oct. 15†		
Iceland Fishermen (G)	Pierre Loti story	Sept. 15	72	Oct. 5
Last Wilderness, The (G)	Howard Hill	May 14	63	May 25
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60	
Ra Mu		Sept. 1†		
Sans Famille	Robert Lynen	Aug. 1		
Scandal in Budapest		Nov. 1†		
World in Revolt	Graham McNamee	Mar. 1		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita	Franz Lehar	Dec. 10†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Get That Man!	Wallace Ford-Lillian Miles	July 11	61	
Lone Bandit, The	Lane Chandler-Doris Brook	Mar. 14	60	
Outlaw Tamer, The	Lane Chandler-Janet Morgan	May 18	80	
Rescue Squad	Ralph Forbes-Verna Hillie	Mar. 7	61	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker			
Fire Trap	Evalyn Knapp-Norman Foster			

(THE RELEASE CHART--CONT'D)

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 15†	65	June 15
False Pretenses	Sidney Blackmer-Irene Ware	Oct. 22†	66	
Frontier Justice	Hoot Gibson	Oct. 1†	58	
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20†	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15†	69	
Hong Kong Nights	Tom Keene-Wera Engles	Sept. 15†	59	
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - J. Loder	Sept. 1†	70	Aug. 17
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†		
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct. 8†	98	June 8
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†		
Rainbow's End	Hoot Gibson	June 10	60	
Red Wagon	Charles Bickford-Raquel Torres	Nov. 8†		
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1†	67	
Sunset Range (G)	Hoot Gibson	May 1	54	Mar. 9
Coming				
Drake the Pirate (G)	Matheson Lang-Jane Baxter		95	June 1

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18	97	Apr. 6
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug. 31	83	Aug. 3
Case of the Curious Bride, The (G) 879	Warren William - M. Lindsay	Apr. 13	68	Apr. 13
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct. 5	77	Sept. 21
G Men, The (A) 880	James Cagney-Margaret Lindsay	May 4	85	Apr. 27
Girl from Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1	69	June 1
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20	97	Mar. 23
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16	95	Mar. 23
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept. 21†	65	Oct. 5
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov. 16†	84	Nov. 2
In Caliente (G) 856	Dolores Del Rio-Pat O'Brien	May 25	84	July 6
Irish in Us, The (G) 866	James Cagney-Pat O'Brien	Aug. 3	80	July 20
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27	71	Apr. 27
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8	97	May 18
Payoff, The 968	James Dunn-Claire Dodd	Nov. 9†	64	
(See "In the Cutting Room," July 6.)				
Shipmates Forever (G) 952	Dick Powell-Ruby Keeler	Oct. 12†	109	Sept. 28
Traveling Saleslady (G) 870	Joan Blondell-Glenda Farrell	Apr. 8	63	Apr. 6
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9	61	Mar. 9
Coming				
Adventures of Robin Hood, The	James Cagney-Guy Kibbee			
Backfire	Ross Alexander-Patricia Ellis			
Broadway Hostess 963	Winifred Shaw-Lyle Talbot	Dec. 7†		
(See "In the Cutting Room," Sept. 7.)				
Captain Blood 855	Errol Flynn-Olivia De Havilland	Dec. 28†		
(See "In the Cutting Room." Sept. 28.)				
Enemy of Man	Paul Muni-Josephine Hutchinson	Jan. 18,'36†		
(See "In the Cutting Room," Sept. 28.)				
God's Country and the Woman	Bette Davis-George Brent			
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21†	*63	Nov. 16
Murder of Dr. Harrigan, The	Kay Linaker-Ricardo Cortez	Jan. 11,'36†	66	
Prison Farm	Donald Woods-Kay Linaker			
Song of the Saddle	Dick Foran-Alma Lloyd	Jan. 11,'36†		

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept. 1†	63	May 18
Born for Glory 3508	Barry Mackay-John Mills	Sept. 30†	74	
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15†	72	June 15
First a Girl 3512	Jessie Matthews-Sonnie Hale	Nov. 1†		
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June 15	81	Feb. 10
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15	74	Dec. 29,'34
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov. 15	87	Oct. 19
(Reviewed under the title, "The Guv'nor.")				
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter	Sept. 30†	74	Apr. 13
My Heart Is Calling (G) 3409	Jan Kiepura-Marta Eggerth	May 1	90	Feb. 2
My Song for You 3414	Jan Kiepura-Sonnie Hale	June 1	70	Nov. 10,'34
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1†	85	July 6
Transatlantic Tunnel (G) 3513	Richard Dix-Madge Evans	Oct. 27†	94	Nov. 2
Coming				
Boys Will Be Boys	Will Hay			
King of the Damned 3504	Conrad Veidt-Helen Vinson			
King Solomon's Mines 3511				
Modern Masquerade 3505	Jessie Matthews			
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray		90	Oct. 19
Rhodes, the Empire Builder 3514	Walter Huston			
Secret Agent 3506	Madeleine Carroll-Peter Lorre			
Soldiers Three 3515	Maureen O'Sullivan-C. Aubrey Smith			
Untitled 3507	Boris Karloff			

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agal	Nov. 20†	85	
Miss President	Lily Muraty	Oct. 15†	90	
One Sunday Afternoon	Dita Parlo	Sept. 27†	85	
Three Men Under the Snow	Jeno Torzs		85	
Coming				
Be Good Unto Death	Paul Javor	Jan. 1,'36†	85	
Frozen Child	Jeno Torzs	Dec. 10†	90	
Heart Specialist	Gyula Csortos	Dec. 30†	90	
I Cannot Live Without Music	B. Somogyi	Dec. 20†	95	
New Landlord, The	Ilona Titkos	Dec. 20†	90	
One Night in Venice	Gyula Csortos	Jan. 1,'36†	85	
Smile Please	Szoeke Szakall	Dec. 1†	86	

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Death from a Distance (G)	Russell Hopton-Lola Lane	Apr. 30	68	Oct. 19
Murder at Glen Athol	John Miljan-Irene Ware	Oct. 1		
Public Opinion (A)	Lois Wilson-Shirley Grey	Mar. 15	66	Sept. 7
Society Fever	Lois Wilson - Lloyd Hughes	Oct. 1		
Coming				
Bridge of Sighs				
Brilliant Marriage				
Death Rides Double				
Hidden Alibi				
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page			
Tango				
Under the Lilacs				

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble (A) 1012	H. B. Warner-Onslow Stevens	July 10	65	Nov. 2
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May 1	73	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	73	
Sweepstake Annie (G) 1009	Marian Nixon-Tom Brown	Mar. 5	81	Feb. 23
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15	68	

MAJESTIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey	Apr. 15	64	Mar. 30
Mutiny Ahead (G)	Neil Hamilton-Kathleen Burke	Mar. 1	63	July 13
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10	69	Dec. 1,'34
Reckless Roads	Judith Allen - Regis Toomey	July 1	66	

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 16	65	Oct. 26
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug. 25	84	Aug. 31
Headline Woman (G)	Roger Pryor-Heather Angel	May 15	70	May 18
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22	69	June 29
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May 1	65	May 11
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept. 7	71	Sept. 14
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	68	Oct. 26

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion (A)	May Robson-Madge Evans	May 10	80	May 11
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6†	95	July 6
Baby Face Harrington (G)	Charles Butterworth-U. Merkel	Apr. 12	63	Mar. 30
Bishop Misbehaves, The (G)	Edmund Gwenn - Maureen O'Sullivan	Sept. 13†	86	Nov. 9
Bonnie Scotland (G)	Laurel and Hardy	Aug. 23†	82	Sept. 14
Broadway Melody of 1936 (G)	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
Calm Yourself (G)	Madge Evans-Robert Young	June 28	69	June 22
China Seas (G)	Clark Gable - Jean Harlow - Wallace Beery	Aug. 16†	89	Aug. 8
Escapade (G)	William Powell-Luise Rainer	July 5	89	July 13
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17	73	May 18
Here Comes the Band (G)	Ted Lewis-Virginia Bruce	Aug. 30†	87	Aug. 17
I Live My Life (G)	Joan Crawford-Brian Aherne	Oct. 4†	99	Oct. 5
It's in the Air (G)	Jack Benny-Una Merkel	Oct. 11†	80	Nov. 16
Mad Love (A)	Peter Lorre-Frances Drake	July 12	69	July 6
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 26	60	Apr. 6
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24	70	May 18
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Mutiny on the Bounty (G)	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29	106	Mar. 2
Night at the Opera, A (G)	Marx Brothers	Nov. 15†	96	Oct. 26
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 8
One New York Night	Franchot Tone-Una Merkel	Apr. 5	71	
(See "Mystery in Room 309" "In the Cutting Room," Mar. 16.)				
O'Shaughnessy's Boy (G)	Wallace Beery-Jackie Cooper	Sept. 27†	88	Oct. 5
Perfect Gentleman, The	Frank Morgan-C. Courtneidge	Nov. 22†	73	
(See "In the Cutting Room," Sept. 14.)				
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31	89	May 25
Pursuit (G)	Chester Morris-Sally Eilers	Aug. 9†	62	Aug. 3
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19	99	Apr. 13
Rendezvous (G)	Wm. Powell - Rosalind Russell	Oct. 25†	106	Nov. 9
Smilin' Through (Re-release)	Norma Shearer - Fredric March-Leslie Howard	Aug. 23	100	Oct. 22,'32

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8	69	Mar. 2
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3	75	June 22
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1	77	Feb. 23
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22	90	Mar. 16
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug. 2†	68	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ah, Wilderness! (See "In the Cutting Room," Oct. 26.)	Wallace Beery-Lionel Barrymore	Nov. 29†		
Bohemian Girl, The	Laurel and Hardy			
Getaway, The	Jackie Cooper-Joseph Calleia			
Great Ziegfeld, The	William Powell - Myrna Loy - Luise Rainer			
Kind Lady	Aline MacMahon-B. Rathbone	Dec. 20†		
Last of the Pagans (See "In the Cutting Room," Nov. 16.)	Mala-Lotus Long	Dec. 13†		
Riffraff (See "In the Cutting Room," Nov. 16.)	Jean Harlow-Spencer Tracy	Jan. 3,'36†		
Robin Hood of El Dorado	Warner Baxter-Ann Loring			
Rose Marie	J. MacDonald-Nelson Eddy			
Tale of Two Cities, A (See "In the Cutting Room," Nov. 16.)	Ronald Colman-Elizabeth Allan	Dec. 27†		
Tarzan Escapes	Johnny Weissmuller - Maureen O'Sullivan			
Three Live Ghosts	Richard Arlen-Ann Loring			
Whipsaw	Myrna Loy-Spencer Tracy	Dec. 6†		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3026	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 3
Dawn Ride, The 3033	John Wayne-Marion Burns	June 20	57	
Desert Trail 3037 (See "In the Cutting Room," Feb. 23.)	John Wayne-Mary Kornman	Apr. 22	54	
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25	72	Mar. 9
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymon Limited (G) 3016	Neil Hamilton-Irene Hervey	July 1	70	June 22
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15	76	Apr. 13
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Mystery Man (G) 3025	Robert Armstrong	Apr. 25	62	Feb. 18
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 13
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6†	82	Aug. 31
Big Broadcast of 1936, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21	79	June 8
Crusades, The (G) 3508	Loretta Young-Henry Wilcoxen	Oct. 25†	125	Aug. 10
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3	80	Mar. 2
Dr. Jekyll and Mr. Hyde 3459 (Re-Issue)	Fredric March-Miriam Hopkins	July 5	85	Dec. 26,'31
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct. 25†	60	Oct. 12
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug. 2†	80	Aug. 10
Four Hours to Kill (A) 3439	Richard Barthelmess-H. Mack	Apr. 19	74	Apr. 6
Glass Key, The (G) 3444	George Raft-Claire Dodd	May 31	77	May 25
Goin' to Town (A) 3442	Mae West-Paul Cavanagh	May 17	71	May 11
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Oct. 18†	80	Oct. 19
Here Comes Cookie (G) 3507	George Burns-Gracie Allen	Aug. 30†	65	Aug. 24
Hold 'Em Yale (G) 3438	Patricia Ellis-Cesar Romero	Apr. 12	63	Mar. 30
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23†	59	
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct. 11†	77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Man on the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July 26	66	Aug. 10
Mary Burns, Fugtive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov. 15†	*80	Nov. 16
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28	66	June 29
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5	83	June 1
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24	67	Apr. 6
Peter Ibbetson (G) 3510	Gary Cooper-Ann Harding	Nov. 8†	85	Nov. 9
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19	83	Mar. 2
Scoundrel, The (A) 3437	Noel Coward-Julia Haydon	June 7	68	May 4
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19	76	July 20
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 2
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26	70	July 27
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22†	*90	Nov. 16
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 26	74	Apr. 27
This Woman Is Mine 3447	Gregory Rato - John Loder - R. Bennett-Kath. Sergrave	Aug. 9†	75	
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct. 4†	65	Nov. 2
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13†	61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept. 27†	60	Sept. 28
Virginian, The 3460 (Re-Issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14	83	
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jajjer	Sept. 20†	66	Nov. 16
Wings Over Ethiopia (G) 3518		October Special	52	Oct. 26
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 16†	75	Aug. 17

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything Goes (See "In the Cutting Room," Nov. 16.)	Bing Crosby-Ethel Merman			
Bar 20 Rides Again (See "In the Cutting Room," Nov. 2.)	Wm. Boyd-Jimmy Ellison	Dec. 6†		
Bride Comes Home, The (See "In the Cutting Room," Nov. 16.)	Claudette Colbert-F. MacMurray			
Collegiate (See "In the Cutting Room," Sept. 28.)	Joe Penner-Jack Oakie	Dec. 27†		
Coronado 3524 (See "In the Cutting Room," Oct. 19.)	Jack Haley-Johnny Downs	Nov. 29†		
Desire	Marlene Dietrich-Gary Cooper			
Drift Fence	Larry Crabbe-Kath. DeMille			
Give Us This Night	Jan Kiepura-Gladys Swarthout			
Her Master's Voice (See "In the Cutting Room," Nov. 16.)	Edw. E. Horton-P. Conklin			
If I Had a Million (Re-Issue)	Gary Cooper-George Raft		95	Nov. 12,'32
It's a Great Life 3518 (See "In the Cutting Room," Sept. 28.)	Joe Morrison-Rosalind Keith	Dec. 20†		
Klondike Lou	Mae West-Victor McLaglen			
Milky Way, The (See "In the Cutting Room," Sept. 28.)	Harold Lloyd-Adolphe Menjou			
Millions in the Air (See "In the Cutting Room," Nov. 2.)	John Howard-Wendy Barrie	Dec. 13†		
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 29†	*60	Nov. 16
Rose of the Rancho 3516 (See "In the Cutting Room," Aug. 17.)	John Boles-Gladys Swarthout	Jan. 3,'36†		
Soak the Rich	Mary Taylor-Walter Connolly			
Trail of the Lonesome Pine, The	Henry Fonda-Sylvia Sidney			
Woman Trap	Gertrude Michael-Geo. Murphy			

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct. 1	60	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cappy Ricks Returns (G) 3508	R. McWade-Florine McKinney	Sept. 25†	66½	Sept. 14
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russell	Oct. 21†	63	
Lawless Range 3562	John Wayne-Sheila Mannors	Oct. 3†		
Melody Trail (G) 3567	Gene Autry-Ann Rutherford.	Oct. 21†	60	Oct. 19
New Frontier, The 3558 (See "In the Cutting Room," Sept. 28.)	John Wayne-Muriel Evans	Sept. 30†		
Spanish Cape Mystery, The 3530 (See "In the Cutting Room," Sept. 7.)	Helen Twelvetrees-Donald Cook	Oct. 25†	73	
$1,000 a Minute (G) 3532	Roger Pryor-Lelia Hyams	Nov. 7†	69	Nov. 9
Tumbling Tumbleweeds 3566	Gene Autry-Lucile Browne	Sept. 19†	57	
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept. 12†	72	Oct. 5
Westward Ho (G) 3556	John Wayne-Sheila Mannors	Sept. 1†	60	Aug. 3

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec. 16†		
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Dec. 23†		
Forced Landing 3524 (See "In the Cutting Room," Oct. 5.)	Esther Ralston-Onslow Stevens	Jan. 6,'36†		
Frisco Waterfront 3518 (See "In the Cutting Room," Oct. 26.)	Ben Lyon-Helen Twelvetrees	Dec. 9†		
Hitch Hike Lady 3537	Alison Skipworth-James Ellison	Dec. 18†		
Racing Luck 3547	William Boyd	Nov. 28†	60	
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Nov. 25†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 23	99½	Aug. 10
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 9
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June 28	75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins-C. Hardwicke	June 28	75	June 22
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31	80	May 25
Chasing Yesterday (G) 528	Anne Shirley-O. P. Heggie	May 3	77½	Apr. 6
Dog of Flanders (G) 525	Frankie Thomas-Helen Parrish	Mar. 22	72	Mar. 2
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	68	Oct. 5
Hi Gaucho 606 (See "In the Cutting Room," Aug. 17.)	John Carroll-Steffi Duna	Oct. 11†	59	
His Family Tree (G) 604	James Barton-Maureen Delany	Sept. 20†	68½	Oct. 5
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14	72	May 25
Hot Tip (G) 542	James Gleason-Zasu Pitts	Aug. 16	69	Aug. 31
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	91	May 4
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22†	87	Nov. 9
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Laddie (G) 526	John Beal-Gloria Stuart	Apr. 5	69½	Mar. 9
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 18	96	Oct. 12
Nitwits, The (G) 534	Wheeler and Woolsey	June 7	81½	May 25
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug. 2	75	Sept. 23
People's Enemy (A) 527	Preston Foster-Melvyn Douglas	Mar. 15	70	May 4
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	71½	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13†	82½	Aug. 31
Roberta (G) 524	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8	105½	Feb. 23
She (G) 537	Helen Gahagan-Randolph Scott	July 12	94½	July 13
Star of Midnight (G) 529	William Powell-Ginger Rogers	Apr. 19	90	Apr. 6
Strangers All (G) 531	May Robson-Preston Foster	Apr. 26	69½	Mar. 30
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10	80	June 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chatterbox	Anne Shirley-Phillips Holmes			
Follow the Fleet	Fred Astaire-Ginger Rogers	Dec. 27†		
Green Shadow, The	Preston Foster-Marg't Callahan			
I Dream Too Much 610 (See "Love Song," "In the Cutting Room," Sept. 28.)	Lily Pons-Henry Fonda	Nov. 29†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mary of Scotland	Katharine Hepburn			
Mother Lode	Richard Dix-Leila Hyams			
(See "In the Cutting Room," Nov. 16.)				
Seven Keys to Baldpate 611	G. Raymond-Margaret Callahan	Dec. 6†		
(See "In the Cutting Room," Nov. 2.)				
Sylvia Scarlett 614	Katharine Hepburn-Cary Grant	Dec. 27†		
(See "In the Cutting Room," Sept. 28.)				
Two Faces	Wallace Ford-Molly Lamont	Dec. 13†		
(See "It Happened in Hollywood," "In the Cutting Room," Nov. 2.)				
Two O'Clock Courage	Walter Abel-Margot Grahame			
We're Only Human 612	Preston Foster-Jane Wyatt	Dec. 20†		
(See "Husk," "In the Cutting Room," Oct. 19.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 10
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1	61	May 11
Soviet Russia Thru the Eyes of an American (G)	N. Brokenshire	Imperial Pictures	Oct. 1	72	Oct. 28
Struggle for Life (G)		Foy Productions	June 16	53	June 29
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15	59	May 18
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1	58	July 13

TWENTIETH CENTURY - FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	56	
(See "In the Cutting Room," Sept. 28.)				
Black Sheep* (A) 543	Edmund Lowe-Claire Trevor	June 14	75	May 18
Charlie Chan in Egypt*(G)544	Warner Oland-"Pat" Paterson	June 21	72	June 8
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Cowboy Millionaire* (G) 538	George O'Brien-E. Kennedy	May 10	67	Apr. 27
Curly Top* (G) 549	Shirley Temple-John Boles	July 26	74	July 27
Dante's Inferno* (A) 611	Claire Trevor-Spencer Tracy	Aug. 23†	88	Aug. 10
Daring Young Man, The* (G) 528	James Dunn-Mae Clarke	May 24	75	Apr. 27
Doubting Thomas* (G) 542	Will Rogers-Billie Burke	June 7	73	Apr. 20
Dressed to Thrill* (G) 605	Clive Brook-Tutta Rolf	Aug. 16†	68	July 13
Farmer Takes a Wife, The* (G) 608	Janet Gaynor-Henry Fonda	Aug. 2†	91	July 20
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept. 13†	76	Aug. 24
George White's 1935 Scandals* (A) 534	Alice Faye-James Dunn	Mar. 29	83	Apr. 6
Ginger* (G) 545	Jackie Searl-Jane Withers	July 5	74	July 27
Hard Rock Harrigan* (548)	George O'Brien-Irene Hervey	July 19	60	July 6
Here's to Romance* (G) 609	Nino Martini-Genevieve Tobin	Oct. 4†	86	Aug. 31
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 13
It's a Small World* (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12	71	Apr. 6
Ladies Love Danger* 540	Gilbert Roland-Mona Barrie	May 3	69	
(See "Secret Lives," "In the Cutting Room," Mar. 30.)				
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov. 8†	79	Oct. 26
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
Orchids to You* (G) 546	Jean Muir-John Boles	July 12	74	June 22
Our Little Girl* (G) 539	Shirley Temple-Joel McCrea	May 17	65	June 15
Redheads on Parade* (G) 604	John Boles-Dixie Lee	Aug. 30†	77	July 13
Silk Hat Kid* (G) 547	Lew Ayres-Mae Clarke	July 19	67	Aug. 31
Spring Tonic* (G) 535	Lew Ayres-Claire Trevor	Apr. 19	58	July 6
Steamboat Round the Bend* (G) 612	Will Rogers-Anne Shirley	Sept. 6†	80	Aug. 9
$10 Raise* (G) 537	Edward Everett Horton	Apr. 5	70	Mar. 23
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	65	
Thunder Mountain* (G) 607	Geo. O'Brien-Barbara Fritchie	Sept. 27†	58	Sept. 21
Thunder in the Night*(G)613	Edmund Lowe-Karen Morley	Sept. 20†	67	July 13
Under the Pampas Moon* (G) 541	Warner Baxter-Ketti Gallian	May 31	78	May 25
Way Down East* 616 (G)	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Welcome Home* (G) 603	James Dunn-Arline Judge	Aug. 9	72	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain January*	Shirley Temple-Guy Kibbee			
Champagne Charlie*	Paul Cavanagh-Helen Wood	Jan. 31,'36†		
Charlie Chan's Secret* (G)	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Gentle Julia*	Jane Withers-Tom Brown			
It Had to Happen	George Raft-Rosalind Russell			
King of Burlesque, The*	Warner Baxter-Alice Faye	Jan. 3,'36†		
Littlest Rebe,l The* 624	Shirley Temple-John Boles	Dec. 27†		
(See "In the Cutting Room," Nov. 16.)				
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov. 29	66	Nov. 16
My Marriage	Claire Trevor-Kent Taylor	Jan. 10,'36†		
Navy Wife* 608	Claire Trevor-Ralph Bellamy	Nov. 29†	72	
(See "Beauty's Daughter," "In the Cutting Room," Aug. 17.)				
Paddy O'Day* (G)	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76	Nov. 2
Professional Soldier	V. McLaglen-Freddie Bartholomew	Jan. 24,'36†		
Ramona	Rochelle Hudson-John Boles			
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 8†	78	Nov. 2
Song and Dance Man*	Claire Trevor-Paul Kelly			
Whispering Smith Speaks* 623	George O'Brien-Irene Ware	Dec. 20†		
Your Uncle Dudley* 622	Edward Everett Horton	Dec. 13†		
(See "In the Cutting Room," Nov. 2.)				

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20	78	Apr. 13
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 14
Cardinal Richelieu (G)	George Arliss-M. O'Sullivan	Apr. 28	80	Mar. 30
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 6†	90	Sept. 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	80	Apr. 20
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21	105	Apr. 6
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17	95	June 8
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 9†	85	Nov. 9
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	75	July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Sanders of the River (G)	Leslie Banks - Paul Robesen - Nina Mae MacKinney	July 4	95	Apr. 20
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†		
(See "In the Cutting Room," Nov. 2.)				
Thunder in the East	Charles Boyer-Merle Oberon	May 13	79	Dec. 1,'34
(Reviewed under the title, "The Battle.")				
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8	90	Feb. 23

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The	Douglas Fairbanks, Jr. - Elissa Landi			
Ghost Goes West	Robert Donat-Jean Parker			
Man Who Could Work Miracles, The	Roland Young	Dec. 11†		
Modern Times	Chas. Chaplin-Paulette Goddard			
Moscow Nights	H. Baur-Penelope Dudley Ward			
Navy Born	Miriam Hopkins-Joel McCrea			
Shoot the Chutes	Eddie Cantor-Ethel Merman	Dec. 25†		
Things to Come	Raymond Massey	Nov. 29†		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27	66	July 8
Border Brigands 8085	Buck Jones	May 27	56	
Bride of Frankenstein (A) 8009	Boris Karleff-Valerie Hobson	May 6	80	Apr. 20
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20	65	June 8
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	93	July 20
Fighting Youth 9017	Charles Farrell-June Martel	Sept. 30†		
His Night Out (G) 9021	Edward Everett Horton - Irene Hervey	Oct. 21†	74	Nov. 2
It Happened in New York (G) 8023	Lyle Talbot-Heather Angel	Mar. 18	66	Apr. 13
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	74	Sept. 21
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15	68	July 6
Manhattan Moon (G) 8026	Ricardo Cortez-Dorothy Page	Aug. 5	69	Oct. 19
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22	69	Apr. 6
Night Life of the Gods (G) 8008	Alan Mowbray-F. McKinney	Mar. 11	73	Jan. 12
Outlawed Guns (G) 8086	Buck Jones-Ruth Channing	July 29	62	Oct. 26
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1	80	Mar. 30
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22	61	June 15
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
She Gets Her Man (G) 8018	Zasu Pitts-Hugh O'Connell	Aug. 19	64	Aug. 10
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15	60	Apr. 20
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68	Oct. 19
Three Kids and a Queen(G)9023	May Robson-Henry Armetta	Oct. 28†	90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 16†	60	
(See "In the Cutting Room," Aug. 10.)				
Transient Lady (G 8019	Gene Raymond-Henry Hull	Mar. 3	72	Mar. 23
Werewolf of London (A) 8015	Henry Hull-Valerie Hobson	June 3	75	May 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dangerous Waters 9032	Jack Holt-Robert Armstrong			
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†		
(See "In the Cutting Room," Sept. 28.)				
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†		
(See "In the Cutting Room," Sept. 28.)				
Her Excellency the Governor 9013	Binnie Barnes			
Invisible Ray 9015	Karloff-Bela Lugosi	Dec. 16†		
(See "In the Cutting Room," Nov. 2.)				
Magnificent Obsession 8006	Irene Dunne-Robert Taylor			
(See "In the Cutting Room," Oct. 5.)				
Next Time We Love	Marg't Sullavan-James Stewart			
Song of Joy 9010	Marta Eggerth			
Spinster Dinner 9007	Carole Lombard-Melvyn Douglas			
Sunset of Power	Buck Jones-Dorothy Dix			
Sutter's Gold	Edward Arnold-Lee Tracy			
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	

WARNER BROS.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown-O. De Havilland	June 15	72	July 27
Broadway Gondolier (G) 805	Dick Powell-Joan Blondell	July 27	98	July 6
Dinky (G) 824	Jackie Cooper-Mary Astor	May 11	65	Sept. 7
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July 13	60	July 27
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar. 30	69	May 4

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 25
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July 6	67	Sept. 7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 3
Moonlight on the Prairie (G) 928	Dick Foran-Shelia Mannors	Nov. 2†	63	Oct. 26
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar. 23	63	May 25
Page Miss Glory (G) 905	Marion Davis-Dick Powell	Sept. 7†	92	July 13
Personal Maid's Secret 920	Margaret Lindsay-Warren Hull	Oct. 26†	58	
(See "Living Up to Lizzie," "In the Cutting Room," Aug. 17.)				
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	76	June 29
We're in the Money (G) 820	Joan Blondell-Glenda Farrell	Aug. 17	65	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel of Mercy	Josephine Hutchinson			
Anthony Adverse	Fredric March-O. De Havilland			
Ceiling Zero	James Cagney-Pat O'Brien			
(See "In the Cutting Room," Nov. 16.)				
Colleen	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell			
Dangerous	Bette Davis-Franchot Tone			
(See "Hard Luck Dame," "In the Cutting Room," Oct. 26.)				
Freshman Love	Patricia Ellis-Warren Hull			
(See "In the Cutting Room," Nov. 16.)				
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
Glorious	Marion Davies-Dick Powell			
Green Light	Leslie Howard			
Invitation to a Murder	Marguerite Churchill-G. Tobin			
Man Hunt	Marguerite Churchill-W. Gargan			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
Miss Pacific Fleet 916	Joan Blondell-Glenda Farrell	Dec. 14†		
(See "In the Cutting Room," Nov. 2.)				
Petrified Forest	Leslie Howard-Bette Davis	Jan. 4,'36†		
Singing Kid, The	Al Jolson-Beverly Roberts			
Widow from Monte Carlo, The	Dolores Del Rio-W. William	Jan. 25,'36†		
(See "Meet the Duchess," "In the Cutting Room," Nov. 2.)				

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		85	June 1
Avec l'Assurance (G)	Saint-Grainer	Paramount	May 3	83	May 18
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May 3	80	
Die Unschuld vom Lande	Lucie English	86th St. Corp.	May 10	85	
Die Vom Niederrhein	Lien Deyers	86th St. Corp.	May 17	84	
Divine Spark, The (G)	Marta Eggerth-Phillips Holmes	Gaumont-British		82	July 13
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
Heroes of the Arctic (G)		Amkino	May 23	70	June 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
I Give My Heart (A)	Gitta Alpar	Assoc. British		85	Nov. 16
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 16
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16
Les As Du Turf (G)	Pauley	Paramount	May 10	99	May 18
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 15
Music Hath Charms (G)	Henry Hall	Assoc. British		65	Nov. 9
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle-Cedric Hardwicke	B. & D.		75	Sopt. 28
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 26	86	July 13
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Red Village, The (A)	S. Shkuret	Amkino	May 1	90	May 18
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 13
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27
Soviet Journey (G)		Amkino		91	Aug. 17
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 10
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Swenedhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

COMICOLOR CARTOONS

Title	Rel. Date	Min.
Bremen Town Musicians	Mar. 6	8
Old Mother Hubbard	Apr. 3	7
Mary's Little Lamb	May 1	7
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 15†	1 rl.

COLUMBIA

BARNEY GOOGLE

Title	Rel. Date	Min.
No. 1—"Techted in th' Haid"	Oct. 24†	

BROADWAY COMEDIES

Title	Rel. Date	Min.
Alimony Aches Andy Clyde	June 29	19
Captain Hits the Ceiling, The (All Star)	July 26	19
Do Your Stuff (Radio Rogues)	June 15	19
Double Trouble Andy Clyde		
Gobs of Trouble (All Star)	July 12	19
Gum Shoes (All Star)	Mar. 1	21
His Bridal Sweet Harry Langdon	Mar. 15	20
His Marriage Mixup Harry Langdon	Oct. 31†	18
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge Leon Errol	Oct. 3†	19
Hot Paprika Andy Clyde		
It Always Happens Andy Clyde	Sept. 15†	19
Leather Necker, The Harry Langdon	May 9	20
Oh My Nerves (All Star)	Oct. 17†	17
Old Sawbones Andy Clyde	Apr. 11	17
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Pop Goes the Easel (3 Stooges)	Mar. 29	20
Stage Fright (All Star)	June 1	10
Star Gazing (Radio Rogues)	Sept. 26†	19
Three Little Beers (3 Stooges)		
Tramp, Tramp, Tramp Andy Clyde	May 22	20
Uncivil Warriors (3 Stooges)	Apr. 26	20
Yoo Hoo Hollywood (All Star)	Nov. 14†	18

COLOR RHAPSODIES

Title	Rel. Date	Min.
Bon Bon Parade	Oct. 10†	8
Cat, a Bell and Mouse, A	May 10	7
Little Rover	June 28	9
Make Believe Revue, The	Mar. 22	10
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
5. Hotcha Melody	Mar. 15	7
6. King's Jester	May 20	7
7. Peace Conference, The	Apr. 26	7
8. Garden Gaieties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Nov. 21†	7

LAUGHING WITH MEDBURY

Title	Rel. Date	Min.
In the Old Days	Mar. 22	10
Strange Championships	July 20	10

NEW WORLD OF SPORT SERIES

Title	Rel. Date	Min.
Air Thrills	Mar. 1	10
Feminine Invasion, The	Oct. 26†	11
Flying Feet	May 3	10
Hold That Shark	Mar. 29	10
Jump Horse Jump	Sept. 27†	11
Spills and Splashes	Aug. 5	10
Tense Moments	Aug. 20	10
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Gold Getters	Mar. 1	7
Graduation Exercises	Apr. 12	7
Let's Ring Doorbells	Nov. 7†	7
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Ghost Story	May 24	7
Scrappy's Trailer	Aug. 29†	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 7—	Mar. 15	10½
No. 8—	Apr. 12	10
No. 9—	May 10	10
No. 10—	June 6	10
No. 11—	July 5	10
No. 12—	Aug. 2	10
No. 13—	Aug. 30	10
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10

SPICE OF LIFE

Title	Rel. Date	Min.
No. 6—	Mar. 1	10
No. 7—	Apr. 25	10

STARS OF TOMORROW

Title	Rel. Date	Min.
No. 1—	Aug. 1†	11
No. 2—	Sept. 7†	11
No. 3—	Nov. 2†	10
No. 4—	Nov. 16†	11

VOICE OF EXPERIENCE

Title	Rel. Date	Min.
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½

DU WORLD

SEMI-FEATURES AND SHORTS

Title	Rel. Date	Min.
Cathedrals	Oct. 1†	19

EDUCATIONAL

[Distributed through Fox]

CORONET COMEDIES

Title	Rel. Date	Min.
An Ear for Music	Mar. 8	18
Grooms in Gloom	May 10	17
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4	17
Stylish Stouts	Aug. 23†	17

FROLICS OF YOUTH

Title	Rel. Date	Min.
Choose Your Partners	Dec. 13†	2 rls.
Flicker Fever	Sept. 26†	20
It Never Rains	May 24	20
Knockout Drops	Dec. 6†	2 rls.

MIRTHQUAKE COMEDIES

Title	Rel. Date	Min.
Magic Word, The	July 5	17
Time Out	June 14	20

MUSICAL COMEDIES

Title	Rel. Date	Min.
Hail Brother	Mar. 22	19
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	2 rls.
Rhythm of Paree	Sept. 27†	21

SONG AND COMEDY HITS

Title	Rel. Date	Min.
College Capers	Sept. 27†	12
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 27†	2 rls.
Sorority Blues	Dec. 6†	2 rls.
Way Out West	Oct. 25†	11

SONG HIT STORIES

Title	Rel. Date	Min.
Fireman's Day Off	Apr. 12	10
Life of the Party, The	Apr. 26	9
Old Camp Ground, The	Mar. 15	9
Song Plugger	Jan. 18	9

SPECIAL

Title	Rel. Date	Min.
Wings Over Mt. Everest	July 19†	22

STAR PERSONALITY COMEDIES

Title	Rel. Date	Min.
Amateur Husband, The	Aug. 16†	16
A Nose for News	Apr. 5	17
E-Flat Man	Aug. 9†	21
Friendly Spirits	May 31	20
Hayseed Romance	Mar. 15	20
Ladies Love Hats	Nov. 1†	20
Light Fantastic, The	June 28	18
Object Not Matrimony	Mar. 1	18
Only the Brave	Apr. 19	17
Penny Wise	Sept. 6†	16
Tars and Stripes	May 3	20
Timid Young Man, The	Oct. 25†	20

PAUL TERRY-TOONS

Title	Rel. Date	Min.
Aladdin's Lamp	Nov. 15†	6
Amateur Night	July 5	6
Bird Land	Aug. 23†	6
Bull Fight, The	Feb. 8	6
Chain Letters	July 26	6
Circus Days	Sept. 6†	6
Five Puplets	Apr. 19	6
Flying Oil	Apr. 5	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept. 20†	6
June Bride, A	Nov. 1†	6
King Looney XIV	June 7	6
Mayflower, The	Dec. 27†	1 rl.
Moans and Groans	June 28	6
Modern Red Riding Hood, A	May 17	6
Moth and the Spider, The	Mar. 8	6
Old Dog Tray	Mar. 21	6
Opera Night	May 31	6
Peg Leg Pete, the Pirate	May 3	6
Southern Horse-pitality	Nov. 29†	6
What a Night	Jan. 25	6
Ye Olde Toy Shop	Dec. 13†	1 rl.

TREASURE CHEST

Title	Rel. Date	Min.
Chums	Mar. 1	9
Clever Critters	Sept. 20†	8
Dog Days	July 12	8
Gangsters of the Deep	Nov. 1†	8
Hold That Line	Oct. 11†	7
Manhattan Tapestry	Dec. 27†	1 rl.
Personality and the Pen	May 10	10
Seeing Eye, The	Dec. 20†	1 rl.
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	10
Taming the Wild	Apr. 26	10

TUXEDO COMEDIES

Title	Rel. Date	Min.
Dame Shy	Aug. 2†	16
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	2 rls.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Ye Old Saw Mill	Aug. 30†	17
YOUNG ROMANCE		
All for One	June 21	19
Love in a Hurry	May 17	16
Way Up Thar	Nov. 8†	2 rls.

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 2	Mar. 8	
No. 3	Apr. 19	
No. 4	May 31	
MUSICAL MOODS (Technicolor)		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4	8
Mediterranean Songs	Nov. 1†	7
Barcarolle		8
NEWSLAUGHS		
No. 1	Nov. 20†	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks		8
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		

FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Armies of the World		10
Hazardous Occupations		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
MAGIC CARPET SERIES		
Geneva-by-the-Lake		10
Italian Riviera		10
West Indies Cruise		10

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Four Star Boarder	Apr. 27	20
Infernal Triangle	Aug. 17†	20
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	
Poker at Eight	Mar. 9	21
Public Ghost No. 1	Dec. 14†	20
Southern Exposure	Apr. 6	21
CHIC SALE SPECIAL		
Perfect Tribute, The	Aug. 15†	19
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept. 14†	18
No. 3—Desert Death	Oct. 19†	21
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8
Colorful Guatemala	Feb. 23	9
Historic Mexico City	Sept. 7†	9
Honolulu, Paradise of the Pacific	Nov. 2†	8
Los Angeles, Wonder City of the West	Mar. 16	9
Rainbow Canyon	Feb. 2	8
Rural Mexico	Nov. 30	
HAPPY HARMONIES (Harman-Ising)		
7—When the Cat's Away	Feb. 16	9
8—The Lost Chick	Mar. 9	9
9—Calico Dragon	Mar. 30	8
10—Good Little Monkeys	Apr. 13	9
11—Chinese Nightingale	Apr. 27	10
12—Poor Little Me	May 11	11
13—Barnyard Babies	May 25	
14—The Old Plantation	Sept. 21†	11
15—Honeyland	Oct. 19†	10
16—Alias St. Nick		
LAUREL & HARDY		
Fixer-Uppers	Feb. 9	21
Thicker Than Water	Mar. 16†	21
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11
How to Sleep	Sept. 14†	
Trained Hoofs	Oct. 12†	
M-G-M SPORTS PARADE		
Basketball Technique	Aug. 31†	8
Football Teamwork	Sept. 8†	8
Gymnastics	Oct. 26†	9
Water Sports	Oct. 26†	8
MUSICAL REVUES		
Memories and Melodies	Feb. 16	16
ODDITIES		
Chain Letter Dimes	Apr. 20	7
Donkey Baseball	Mar. 2	9
Fightin' Fish	Apr. 6	9
Little People, The	May 4	9
Pitcairn Island Today	July 6	10
Prince, King of Dogs	July 6	9
Sporting Nuts	Mar. 23	9
Starlit Days at Lido	Sept. 28†	20
Two Hearts in Wax Time	Mar. 23†	15
Windy	Feb. 9	9
OUR GANG		
Beginner's Luck	Feb. 23	20
Follies of 1936	Nov. 30†	18
Little Papa	Sept. 21†	20
Little Sinner	Oct. 26†	18
Teacher's Beau	Apr. 27	20
Sprucin' Up	June 1	17
SPECIAL		
Lucky Beginners	Aug. 3†	20
TODD-KELLY		
Hot Money	Nov. 16†	18
Misses Stooge, The	Apr. 20	19
Sing, Sister, Sing!	Mar. 2	21
Slightly Static	Sept. 7†	19
Tin Man, The	Mar. 30	15
Top Flat	Dec. 21†	20
Twin Triplets	Oct. 12†	

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Grampy	Aug. 16†	7
Betty Boop and the Little King	Jan. 24,'36†	1 rl.
Henry, the Funniest Living American	Nov. 22†	1 rl.
Judge For a Day	Sept. 20†	8
Language All My Own, A	July 19	7
Little Nobody	Dec. 27†	1 rl.
Little Soap and Water, A	June 21	7
Making Stars	Oct. 18†	1 rl.
No! No! A Thousand Times No!	May 24	7
Stop That Noise	Mar. 15	7
Swat the Fly	Apr. 19	7
Taking the Blame	Feb. 15	7
COLOR CLASSICS		
Dancing on the Moon	July 12	7
Kids in the Shoe, The	May 10	7
Musical Memories	Nov. 8†	1 rl.
Somewhere in Dreamland	Jan. 10,'36†	1 rl.
Song of the Birds	Mar. 1	7
Time For Love	Sept. 6†	7
HEADLINERS		
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27†	
Cab Calloway's Jitterbug Party	May 24	8
Cavalcade of Music, The	Oct. 4†	1 rl.
Excuse My Gloves Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Follow the Leader Isham Jones and His Orchestra	July 26	10
Hark Ye, Hark Ben Bernie-Grace Barry	Mar. 22	10
Is My Face Black Molasses 'n' January	May 3	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2†	11
Melody Magic Johnny Green and His Orchestra	Apr. 12	10
Million Dollar Notes Red Nichols and His World Famous Pennies	Feb. 8	11
Musical Cocktail Anson Weeks and His Orchestra	July 5	10
Parade of the Maestros	Nov. 15†	1 rl.
Radio Rhapsody Johnny Green and Orch.	Dec. 6†	1 rl.
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 23†	9
Song Writers of the Gay Nineties Pat Rooney	Mar. 1	10
Symphony in Black Duke Ellington and His Orchestra	Sept. 13†	10
PARAMOUNT PICTORIAL NEW SERIES		
No. 7—Queen of the Waters—Billy Blue Gum—Mericano	Feb. 1	10
No. 8—Aubrey Ranier—Old Madeira—Rube Goldberg, World Famous Humorist	Mar. 1	10
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29	10
No. 10—Metropolis Afloat—Lilies (Technicolor)—Lew Pollack	Apr. 26	10
No. 11—Main Street Afloat—Songmakers of a Nation (Joseph E. Howard)	May 24	10
No. 12—Fashions Afloat — Clubs to You — Herman Hupfeld	June 21	10
No. 13—Willard Robison — Gadgets for Madame — Steel Thunderbolts	July 19	11
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor)—Flame Fighters	Aug. 16†	11
No. 2—Making Money—Deep Sea Delicacies—Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10
No. 3—	Oct 11†	1 rl.
No. 4—	Nov. 8†	1 rl.
No. 5—	Dec. 6†	1 rl.
No. 6—	Jan. 3,'36†	1 rl.
No. 7—	Jan. 31,'36†	1 rl.
PARAMOUNT VARIETIES		
No. 7—	Feb. 1	10
No. 8—	Mar. 1	
No. 9—	Mar. 29	
Broadway Highlights No. 1	May 17	10
Broadway Highlights No. 2	June 28	10
Broadway Highlights No. 3	Aug. 9†	10
Broadway Highlights No. 4	Sept. 27†	1 rl.
Broadway Highlights No. 5	Dec. 13†	1 rl.
Countryside Melodies	Nov. 29†	1 rl.
Famous People at Play	June 14	1 rl.
Hollywood Extra Girl	Aug. 23†	11
Jungle Antics	Feb. 22	10
Lucky Stars	Dec. 27†	1 rl.
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27†	10
Movie Milestones	July 26	10
Nature Speaks	July 12	
No Motor to Guide Him	June 7	
Popular Science (color)	May 31	10
Screen Souvenirs No. 3	Feb. 8	10
Screen Souvenirs No. 4	Apr. 19	10
Shorty Goes South	Sept. 13†	10
Shorty on the Farm	Apr. 5	9
Spring Night	Nov. 1†	1 rl.
Strings and Strains	Mar. 22	10
Superstition of the Rabbit's Foot	Mar. 8	9
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	7
Be Kind to "Aminals"	Feb. 22	7
Beware of Barnacle Bill	Jan. 5	7
Choose Your "Weppins"	May 31	7
Clean Shaven Man, A	Jan. 24,'36†	1 rl.
Dizzy Divers	July 26	7
For Better or Worser	June 28	7
Hyp-Nut-Tist, The	Apr. 26	7
King of the Mardi Gras	Sept. 27†	1 rl.
Pleased to Me Cha!	Mar. 22	7
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls.
Spinach Overture, The	Dec. 6†	1 rl.
You Gotta Be a Football Hero	Aug. 30†	7
Vim Vigor and Vitaliky	Dec. 27†	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept. 20†	9
No. 2	Nov. 29†	1 rl.
No. 3	Jan. 31,'36†	1 rl.
SCREEN SONGS		
It's Easy to Remember Richard Himber and Orch.	Nov. 29†	1 rl.
I Wished on the Moon Abe Lyman and Orchestra	Sept. 20†	8
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 8—Feline Athletes	Feb. 22	10
No. 9—Sporting Sounds	Mar. 22	10
No. 10—Nerve Control	Apr. 19	10
No. 11—Animal Intelligence	May 17	10
No. 12—Top Form	June 7	10
No. 13—Hollywood Hobbies	July 5	10
No. 14—Jungle Waters	Aug. 2†	10
No. 15—Making Manhandlers	Aug. 30†	10
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Jumping Jacks	Oct. 25†	1 rl.
No. 18—Sport on the Range	Nov. 22†	1 rl.
No. 19—Sporting Network	Dec. 20†	1 rl.
No. 20—What's the Answer	Jan. 17,'36†	

RKO RADIO

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Hunger Pains	Feb. 22	17½
Pickled Peppers	June 7	19½
Wig Wag	Apr. 12	19½
CHICK CHANDLER COMEDIES		
Horse Heir	Feb. 1	19½
Raised and Called	Mar. 22	20
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14	21½
Flying Down to Zero	Apr. 19	19
In a Pig's Eye	Dec. 28,'34	20½
DUMBBELL LETTERS		
No. 10	Feb. 1	5
No. 11	Feb. 15	5
No. 12	Mar. 1	5
No. 13	Mar. 15	5
No. 14	Mar. 29	5
No. 15	Apr. 12	5
No. 16	Apr. 26	4
No. 17	May 10	4½
No. 18	May 24	5
No. 19	June 7	5
No. 20	June 20	5
EASY ACES		
Capital Idea	Oct. 4†	10
Jolly Old London	Aug. 30	9½
Little New New York	June 14	10
Pharaohland	Feb. 22	9
Six Day Grind	July 26	10½
Topnotchers	Apr. 19	11
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	9½
FOUR STAR COMEDIES		
Hit and Rum	Apr. 26	19
Salesmanship Ahoy	July 19	18½
HEADLINER SERIES		
No. 4—Sim Phoney Concert	Mar. 15	21
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life†	Sept. 13	21
No. 2—Tuned Out†	Nov. 15	20
EDGAR KENNEDY COMEDIES		
Edgar Hamlet	July 5	20½
Happy tho Married	Nov. 1	18
In Love at 40	Aug. 30†	19
Sock Me to Sleep	May 17	20
South Seasickness	Mar. 29	20½
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Oct. 4†	20
No. 4	Oct. 18†	18½
MARCH OF TIME		
No. 5	Aug. 16†	20
No. 6	Sept. 20†	21
No. 7	Oct. 18†	20
MUSICALS		
Night at the Biltmore Bowl, A	June 21	17½
Spirit of 1976	Feb. 15	21½
MUSICOMEDIES SERIES (Ruth Etting)		
Old Spanish Onion, An	Mar. 1	20
Ticket or Leave It	May 26	21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-1934)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Newly Reweds	Aug. 2†	19
Where There's a Will	Oct. 4†	18
RADIO MUSICAL COMEDIES		
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½
RAINBOW PARADE CARTOONS		
Bird Scouts	Sept. 20†	7
Hunting Season	Aug. 9	7
Japanese Lantern	Mar. 8	[illegible]

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Merry Kittens, The	May 31	7
Molly Moo Cow and the Indians	Nov. 15†	7½
Parrotville Post Office	June 28	7½
Picnic Panic	May 3	9
Putting on the Dog	July 19	7½
Rag Dog	July 19	7½
Spinning Mice	Apr. 5	8
Sunshine Makers, The	Jan. 11	8

SMART SET

Title	Rel. Date	Min.
Quiet Fourth, A	Aug. 9†	15
Returned Engagement, A	Oct. 11†	21

SPECIALS

Title	Rel. Date	Min.
Going on Two	Sept. 17	17
Trip Thru Fijiland, A	May 10	14½

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Bugles from Blue Grass	Oct. 11†	10½
Inside the Ropes	Aug. 16†	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Beach Masters	Nov. 8†	10½
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9

SUPERBA COMEDIES

Title	Rel. Date	Min.
Counselitis	Nov. 22†	18
Home Work	Sept. 20†	19

VAGABOND ADVENTURE SERIES

Title	Rel. Date	Min.
Fakirs of the East	Dec. 7,'34	18½
Jamaica	May 17	9½
Quebec	Aug. 2	9½
Roumania	June 28	11
Saar, The	Mar. 22	11

WORLD ON PARADE

Title	Rel. Date	Min.
Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	10½
Spain's Romantic Isle, Majorca	Oct. 18†	10½

STATE RIGHTS

AL BONDY

(General Electric)

Title	Min.
Excursions in Science No. 1	8

CARTOON EXHIBITOR

Title	Min.
Of All Things	4

METROPOLIS-TAPERNOUX

Title	Min.
Bolero	14

PAT GARYN

Title	Min.
O'Mahoney-George Bout	17

PHIL BROWN

Title	Min.
Norwegian Sketches	10

SACK

(National Pict.)

Title	Min.
Tubal Cain	15

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
12. Mickey's Band Concert (Color)	Feb. 23†	
13. Mickey's Service Station	Mar. 15	9
14. Mickey's Kangaroo	Apr. 20	9
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17 Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	8

SILLY SYMPHONIES

Title	Rel. Date	Min.
10. The Golden Touch	Mar. 21	8
11. Robber Kitten	Apr. 18	9
12. Cookie Carnival, The	May 23†	8
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½

UNIVERSAL

CARTUNE CLASSICS

Title	Rel. Date	Min.
No. 3—Candyland	Apr. 22	1 rl.
No. 4—Springtime Serenade	May 27	1 rl.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	8

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 8	Mar. 25	11
No. 9	May 27	10
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	1 rl.
No. 15	Dec. 9†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Desert Harmonies (No. 12-A)	Apr. 10	10
Great Idea, A (No. 1-B)	Aug. 28	2 rls.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	
Harlem Bound (No. 4)	Nov. 6†	2 rls.
Here's the Gang (No. 13-A)	May 8	20
Meet the Professor (No. 10-A)	Feb. 13	19
On Your Radio Dial (No. 3)	Oct. 23†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
Telephone Blues (No. 11-A)	Mar. 13	19

OSWALD CARTOONS

Title	Rel. Date	Min.
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	8
Bronco Buster	Aug. 5	7
Case of the Lost Sheep	Dec. 9†	
Do a Good Deed	Mar. 25	7
Elmer the Great Dane	Apr. 29	1 rl.
Monkey Wrenches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Towne Hall Follies	June 3	8
Two Little Lambs	Mar. 11	8½

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 7—Novelty	Mar. 4	8
No. 8—Novelty	Apr. 1	10
No. 9—Novelty	Apr. 22	10
No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	1 rl.
No. 15—Novelty	Dec. 2†	

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best Sterling Holloway	July 20	2 rls.
His Last Fling (Van Ronkel No. 6)	July 31	20
My Girl Sally Sterling Holloway (Van Ronkel No. 4)	June 5	19
Old Age Pension Henry Armetta Tom Patricola	Mar. 27	20
Would You Be Willing? (Van Ronkel No. 3)	May 27	2 rls.

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Camera Thrills	Sept. 30	21

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Opera House Louis Prima and orch.	Nov. 16†	1 rl.

BIG V. COMEDIES

Title	Rel. Date	Min.
Get Rich Quick Allen Jenkins	Apr. 20	20
His First Flame Shemp Howard- Daphne Pollard	Mar. 9	19
Old Gray Mayor, The Bob Hope	Apr. 6	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4	2 rls.
Pretty Polly Polly Moran	June 1	19
Serves You Right Shemp Howard	June 15	20
Husband's Holiday Hobart Cavanaugh	July 6	17
High, Wide and Hansom Herb Williams	July 20	2 rls.
Watch the Birdie Bob Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.
Double Exposure Bob Hope	Nov. 23†	2 rls.

BROADWAY BREVITIES

Title	Rel. Date	Min.
Gypsy Sweetheart Winifred Shaw- Phil Regan (Technicolor)	Mar. 30	20
Cherchez La Femme Jeanne Aubert	Feb. 2	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 23	20
Mr. & Mrs. Melody Ilomay Bailey-Lee Sims	Mar. 16	20
Shoestring Follies Eddie Peabody	Feb. 16	21
Singing Silhouettes, The Olga Baclanova	Mar. 30	20
Castle of Dreams, The Morton Downey	Apr. 6	20
Cure It with Music Fifi D'Orsay	Apr. 13	2 rls.
In This Corner Roscoe Ates	Apr. 27	2 rls.
Main Street Follies Hal LeRoy	May 11	20
Love Department, The Bernice Claire	May 18	20
$50 Bill Eleanor Whitney- 12 Aristocrats	May 25	20
Better Than Gold Fifi D'Orsay	June 8	20
Springtime in Holland Dorothy Dare- Felix Knight (Technicolor)	June 22	20
Film Follies, The Ray Perkins	June 29	22
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21
Lady in Black, The Countess Olga Albani	Aug. 17	20
Dublin in Brass Morton Downey	Sept. .7†	20
Oh Evaline Hal LeRoy- Eleanor Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren- Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 19†	18
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	2 rls.
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20

LOONEY TUNES

Title	Rel. Date	Min.
No. 5—Buddy's Pony Express	Mar. 9	1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, the Gee Man	Aug. 24	7
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7

MELODY MASTERS

Title	Rel. Date	Min.
Charlie Davis and Band	Feb. 16	10
Rimac's Rhumba Orchestra	Apr. 18	10
Barney Rapp and His New Englanders	Mar. 16	10
Freddy Martin and His Orchestra	May 11	10
Dave Apollon and His Band	June 8	10
Borrah Minnevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 6—Along Flirtation Walk	Apr. 6	7
No. 7—My Green Fedora	May 4	1 rl.
No. 8—Into Your Dance	June 8	1 rl.
No. 9—Country Mouse, The	July 13	7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7

SEE AMERICA FIRST

E. N. NEWMAN

Title	Rel. Date	Min.
No. 6—Dixieland	Feb. 9	10
No. 7—Blue and the Gray, The	Mar. 2	10
No. 8—The Mormon Trail	Mar. 23	10
No. 9—Westward Bound	Apr. 13	10
No. 10—Remember the Maine	May 4	10
No. 11—The Yanks Are Coming	June 1	10
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 1—Curious Industries Harry Von Zell	Sept.. 7†	11
No. 2—Playgrounds James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11

PEPPER POT

Title	Rel. Date	Min.
A Trip Thru a Hollywood Studio	Feb. 2	9
We Do Our Part Radio Reel No. 3	Feb. 9	1 rl.
Vaudeville Reel No. 3	Feb. 16	1 rl.
Guess Stars Radio Ramblers	Mar. 2	10
Billy Hill	Mar. 16	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30	11
Some Bridge Work Easy Aces	Apr. 13	10
Vaudeville Reel No. 4	Apr. 27	1 rl.
Kings of the Turf	May 11	9
Two Boobs in a Balloon Edgar Bergen	May 25	9
Moving Melodies J. Fred Coots-Lillian Shade	June 8	10
All Colored Vaudeville Adelaide Hall	June 22	10
Rah, Rah, Radio Ralph Kirbery	July 6	10
What's the Idea? Lew Pollack	Aug. 17	11
Nutville Radio Ramblers	Sept. 7†	10
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seein' Stars Easy Aces	Nov. 30†	10

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN

Title	Rel. Date	Min.
New Adventures of Tarzan, The Herman Brix	June 10	2 rls. (each)

MASCOT

Title	Rel. Date	Min.
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27†	2 rls. (each)
Fighting Marines Grant Withers- George Lewis	Nov. 23†	
Miracle Rider Tom Mix	May 18†	(1st episode, 5 rls., followed by 14 two-reel episodes)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3,'34	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23†	2 rls. (each)

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa Clyde Beatty		

UNIVERSAL

Title	Rel. Date	Min.
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†	
Call of the Savage Noah Berry, Jr.	Apr. 15	20 (each)
Roaring West Buck Jones (15 episodes)	July 8	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams- Jean Rogers	Oct. 21†	20 (each)

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BARGAIN — TWO MAZDA LAMP HOUSES complete using new Cinephor P M 25 condensers. New reflectors, 3 sockets, two 30/30 lamps, including transformer and ready to install on any 110 volt A.C. Simplex or Powers Projector, $80. One standard Holmes projector equipped with Drisco sound head, like new, $125. One S. O. S. sound on film amplifier, 20 watts, A1 condition, $65. Two Powers 6A heads—$30 each. MUNICIPAL THEATRE, Millheim, Pa.

AIR CONDITIONING

AIR CONDITIONING CHARTS THAT REPRESENT standard practice in air conditioning for motion picture theatres. Practical advice on how to attain the best atmospheric conditions for your house winter and summer. Devised to be put on the wall for constant reference. Available until the supply is exhausted at 25c each, payment direct. BETTER THEATRES, 1790 Broadway, New York.

WOLVERINE BLOWER 6,000 CUBIC FEET PER minute $67.50. May be used for exhaust or cooling. WOLVERINE BLOWER WORKS, 412 Prospect Ave., N. E., Grand Rapids, Mich.

BUSINESS OPPORTUNITIES

A1 PROJECTIONIST WITH A SMALL CAPITAL wishes partnership or rent theatre. BOX 629, MOTION PICTURE HERALD.

GENERAL EQUIPMENT

PAIR PEERLESS LAMPS, GARVER RECTIFIER, $240. THEATRE SOUND SERVICE, Box 395, Rochester, N. Y.

SPANISH TYPE LEATHER GOODS — BEST grades and colors, 62c yd. WESTERN FEATURE FILM & SUPPLY CO., 1018 S. Wabash, Chicago.

DOUBLE BUTTON MICROPHONE, COMPLETE with transformer and battery, fits any amplifier or radio, $12.75. Professional quality guaranteed. MELLAPHONE CORPORATION, Rochester, N. Y.

KILL THAT BAD OFFENSIVE SMELL, stuffy odor in toilets or any part of your theatre with our New Electrical Innovation Air Conditioner, creating fresh Ozone—A.C. current only, no moving parts, operating consumption of only 10 watt bulb. Price $22.50. If not satisfied your money refunded. CROWN, 311 West 44th Street, N. Y.

STEAL BROADCASTERS STUFF—BALLYHOO amateur night—write S. O. S., Public Address Division, 1600 Broadway, New York.

WANTED TO BUY

TOP PRICES PAID FOR USED EQUIPMENT and opera chairs. MOVIE SUPPLY CO., Ltd., 844 So. Wabash Ave., Chicago.

HIGHEST PRICES FOR SIMPLEX, POWERS, arc lamps, rectifiers, lenses, portables. Stocks liquidated. Strictly confidential. BOX 631, MOTION PICTURE HERALD.

THEATRES

FOR SALE—FULLY EQUIPPED, TO RUN ALL or part time. MARVIN EDWARDS, 1609½ Booneville, Springfield, Mo.

POSITIONS WANTED

SOUND ENGINEER, EXPERT TECHNICIAN, Wide Range. Consider circuit position. PAUL GOTTSCHALL, 1134 Fairview, Wyomissing, Pa.

PROJECTION AND SOUND TECHNICIAN WITH engineering education and long valuable experiences now available to any reasonable proposition. Responsible references exchanged. BOX 620, MOTION PICTURE HERALD.

EXPERIENCED OPERATOR GO ANYWHERE, references on request. MEISTER, 64 Nelson Place, Newark, N. J.

PROJECTIONIST—TEN YEARS' EXPERIENCE. RCA and Western Electric Equipments. Metropolitan area or go north. BOX 628, MOTION PICTURE HERALD.

THEATRES WANTED

WILL LEASE THEATRE GREATER NEW YORK fully equipped. Responsible. VALENTE, 2537 Grand Concourse, N. Y.

DESIROUS OF PURCHASING GOOD SMALL town theatre. LOUIS J. MARK, 11 So. LaSalle Street, Chicago.

WANT TO LEASE OR RENT GOING THEATRE in Illinois or Indiana. BOX 630, MOTION PICTURE HERALD.

SOUND EQUIPMENT

THANKS A MILLION SAY PROJECTIONISTS—frequency film, copyrighted instructions, 9,000 cycle, $1.50. Buzz and chopper track, $2.50. Combination of both, $3. S. O. S., 1600 Broadway, New York.

"WONDERFUL BUY, SAY I," WRITES JOHN Erickson, Iron Mountain, Michigan. "Cinemaphone sound vast improvement." Find out yourself—write S. O. S., 1600 Broadway, New York.

TRAINING SCHOOLS

THEATRE EMPLOYEES: ADVANCE TO BETTER theatre positions. Free booklet shows you how. THEATRE INSTITUTE, 315 Washington St., Elmira, N. Y.

NEW EQUIPMENT

BROADWAY BECKONS YOU — MAKE YOUR expenses by visiting S. O. S., 1600 Broadway, New York.

REPRESENTATIVES WANTED

SOUND SERVICE MEN WHO ARE FREE lance agents and capable of servicing independent manufacturers' sound equipment. Liberal commissions paid for any sales closed from leads furnished by manufacturers. Send complete details in first letter including territory covered. BOX 627, MOTION PICTURE HERALD.

BOOKS

ORDER NOW! RICHARDSON'S NEW BLUE Book of Projection—6th edition complete in one volume. 700 pages, 153 illustrations. Full text on projection and sound combined with trouble-shooter, $5.25. OUT THIS WEEK. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$3 postage prepaid. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

LOCAL DEALERS

WANT TO HEAR FROM TERRITORIAL SUPPLY dealers who are not affiliated with any other group to represent product of leading independent manufacturers! State everything in full in your reply as to present product representation and number of accounts being serviced. BOX 626, MOTION PICTURE HERALD.

SCREEN RESURFACING

A PICTURE IS NO BETTER THAN THE screen you show it on. Why not call us to Re-Nu your screen. The original RE-NU SCREEN SURFACE COMPANY, 5535 Grace Street, Chicago.

DIRTY POLITICS?

That meant war to this two-fisted rough-neck of the city's gas-house district. He started out to clean up the place but went haywire on the way. His wife saw him through to the governor's mansion—and then took a run-out powder.

"FRISCO Waterfront"

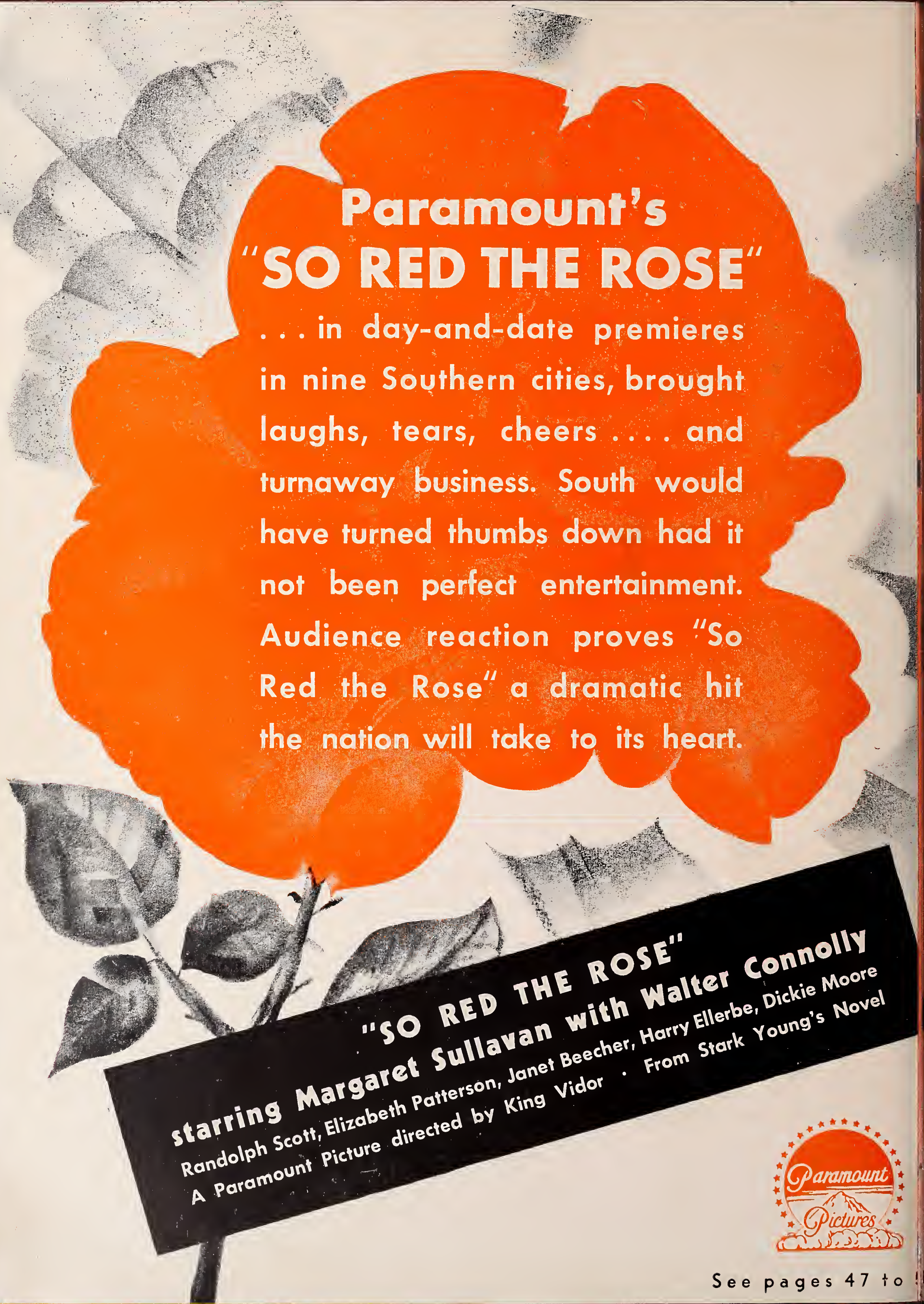
with BEN LYON
HELEN TWELVETREES
ROD LA ROCQUE

Directed by
ARTHUR LUBIN
Supervised by
ROBERT E. WELSH
Story and Screen Play by
NORMAN HOUSTON

A REPUBLIC PICTURE

REPUBLIC PICTURES

NOW IS THE TIME TO BOOK REPUBLIC



Paramount's
"SO RED THE ROSE"

. . . in day-and-date premieres in nine Southern cities, brought laughs, tears, cheers . . . . and turnaway business. South would have turned thumbs down had it not been perfect entertainment. Audience reaction proves "So Red the Rose" a dramatic hit the nation will take to its heart.

"SO RED THE ROSE"
starring Margaret Sullavan with Walter Connolly
Randolph Scott, Elizabeth Patterson, Janet Beecher, Harry Ellerbe, Dickie Moore
A Paramount Picture directed by King Vidor · From Stark Young's Novel

Paramount
Pictures

See pages 47 to

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

-1 1935

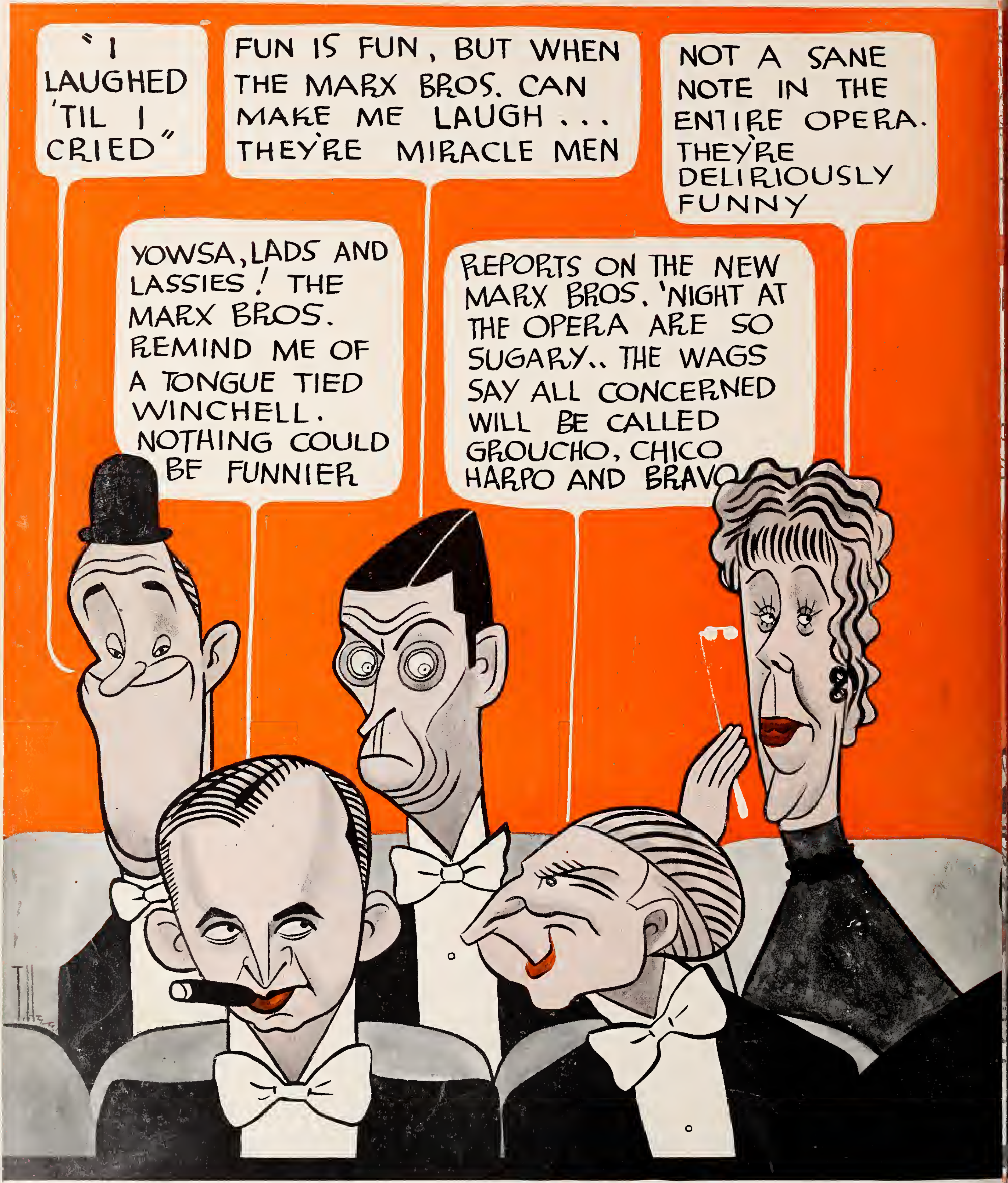
EXHIBITORS TELL STUDIOS WHAT CUSTOMERS WANT

WARNER'S 11 MUSIC FIRMS WITHDRAW FROM ASCAP

Terry Ramsaye Discovers the New Santa Fé

VOL. 121, NO. 9 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* NOV. 30, 1935

And the Box-Office Says It's Terrific! . . .


"I LAUGHED 'TIL I CRIED"
FUN IS FUN, BUT WHEN THE MARX BROS. CAN MAKE ME LAUGH . . . THEY'RE MIRACLE MEN
NOT A SANE NOTE IN THE ENTIRE OPERA. THEY'RE DELIRIOUSLY FUNNY
YOWSA, LADS AND LASSIES! THE MARX BROS. REMIND ME OF A TONGUE TIED WINCHELL. NOTHING COULD BE FUNNIER
REPORTS ON THE NEW MARX BROS. 'NIGHT AT THE OPERA ARE SO SUGARY.. THE WAGS SAY ALL CONCERNED WILL BE CALLED GROUCHO, CHICO HARPO AND BRAVO

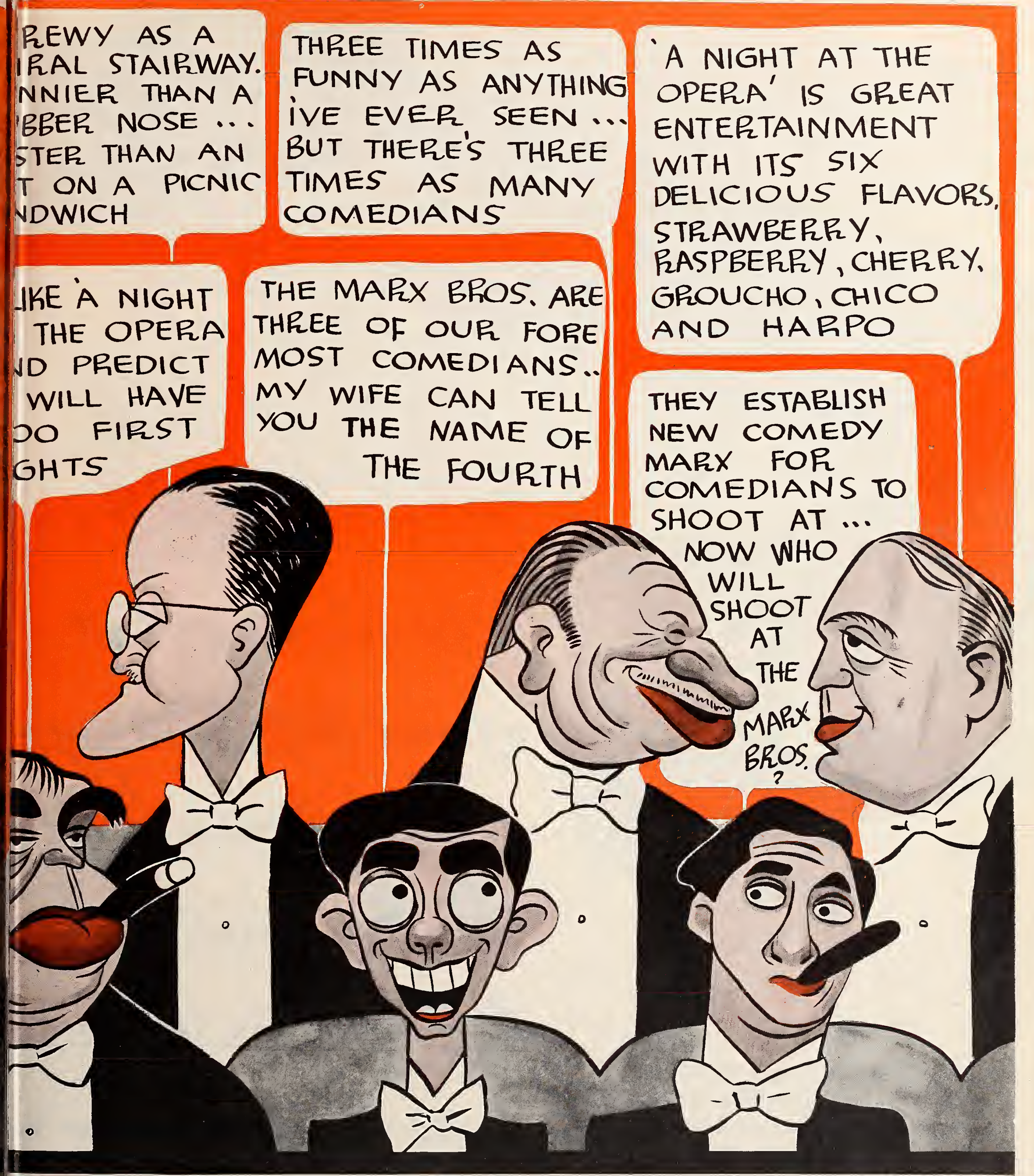
Reading from west to east in the top row: Stan Laurel, Ned Sparks, Edna May Oliver, Pete Smith, Wallace Beery, Jack Benny; and down below in the same direction: Ben Bernie, Walter Winchell, Irvin S. Cobb, Eddie Cantor, Georgie Jessel

Metro-*Goldwyn*-Mayer *present*

The **MARX BRO**

Screen play by George S. Kaufman and
Morrie Ryskind. Directed by Sam Wood

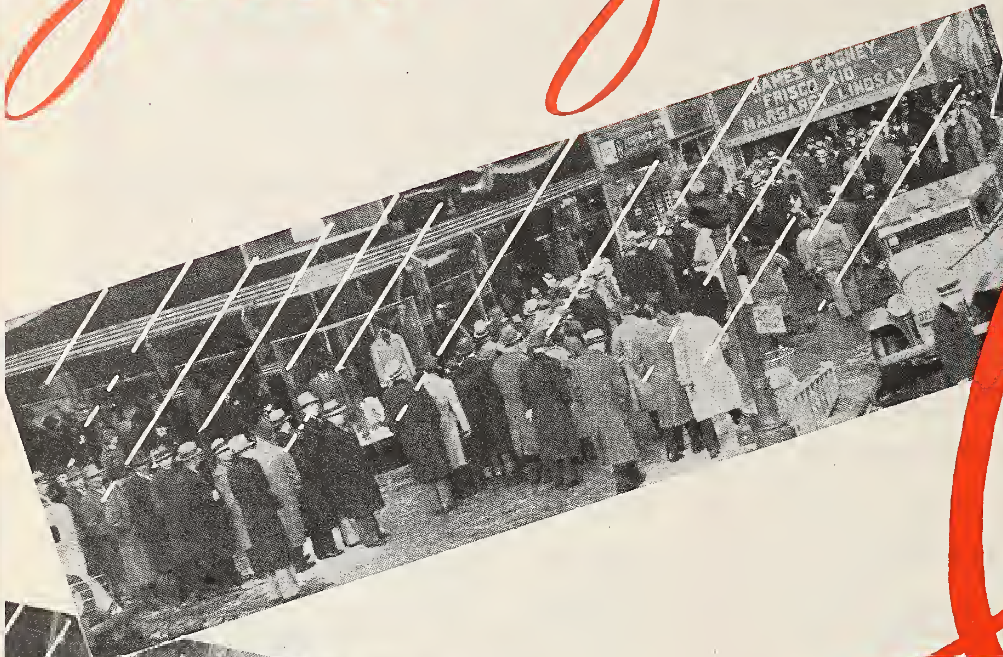
Showmanship Gets Big Openings Over Week-End!


REWY AS A
IRAL STAIRWAY.
NNIER THAN A
BBER NOSE ...
STER THAN AN
T ON A PICNIC
NDWICH
THREE TIMES AS FUNNY AS ANYTHING I'VE EVER SEEN ... BUT THERE'S THREE TIMES AS MANY COMEDIANS
'A NIGHT AT THE OPERA' IS GREAT ENTERTAINMENT WITH ITS SIX DELICIOUS FLAVORS, STRAWBERRY, RASPBERRY, CHERRY, GROUCHO, CHICO AND HARPO
IKE 'A NIGHT
THE OPERA
ND PREDICT
WILL HAVE
OO FIRST
GHTS
THE MARX BROS. ARE THREE OF OUR FORE MOST COMEDIANS.. MY WIFE CAN TELL YOU THE NAME OF THE FOURTH
THEY ESTABLISH NEW COMEDY MARX FOR COMEDIANS TO SHOOT AT ... NOW WHO WILL SHOOT AT THE MARX BROS.?

"A NIGHT at the OPERA"

NOTE: Ask M-G-M for a newspaper mat of this illustration in black and white (4 cols. x 75 lines) which can be used as an ad or placed on dramatic page.

Just a Few Li



to let you know that J

opened last Saturday a

first snow storm of the s

biggest business of the s

this 'Frisco Kid' packs a

'em in show after show a

But it can't run as long a

have positively promised to

"Action-packed...gory, scrappy, feverish and melodramatic...fans will love it!"—*Daily Mirror*

"Two-fisted drama for a two-fisted star! Packs a robust wallop . . . a swift, actionful, exciting picture!" —*N. Y. American*

"Made to order for Cagney! Packed with action . . . tense, exciting entertainment!" —*N. Y. Evening Journal*

JAMES CAGNEY
FRISCO KID
MARGARET LINDSAY
Fred Kelly HATS
FRISCO
FRISCO KID

nes

nmy Cagney's latest

y + date with New York's

ason + did the Strand's

son - by thousands! And

llop that's still packing

this is written (Tuesday).

G-Men'-because Warner Bros.

ing in 'Captain Blood' for Xmas.

. . . And the *New York Times* says "the film is excellently acted all along the way" by a cast of thousands, including MARGARET LINDSAY, RICARDO CORTEZ, LILI DAMITA, DONALD WOODS, BARTON MacLANE and GEORGE E. STONE . . . and "directed with both fists by LLOYD BACON."

"THANKS A MILLION FOR THESE HOLDOVERS"

say nation's leading theatres!

THANKS A MILLION
HELD OVER
HELD OVER

"THANKS A MILLION" says Roosevelt Theatre, Chicago...held for second week, maybe third.

"THANKS A MILLION" applauds New Theatre, Baltimore, enjoying a boom second week.

"THANKS A MILLION" rejoices Center Theatre, New York, in its third sensational stanza.

"THANKS A MILLION" shouts Warfield Theatre, San Francisco, where smash first week necessitated moving picture into St. Francis for extended run.

"THANKS A MILLION" revels Detroit's Fox Theatre, as first run is continued in Adams Theatre.

"THANKS A MILLION," too, from the Apollo Theatre, Indianapolis, holding it for second week.

"THANKS A MILLION" applauds the Orpheum, Seattle, where smash business continues for a second week at the first-run Music Box.

THANKS A MILLION
THANKS A MILLION
HELD OVER
SECOND WEEK

You'll be holding it over, too!

meanwhile...

A 20th
Century
Picture!

Millions thank "THANKS A MILLION" for the happiest show they've ever seen!

MOTION PICTURE HERALD

Vol. 121, No. 9 — November 30, 1935

FACTS WANTED

CONSIDERING in sympathy the problems of vendors of some overseas product, Mr. Red Kann, in a recent issue of *Motion Picture Daily*, ventures to give voice to a line that has been heard from distributors before, including the familiar phrases "exhibitor lethargy" . . . "setting himself up as supreme arbiter of the public's likes and dislikes" . . . "lacking the daring to foray into fields that are new" . . . "lazily depending on names that are known but do not always draw" . . . "too much disregard of the freshness in players, in treatment and in style which non-Hollywood product is quite apt to embrace."

All this really means that the exhibitor, like everybody else in this and other industries, is cautious enough to stay by known values until he has been sold to the point of action the prospective value of departures. The retailer finds there is speculation a-plenty to be encountered in dealing with product that he knows something about.

And how the exhibitor does want to know about it! There is no "lethargy" reflected in his demanding approach to the product information presented in *Motion Picture Herald*. There is no evidence that the exhibitor gives a hoot whether the product is made in Hollywood, New York, Elstree or Hongkong. It is inevitable, however, that he should have an impression based on experience, of probabilities, of averages. He would in general prefer more diversity of sources, but he is not to be pushed into experimentation with the unknown.

For the overwhelming preponderance of exhibitors, managers, showmen all, their knowing has to come from two sources; first and most importantly with reference to the buying, from what they can glean on paper, from the printed page, about the wares; secondly, and in post mortem, by what those wares have done for their box office, late, but educational.

In a large number of theatres and circuit offices there will be found an indexed file of *Motion Picture Herald's* attentions to product in "The Cutting Room" and "Showmen's Reviews." It is *The Herald's* policy to make these presentations of fact, in "The Cutting Room" a presentation, as early as the picture has been recorded, of what the producer was shooting at and what he hopes to have when the previewing and revising are over; and in the "Showmen's Reviews" a presentation of what has reached the screen in the product, not a presentation of opinion but rather factual material upon which the showman can form his own opinion.

Today's box office problems are abundant. The exhibitor is eager enough for material that will draw. Even in close one-man towns, with the world's output to consider, he still finds problems. Juggling playdates, he studies the product he has bought quite as diligently as that he may yet buy.

And, let no one claim to know more about what the hometown folks will take.

△ △ △

PRODUCT PARADES

SHOWMEN across these states will greet with encouraged interest an incidental manifestation of recognition of the problem of programming conveyed in a recent utterance from Mr. Will Hays. In the course of a semi-official conveyance of his recent message delivered to Hollywood's producers anent "G-Men" pictures, *Motion Picture Herald*, of November 2, quotes:

> " . . . *These pictures, Mr. Hays declared, have been proper and interesting entertainment. . . . Mr. Hays raised a question, however, as to the number of these and similar pictures already released or in the course of production and stated his belief that the quantity of such films in proportion to other entertainment had become too high. . . .* "

It is, to be sure, reasonably probable that this was primarily a bit of Mr. Hays' diplomacy in delicately telling his clients that too much is a lot too much and that the "G-Man" label was still no adequate camouflage for gangstering on the screen. But quite as important is this piece of even indirect recognition in high places that the output needs programming in behalf of the consuming public's interest.

It is too much to expect the whole organized industry will sit down at the conference table to meet and deal with a scheme of diversification of product, to consciously and purposely eliminate imitative efforts, the riding of so-called trends. But it might be reasonable enough to expect important production concerns to do that for their own outputs.

If anything of the sort is done it will be done in, from and by New York and sales authority. Hollywood just cannot keep itself out of the grooves. Successes in type or style or theme are in Hollywood like measles—everybody gets it, and like measles the vigor of the infection becomes rapidly attenuated by dissemination.

Just now with Miss Shirley Temple rating high, the infantile infection is spreading. Hollywood is burbling the names of Freddie Bartholomew, aged 10, out of Copperfield into Fauntleroy at a thousand a week; Sybil Jason, aged 7, at Warners; Jane Withers, 9, at Fox, and Paramount's David and Betty Holt, 7 and 4. Also there's Billy Lee, 5, who gets $85 for working and $35 for resting, and Baby LeRoy.

The industry may yet become a baby parade.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

Withdraws

ASCAP on Tuesday shook under the impact of the withdrawal of the 11 Warner music publishing subsidiaries, effective December 31, and the resignation of Herman Starr, Warner vice-president and treasurer, as a director.

Warner contends that the revenue it has obtained from ASCAP is inadequate, and will set up its own licensing and collecting agency for performing rights.

ASCAP countered with a statement charging Warner was "speculating, not only with their own interests, but those of the composers and authors." See page 13.

'Closed Shop'—Again

A "closed shop" for motion picture acting talent in Hollywood was the aim of Actors' Equity in New York this week, as important matters such as a vote of confidence in its officers and policies and WPA federal theatre projects engaged the attention of the Eastern group.

Cooperating with the Screen Actors' Guild on the Coast, Equity stressed its intention of making the tie more binding in the near future, with the object of building a powerful, cooperative organization on the two production fronts.

The motion picture industry meanwhile is expanding its production activity on Broadway, and there are other developments in the world of the stage, all of which are detailed in the story on page 40.

Invited

Another invitation to producers in Hollywood dissatisfied with the high taxes of California and wanting to move is made this week by Mayor Edward J. Kelly of Chicago, who invites them to come to Chicago. In an exclusive statement to MOTION PICTURE HERALD, he says:

"In view of the dissatisfaction of some of the Hollywood producers over the high taxes in California, Chicago is happy to invite these producers to establish their studios in our city. We realize fully the value of having the film industry center in Chicago, and producers may rest assured that not only will they be welcomed heartily but also that we shall at all times give them every possible cooperation.

"Chicago is the ideal spot for a motion picture studio, especially since most of all scenes in pictures today are 'shot' inside the studios. For outdoor scenes, our central and convenient location should be especially desirable. Our 'city atmosphere' is vastly superior to that of any city on the coast. There is an abundance of natural scenery in this area, such as the forest preserves, sandy beaches, the sand dunes, farm country, hills, rivers, etc. We are but a short distance from forest country as well as mountainous and various other advantageous locations.

"From an industrial standpoint, Chicago has every sort of facility to care for the needs of the motion picture industry.

"Our taxes are especially reasonable compared to the present load of the film industry, and there is every reason to feel that this advantage will continue indefinitely.

"All in all, then, Chicago seems to be a logical center for motion pictures and it is my earnest hope that the industry will give serious consideration to our suggestions. It will find welcome, cooperation and profit here."

More Investigating

Motion picture theatre owners whose admission tax returns and reports to the Treasury Department at Washington are found to be irregular stand to pay considerably more than the deficit, in fines, the Government having started out to investigate exhibitors' books in 20 cities with prosecution in view. Millions of unpaid admission taxes are said to be involved. See page 12.

* * *

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Agnew Heads Sales

John Edward Otterson, Paramount president, announced the succession of Neil Agnew, sales manager, to the post of vice-president and general sales executive that was held until his resignation on Tuesday by George J. Schaefer.

Mr. Shaefer's resignation and Mr. Agnew's succession, both were expected, Mr. Schaefer having opened negotiations some weeks ago to become a Paramount theatre partner in the northwest. This deal, however, is now off, and Mr. Schaefer will leave Friday for a Mexican vacation, with no further plans.

The Paramount executive committee this week approved and signed a contract vesting in John and Barney Balaban the operation of the Balaban & Katz and Great States theatre organizations for seven years. A. H. Blank's contract was renewed for operation of Paramount theatres in Iowa and eastern Illinois.

Announcement of an expected 25 per cent increase in film rental and decision to limit the forthcoming sales meeting in Chicago to two days were other Paramount developments of the week. Story on page.....

Long Reel Action

A special committee of distributors has been appointed to seek changes in city ordinances which in a few places, such as New York and Chicago, prevent the use of 2,000-foot reels, the Motion Picture Producers and Distributors of America announced Wednesday.

At a meeting Tuesday, official sanction was given by all major distributors except Universal to adoption of the longer reel replacing the 1,000-foot length. Bids and samples of the required equipment are to be obtained in preparation for the change-over scheduled for next April 1.

Earnings

Loew's, Inc., earned $7,579,744 net profit, and Warner Brothers earned $674,159 during the year ended August 31, 1935, according to annual statements to stockholders that were made public by both companies this week, each reflecting the extent of the upturn in business in motion pictures during the past season.

The Warner earnings compared with a $2,530,513 loss last year, and a loss of $6,291,748 in 1932-33, while Loew's $7,579,744 net was nearly $100,000 better than the peak net of $7,479,897 last year.

Financial operations of Loew's and Warners for the past three years are tabulated on page 47.

NEWS SUMMARY COVERING THE SCREEN WORLD

Breathing Spell

In a surprise move, the Department of Justice at Washington decided this week to suspend all its widespread investigating activities against distributors charged with possible conspiracy in violation of the anti-trust laws, pending the outcome in St. Louis of the equity case against Warners, Paramount, RKO and their officers and subsidiaries. And, if the Department fails to obtain an injunction against the defendants, Washington believes that the Government will bring to an end, for some time at least, efforts of the Justice Department to "clean up" the motion picture industry.

Meanwhile Judge George Moore disqualified himself in St. Louis federal court from hearing the civil suit. Warners, Paramount and RKO had charged him with prejudice, following their acquittal in the criminal-indictment action, and they demanded the appointment of a successor to hear the civil suit.

Developments this week involving distributors in the anti-trust situation are reported on page 39.

Ranking Stars

Ten thousand British filmgoers, voting on a male star questionnaire of Alexander Korda's London Films, give Charles Laughton a comfortable majority, with George Arliss runner-up.

But, writes Bruce Allan, the HERALD's London correspondent, something of a problem is presented to British producers in the ranking of Jack Hulbert, Tom Walls and Gordon Harker among the first twelve. These three are distinctively British players, Harker for example playing "Cockney" roles. Yet British producers for the most part are aiming their product toward America.

This and other matters of current interest in British film circles are treated in the article on page 46.

Carbon Uniformity

Standardization of a new Suprex carbon, brought out by National Carbon Company, so that exhibitors will not be confused, was proposed by the board of directors of the Independent Theatre Supply Dealers' Association at a three-day meeting which was concluded Saturday in the association's offices in the Paramount Building, New York.

The organization is trying to interest other carbon manufacturers to standardize their products with Suprex, which, it is said, produces the same white light on the screen as that under which pictures are made in studios.

Besides a general review of the association's activities and a discussion of policy, it was also revealed by the board of directors that the supply business throughout the country is about 40 per cent better than last year. A further sign of improvement, it was also stated, is that all members of the association have spent considerable sums in refurbishing their places of business.

The board of directors also set some time between June 15 and June 30 as the date of the annual convention of the organization to be held at the Edgewater Beach hotel in Chicago next summer. Definite dates will be set later.

'Take-a-Chance'

Appealing, successfully too, to the natural gambling instinct in the public, A. H. Blank's circuit of theatres in the Midwest, has instituted "take-a-chance" showings, whereby patrons, upon entering, dip into a box and draw envelopes in which are contained slips of paper, or passes, telling them how much admission they must pay, the prices ranging from the box office low to the top. The idea is explained on page 18.

Forearmed

The industry in France, and that includes representatives of American companies, is breathing a sigh of relief over failure of the decree under which the Government would have taken control of the business. However, the industry is not resting on its oars, because it is expected that a new measure will be introduced at the next session of Parliament.

One development in the industry's favor, however, is the fact that in the common cause all interests have been united as never before. The story is on page 57.

Two Accept

Metro-Goldwyn-Mayer and Radio-Keith-Orpheum are the only two large interests which to date have accepted the invitation of the United States Government to attend discussions at Washington on December 9th for the purpose of studying the possibilities of resurrecting regulatory codes.

Edward L. Kuykendall completed his tour of the country in the interest of a plan for the industry's own regulation, and repaired to his home in Mississippi to assemble the data and write a report for presentation shortly to the industry. The motion picture in its relation to possible code drafting is discussed further on page 42.

Diverse Opinion

That a wide divergence of opinion exists in exhibition over the benefits and results at box offices of Hollywood's "arty" type of motion picture production became apparent this week when several leaders engaged in a controversy over the charge by Edward L. Kuykendall, MPTOA president, that pictures are now "too arty, too costumy, too morbid."

The opinions for and against Mr. Kuykendall's criticism, as expressed by a dozen of America's leading motion picture showmen, are set forth on page 15.

Soviet Film Ban

"Peasants" is the second Soviet film to be banned by the Detroit police censor in recent weeks, and Amkino Corporation, the American distributor for Russian product, sees in the rejection a clamp-down on all pictures emanating from the Soviet Union. Meanwhile the censor's rejection of "The Youth of Maxim" is scheduled for hearing on appeal in the Michigan supreme court in January, the while the Reds continue to agitate against certain American films. See page 24.

Church Shows

Dr. Burris Atkins Jenkins, staunch supporter of the motion picture as a medium of entertainment and education for the masses, does not agree with the widespread belief of exhibitors that the showing of motion pictures in churches constitutes unfair competition to the regular established theatre. He explains the conclusions he has drawn in this connection, after showing films in his church for 20 years, on page 52.

Australia Looks Up

Australia's amusement business has increased its personnel by 10 per cent in a year, a definite reflection of improved position and a justification for the bright outlook for the new season, says Cliff Holt, the HERALD's correspondent at Sydney. It's now up to the American companies to deliver the standard of product that will take advantage of the momentum, he points out.

As for the New South Wales Quota, the advisory board is making headway and the distributors' quota now seems certain to go into operation on January 1st, the exhibitors' quota year to start six months later. Story on page 56.

This Week in Pictures

SUITED TO SAIL. Buck Jones, Universal Western star, with his wife and daughter, Maxine, at their California home just prior to the departure of the latter on a world tour. Production kept Buck ashore, and he since has completed "Silver Spurs."

TANDEM. Three Hollywoodians following up a viewpoint, the very one, perhaps, which they share as three principals of Paramount's "The Bride Comes Home," starring Claudette Colbert, besides whom are shown above Fred MacMurray and Robert Young.

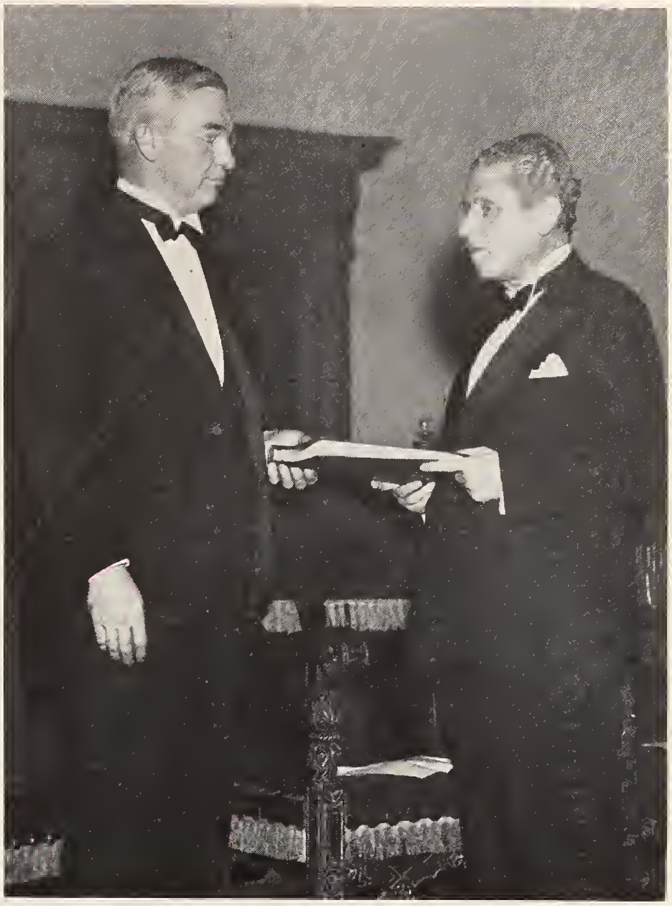
MAKING DEBUT. (Left) Alma Lloyd, daughter of Frank Lloyd, noted director, who has been signed by Warners. Her first picture is "Song of the Saddle."

FILMED IN A FAMOUS THEATRE. Arthur Tracy, of American radio fame, and dancing ensemble making a scene on the stage of the Lyceum theatre, celebrated London house, for "Street Singer's Serenade," British & Dominion production. Shown at Tracy's right is Anna Neagle, who is co-starred.

RADIO INTERVIEW. On a vacation in New York, Johnny Arledge thus yielded to the questions of Sam Taylor over WMCA. Arledge is to star in RKO Radio's "His Majesty Bunker Bean."

BIG TOWN WELCOME. For Pat O'Brien, Warner star, upon his arrival in New York this week for a vacation, following completion of his latest picture, "Ceiling Zero."

RETURNING. Dolores Costello (right), who will resume a brilliant screen career terminated upon her marriage to John Barrymore, with the feminine lead of "Little Lord Fauntleroy, Selznick International picture.



SCHOOL GIVEN SCRIPT. Max Reinhardt, noted producer-director, presenting Prof. Ernest Hunter Wright, executive officer of the department of English and comparative literature of Columbia University, the working script from which he filmed "A Midsummer Night's Dream" for Warners.

LOVE INTEREST. Is their contribution to Universal's cinemization of the novel, "Next Time We Love." They are Margaret Sullavan and James Stewart. E. H. Griffith is directing.

RECEIVE BASEBALL AWARD. Loew-MGM home office employees attending party at which the Quigley Publications trophy was presented their baseball team, Motion Picture League champions. Shown at table in right foreground are Martin Quigley, who made the presentation, and Arthur Loew.

U.S. "CRACKING DOWN" TO RETRIEVE MILLIONS IN UNPAID THEATRE TAXES

Squadron of Special Agents Making Study of Exhibitors' Books in 20 Cities; Penalties Seen Unless Merely Oversight

Setting out to collect unpaid motion picture theatre admission taxes reputedly running into millions of dollars, the United States Government this week dispatched a "flying squadron" of special agents from Washington into the field to investigate the books of exhibitors.

The drive on exhibitors who have failed to account for their admission taxes, partially or otherwise, may cost a number of theatre operators throughout the country much more, in fines, than the original amount.

Uncovering glaring irregularities in returns during the course of a check made recently under the Works Progress Administration allotment, the Treasury Department has thrown agents into some 20 cities to go over the books of theatres.

Exhibitors are only one of several groups whose tax-paying activities are under scrutiny, it was said at Washington. Jewelers, sporting goods manufacturers, toilet preparation manufacturers, gasoline dealers and all others subject to special excise taxes also are being carefully checked up.

Audit Initiated

An audit of special tax returns was initiated several months ago by the Treasury Department under an allotment of $2,448,290 of Public Works funds. Irregularities were at once uncovered, and the Department began a drive for the collection of back taxes, interest and penalties. During the first 10 weeks of the survey, something like $1,250,000 was collected, and indications are that many times that amount will eventually flow into Uncle Sam's coffers.

Originally designed to pave the way for the collection of delinquent taxes, certain of the returns, it is learned, evidenced an intention on the part of some taxpayers deliberately to evade full payment, and where evidence can be secured to support this impression it is probable the Government will prosecute as a warning to others that retribution cannot be avoided.

In some 20 cities, agents of the Department are engaged in an audit of taxpayers' books, particularly those of exhibitors. Included in the cities where this work is being carried on are New York, Philadelphia, Boston, Baltimore, Washington, Detroit, San Francisco, St. Paul, Kansas City, Los Angeles, New Orleans, Minneapolis, St. Louis, Milwaukee, Newark, Tacoma, Seattle, Buffalo, Cleveland, Brooklyn and Cincinnati.

In all cases where an audit of returns shows delinquency, interest will be demanded and in most cases penalty taxes will be imposed. However, where the exhibitor's returns and his books demonstrate his desire to play fair with the Government and show that his failings were inadvertent the Treasury will follow its policy of omitting penalties. In any case where it is apparent the exhibitor deliberately falsified his returns or books, severe penalties will be meted out and criminal prosecution may be initiated.

Hampered by lack of funds and struggling with the millions of returns filed annually, the Bureau of Internal Revenue for several years has been unable to make any thorough study of tax payments in various categories. With President Roosevelt's Public Works fund offering an opportunity to undertake such a project as a relief job, the Bureau immediately applied for funds, which were granted last summer.

Indications are that the money spent on this work will be returned several times over—one of the few relief projects which will pay dividends in cold cash.

Halt on New Taxes Seen

No new taxes until 1937 may be a slogan of Congress during the coming session as members whose terms expire next year listen to the counsel of their advisers that tax increases may bounce back in the shape of defeat in next November's elections.

All members of the House of Representatives and one-third of the Senate are faced with the expiration of their terms. With few—very few—exceptions, they will be candidates for re-election.

This consideration will far outweigh all others in the minds of members of Congress who like their jobs and who realize that the people generally will begin to ask embarrassing questions about boondoggling, wanton spending and deficits if asked to pay for those luxuries at this time.

President Roosevelt himself is represented as highly anxious that taxes shall not be permitted to become an issue in the coming campaign.

The President's feeling in the matter was evidenced last week when he met with the Conference of Mayors and indicated that he was desirous of putting off new tax legislation until 1937.

Any new revenue measures might double the rate of theatre admission taxes.

Surveying possible sources of new revenue from which to obtain another billion dollars or so a year in taxes, Washington officials are said to have made a study of the admission tax receipts, now coming in at the rate of $15,000,000 a year. In some quarters it is firmly believed that people like their motion pictures so well that they would not balk at doubling their tax contribution, providing consideration is given the poor in the shape either of total tax exemption or a cut in the rate. At present, the tax does not apply to admissions up to 40 cents, but in the event of new legislation it is possible the limit may be cut to 25 cents.

In many sections, under Administration plans, this would not involve any greater tax upon theatre-goers since it is contemplated that means shall be worked out to divide the various taxable fields between the federal, state and local governments so as to eliminate overlapping taxes.

Free Shows Go To 470 Spots

Free shows are now being provided to 470 institutions, hospitals and associations through the 32 Film Boards of Trade, according to a survey compiled by the Motion Picture Producers and Distributors of America. The survey is the first in eight years. In 1927, the peak of the silent era, more pictures were serviced free throughout the country than at the present time. This is due to the fact, it is said, that many institutions have not yet added sound apparatus to their machines.

Accounts served without remuneration today are given shows once a week, bi-weekly, monthly and twice a month and in some instances only three or four times a year. Because of the irregular bookings, the MPPDA is reluctant to hazard a guess on the total number of pictures supplied annually as well as the amount of money exchanges would receive if these dates were turned into cash.

The New York Film Board figures it provides about 40 institutions in the metropolitan area. Boston leads with a greater number of weekly requests. It is estimated that the local bookings would approximate $1,000 a week, if sold. At one time, it was estimated that the free show bill for distributors amounted to about $500,000 a year.

Thanksgiving and Christmas weeks are two weeks in the year when the demands for free shows are the greatest. The rise during these weeks is from the regular 40 to 200, part of which is attributed to theatres, in conjunction with benevolent organizations, putting on morning shows, and turning the proceeds over to charity.

Arguments Heard On Sound Patents Use

Arguments were heard by Federal Judge Mortimer W. Byers in Brooklyn federal court Tuesday in a patent suit by Western Electric, Electrical Research Products, Inc., and American Telephone and Telegraph Company against General Talking Pictures Corporation. The arguments were made by Charles Neave and Henry Ashton for the plaintiffs and Samuel Darby and Ephraim Berliner for the defendants.

Testimony in the case was taken about 18 months ago before Judge Byers sitting in the New York federal court. The socalled Loenstein, Mathes and Arnold patents owned by the telephone company, of which WE is a manufacturing subsidiary, are concerned in this case. The validity of the patents is not involved, the question being merely whether the defendants went beyond the bounds of their lease when they distributed vacuum tube amplification circuits for loudspeakers in talking picture apparatus for commercial use by theatres. The plaintiffs contend that use was restricted to radio receivers and use by radio amateurs. Judge Byers reserved decision.

11 WARNER MUSIC FIRMS WITHDRAW FROM ASCAP

Company Says Inadequate Payments Obtained by Society, Run by "Entrenched Clique", Strangle Music Publishing

Will Set Up Own Agency; Mills Says Composers and Authors Protest Warner Action Jeopardizes Their Financial Status

With consequences that may be of major importance to exhibitors, Warner Brothers Pictures, Inc., on Tuesday withdrew its 11 music publishing companies from the American Society of Composers, Authors and Publishers, effective December 31, when present membership agreements expire. The resignation of Herman Starr, vice-president and treasurer of Warner, as ASCAP director, also was presented at a meeting of the ASCAP board, and the Society announced it would be accepted.

This was the first serious breach in the ranks of ASCAP in its 21 years of existence, and climaxed months of disagreement over the revenue distributed to the Warner firms as their share of the ASCAP collections from music taxes.

Harms, Inc., M. Witmark and Sons, Remick Music Corporation, T. B. Harms, Inc.. and their subsidiaries were the publishing companies involved. The first two are charter members of the Society, and Remick and T. B. Harms are among its oldest members. This is the largest group of music publishing companies controlled by a motion picture company, and represents an investment of $9,000,000.

Warner to Set Up Own Agency

Warner now will proceed to establish its own performing rights collection and licensing agency, dealing with the users of music direct.

On behalf of its music subsidiaries, Warner on Wednesday said in a statement:

"Our resignation from the American Society of Composers, Authors and Publishers has been rendered necessary in our own interests and in those of the composers and all concerned in the music publishing enterprises with which we are connected.

Call Royalties Insufficient

"The chief reason for our action is what we consider to have been the insufficient and inadequate royalties collected by the Society from radio broadcasters. The Society is simply an agency. The inadequate payment obtained by the Society for the use of music on the air—and music is the life blood of radio and has mainly built up its uninterrupted and increasing prosperity—has strangled the legitimate possibilities of music publishing until drastic action is necessary if this business is to continue. This has injured the creative as well as the business end of these enterprises.

"Therefore, we have decided that hereafter we shall conduct our relations with radio, so far as our music interests are concerned, independently and directly, in order to secure the fair returns to which we and our associates—including emphatically the authors and composers—are entitled.

RESIGNED TO PRESERVE UNITS, SAYS WARNERS

In reply to a statement issued by ASCAP describing the Warner action as "solely and selfishly in the interests of themselves," Warners said late Wednesday that the withdrawal was dictated by self-preservation. Warners accused ASCAP of being run by a 'well entrenched clique' of well-paid executive officers and of disposing of its rights to radio for the next five years on a basis which would render it impossible to keep its music companies alive if they retained their membership.

Warner charged the distribution of revenue is conducted illogically and based mainly on favoritism and politics, and that the arrangements made by the society have unduly favored the big radio chains over the independent stations.

"A quick checkup indicates that approximately 40 per cent of all the music played on sponsored radio programs is published by our companies. We have reason to believe that the same proportion holds on the sustaining programs.

"Formerly a hit song might easily sell one or two million copies; as things are now, a sale of 300,000 copies is extraordinary, and even in such a case it is usually problematic whether a loss will be sustained."

One of the consequences of the move, it was conceded in New York music publishing circles, will be litigation to determine the vested rights of copyrights. A great many of the more important composers continuing as members of ASCAP have reserved their rights, according to E. C. Mills, the Society's general manager. These include Jerome Kern, Irving Berlin, Sigmund Romberg, Victor Herbert estate and others. Rights in their works remain with ASCAP as well as the rights to the music in many stage productions, the music of which is controlled by the Warner companies, said Mr. Mills.

A statement by Mr. Mills on Wednesday assailed Warner and, inferentially, other motion picture aggregations in the music industry, saying: "They (the composers) contend that Warner Brothers have not consulted their interests, but have acted solely and selfishly in the interests of themselves, as motion picture producers primarily, who purchased music publishing businesses as adjuncts to their sound film business, and who are now speculating, not only with their own interests, but those of the composers and authors, who are helpless at the moment to protect themselves against this speculation, as to the wisdom of which they have had no voice." . . .

Mr. Mills denied reports that other publishers planned to pull away from ASCAP and said that other motion picture companies controlling music firms would renew their membership agreements. These are, chiefly, MGM with Robbins and the recently acquired Feist catalogue, Twentieth Century-Fox with Movietone and Sam Fox, and Paramount with Famous Music Corporation. MGM now takes first rank in importance among the film interests affiliated with ASCAP.

Saying that the differences arose over the belief held by Warner that the revenue collected by ASCAP in the United States and 21 foreign countries is insufficient, Mr. Mills continued:

"They contend that inasmuch as radio broadcasting has destroyed normal music business, that unless substantially greater royalties can be collected from the broadcasting stations their firms cannot survive, and their resignation is based on the belief that acting independently they can collect much larger royalties for the use of their catalogue than has been represented by their share of the royalties collected by the Society.

"This share (Warner's) last year represented about $340,000 for all their firms. Thus far the so-called Warner firms are the only ones to indicate any intention of withdrawing from the Society and the composers and authors have all renewed their current membership agreements for an additional five years commencing January 1, 1936.

"Composers and authors generally are greatly disturbed at this action of Warner Brothers, which they contend has placed in hazard their royalties received from performing rights through the Society and upon which, in these times, their very livelihood depends.

"At a late hour last (Tuesday) evening, such composers and authors as could be reached indignantly denied the right of Warner Brothers to place them in financial jeopardy through their withdrawal from the Society and making separate attempts to license the performance of their works by radio at substantially increased rates.

"These composers point out that when in years past they placed their works with the individual firms subsequently purchased as

(Continued on following page)

CALLS RADIO TAX LOW

(Continued from preceding page)

a group by the Warner Brothers they had no reason to believe that these firms, which were charter members of ASCAP, would ever withdraw."

Mr. Mills estimated that between 25 and 30 per cent of the music played on the air and licensed by ASCAP is controlled by Warner, but that the repertoire used in motion pictures would be less. He added that with the resignations, exhibitors "could be served not as well but adequately," through the ASCAP performing catalogue, which represents several million numbers.

$800,000 from Theatre Tax

Estimating that ASCAP's revenue for 1935 would be about $4,000,000, Mr. Mills expected that $800,000 of this would come from theatre music taxes, the remainder from radio, hotels, dance halls and other sources.

Warner contended that the 5 per cent tax on gross receipts of radio stations collected by ASCAP applies to the independent stations, while the large chains in reality pay only about one per cent. Mr. Mills explained that the 5 per cent the broadcasters are committed to pay is assessed on the stations' revenue after deductions for talent, program building and other expenses. He said revenue from radio last year totaled $2,440,000, representing a sustaining fee of $840,000 from 600 stations and $1,600,000 in commissions.

Mr. Mills said that many publishers, not Warner alone, are dissatisfied with the present classification system under which revenue is distributed to publishers, and that a committee has been attempting for a long time to devise an improvement. It had been believed that a plan proposed whereby the frequency of use of compositions, or the per use system, would take precedence over seniority of membership and availability of catalogue in figuring distribution, would have conciliated the Warner dispute, but no plan as yet has been adopted.

Three Per Cent Return

ASCAP maintains that in receiving 26 per cent of the money distributed to the publishers last year Warner was given a good share of the proceeds, although Mr. Mills said, "I don't blame them for wanting more money." Warner's share in 1934 of about $340,000 from ASCAP alone is a return of more than three per cent on its investment in music companies. Warner set a figure of $900,000 to $1,000,000 as the revenue it should have received from ASCAP.

Warner particularly insisted that the per use system be installed, and contends that on this basis its revenue would have been appreciably increased.

Notification has been sent to the National Association of Broadcasters, National Broadcasting Company and the Columbia Broadcasting System that beginning January 1 they will have to deal with Warner direct for the use of its music. The radio stations and chains will now pay a tax to Warner in addition to the ASCAP fees.

BROADCASTERS MAY CANCEL CONTRACTS

Broadcasting stations may now cancel their five-year contracts with ASCAP because of a clause permitting cancellation if ASCAP at any time cannot deliver the music catalogue which it controlled at the time the agreements were made. E. C. Mills, ASCAP general manager, said that those stations which have inquired have been informed that they may cancel if they wish. Up to a late hour Wednesday, however, no cancellations had been indicated, he said.

Sunday Shows Go Big In Pittsburgh Area

Approximately 100,000 attended Sunday shows for the first time in the history of the city on the Sabbath, packing the downtown and neighborhood houses from the opening at 2 P. M. and continuing until late at night. Loew's Penn, the Stanley, Alvin and the Warner, the downtown crowd leaders, had crowds on hand long before opening time. Philadelphia's second experience with Sunday showed an increase of 50 per cent over the first open Sabbath, a break in weather contributing to the substantial rise. Practically all downtown theatres reported capacity or near capacity at night. Neighborhood theatre operators estimated the improvement ranged all the way from 20 to 100 per cent.

Sunday shows were defeated for the third time in a special election in Grundy Center, Iowa, November 18. The vote was 339 for and 458 against. Russell Bartlett, M. J. Lovejoy and John Barnet of the Rockland, Me., Board of Aldermen are determining the disposition of a petition protesting Sunday shows in that community.

U. S. List Covers Non-Theatre Pictures

The issuance of a check list of sources of non-theatrical films is announced by the Department of Commerce in Washington. The list covers film companies as well as industrial, agricultural and cultural producers of such films, but makes no attempt to list the individual films.

The directory was compiled by Nathan D. Golden, chief of the motion picture section of the department, with the assistance of Francis M. Johnson, to meet a constantly increasing demand for information on sources from which non-theatrical films can be secured.

Colvin Brown Goes to Coast

Colvin Brown, vice-president and general manager of Quigley Publications, left New York Wednesday on the Twentieth Century Limited for a several weeks' visit in Hollywood.

New York Critics To Make Awards

An annual award for the best film is planned by motion picture critics of New York newspapers and some of the national magazines, who are meeting to consider the proposal as well as an organization to be known as the New York Film Critics.

Several meetings have been held, but there has been no decision because of lack of agreement whether the award include foreign pictures as well as those in the English dialogue. The critics also have not been able to decide on the type of the award, although the suggestion to publish the winning scenario in book form by Covici-Friede and award the royalties to the writer has found some favor.

The idea was suggested by the recent decision of the play critics in New York to make an annual award for the "best play" of the year, in opposition to the Pulitzer prize. Sponsors of the proposed association are Andre Sennwald, *Times;* Richard Watts, Jr., *Herald-Tribune;* Thornton Delehanty, *Post;* William Boehnel, *World-Telegram.* Film editors of such publications as *The New Yorker, Time* and the *New Republic* are to be invited.

A Society of Publicists and Newspaper Correspondents was organized in Hollywood last week by Douglas Churchill, New York *Times* correspondent; Sidney Skolsky, columnist of the New York *Daily News,* Jack Cooper and Al Parmenter of Twentieth Century-Fox publicity and others.

Delay of Union Merger Until First of Year Seen

Completion of negotiations for a merger of Local 306, Allied Motion Picture Operators and Empire State unions is not expected before the first of the year in New York. Slow progress is being made toward bringing the various factions together, but these are expected to be ironed out by the end of next month. Justice James C. Cropsey reserved decision on an action by Estates Operating Company for a permanent injunction to restrain Allied M. P. Operators' Union from enforcing a contract for the employment of Allied men in the plaintiff's theatres.

In Des Moines contracts providing for a one-man-in-booth policy have been signed by the local Tri-States theatres and the Orpheum with Local 286. The deal runs to February 1, 1938.

Balcon Signs Riesner

Michael Balcon, Gaumont British production chief now in Hollywood, has signed Charles "Chuck" Riesner for one year to direct Jack Hulbert and Cicely Courtneidge in London. Mr. Riesner, who has been directing for MGM, leaves for London immediately.

RCA Quarterly Dividend

The regular quarterly dividend of one and three-quarters per cent for the quarter, amounting to 87½ cents a share, on the "A" preferred stock, was declared last week by the board of directors of Radio Corporation of America.

STORM RAGING IN EXHIBITION OVER HOLLYWOOD'S "ARTY" PRODUCTIONS

Issue Centers on Tendency of Some Producers to Use Trend as License to Make Pictures Lacking in General Appeal

Hollywood's "arty" motion pictures, so-called, and the trend in the producing capital toward the "operatic," are today the subjects of a heated controversy in exhibition as they relate to public tastes and the theatre box office.

Edward L. Kuykendall's open declaration of two weeks ago to studios in California that motion pictures are "too arty" has brought expressions from many exhibitor leaders similarly criticizing those producers who are responsible for the "class" productions of reputed limited appeal which appear in the product supply that is intended for general consumption. On the other hand, a few believe that this type of product should be continued, submitting that it is a box office essential.

The issue appears to be the tendency of some producers to accept the present progressive and apparently commercially successful high producing standard as a license to create "arty" motion pictures that lack the entertainment appeal required by the masses who support practically all of America's motion picture theatres.

Controversial repercussions from Mr. Kuykendall's criticism—voiced in Hollywood by him in his significant position of president of the Motion Picture Theatre Owners of America—began to be felt in the field last week, and indicated at once that his challenge has all the potentialities of a bombshell that may explode the impression prevalent in the minds of some producers that theatre owners the country over are not only content but are quite happy about the creation of that type of product which the complaining exhibitors brand as "too arty."

"I wish there were fewer 'arty' and more 'hearty' pictures," declared Walter Vincent, Pennsylvania.

"We are being 'high-C'ed' to death," charges H. B. Robb, Texas.

"The masses want humanness and naturalness, and when pictures go 'arty,' then both producers and exhibitors suffer," added Harry Huffman, Colorado.

"Pictures answering this description are doomed to failure," agreed Frank Durkee, Maryland.

"The middle classes do not care for 'arty' pictures," concluded Sidney B. Lust, District of Columbia.

On the opposite side, M. A. Lightman, Tennessee, Mr. Kuykendall's predecessor in the MPTOA presidency, led the forces which not only disagree with the criticism that "class" pictures hurt the box office, but also hold that they are essential to public merchandising of the screen.

It has been generally understood in the trade, and considerably substantiated by the factual revelations from box office reports, that the comparatively new Hollywood order of higher picture standards had increased receipts impressively during the past year, retaining existing audiences and bringing new millions into the theatres who previously did not attend because of their adverse attitude toward the "low stuff" of the films.

25,000 "DREAM" STILLS USED IN SCHOOLS

Nationwide distribution of specially selected stills from Warner Brothers' production of "A Midsummer Night's Dream" for display purposes in schools, colleges and libraries "have aroused keen interest and discussion about the film, according to many letters received by the company's home office," Warners said this week.

More than 25,000 of these special stills have been given to school principals, college deans and librarians, who, in cooperation with exhibitors showing the "Dream", have arranged special Shakesperean exhibits.

Several hundred of these exhibits were timed to dovetail with "Open School Week".

Mr. Kuykendall's declaration now creates considerable speculation over the existence of any such benefits accruing from "arty" pictures, and other exhibition authorities—all actively engaged in operations—concur with him in the opinion that "films still are the entertainment of the masses and it is a waste of time and money to confine them to the classes."

Leading the defensive, however, Mr. Lightman warns, "We have fed the public socalled 'mass' entertainment so long that we had better start educating them to the appreciation of finer things or we will soon find that 'school's out.'

"There is no set formula for public taste—there never has been and never will be," he explained. "Ours is a creative business. We must continually experiment.

"When 'Little Women' clicked so well, I was very happy for the sake of the industry. When 'Night of Love' met with such success, I thought, 'Well, we are getting somewhere.' When Metro's 'David Copperfield' scored such a tremendous success, I was overjoyed.

"I won't say that all companies are doing as well with 'class' pictures as might be done with them from the point of view of public reception; there is room for much improvement. I won't say that the public is ready to grab any costume picture or any artistic production. Often it is not the fault of the 'class' or 'artistic' picture that might cause it to fail, but rather the fault of the manner in which it is produced."

Lightman, Defending New Type Product Against Kuykendall's Criticism, Revives Plea for Two Kinds of Film Theatres

"The producers of 'David Copperfield' could have made a failure much easier than they made a success, and so it is with most pictures of this kind. As a matter of fact," he added, "the odds are against their succeeding at this present time, but we must develop that field if we are to go forward. That is what will lift the motion picture theatre out of 'a place of amusement' and will make it a vital part of a community. It may cost the industry money to achieve this goal but it will ultimately pay big dividends not only in cash but in the pride and satisfaction to be derived from the new place in which we will find ourselves.

"All pictures cannot be made for Morrilton, Arkansas. Which brings me back to my old 'war-cry' that ultimately we will be making pictures for 'class' theatres and pictures for 'mass' theatres and it will then definitely follow that many from the ranks of the 'mass' audiences will be 'educated' and they will want to see the 'class' productions. It is merely a matter of development and advancement.

"I quite agree that 'morbid' pictures should be reduced to a minimum"—as demanded by Mr. Kuykendall. "Also, I think too much bloodshed and butchery should be avoided. Marvelous pictures have been seriously reduced in exhibition value by horrible massacres portrayed in them. Such scenes are shown in too much detail."

Taking exception to Mr. Lightman's viewpoint, and concurring in Mr. Kuykendall's criticism, H. B. Robb, Dallas, declared, "The very existence of this business has been dependent upon the support of the masses—art in its various forms has been for the edification of an all too limited intelligentsia, whoever they are."

Mr. Robb said he is "willing to admit, if that will solve the problem, that from the standpoint of historical and biblical knowledge and a very high order of intelligence that certain producers in Hollywood have contributed something to 'art'."

"However," he continued, "we cannot continue to look at these pictures and say to ourselves: 'Well, here is another one that the public should support.' "

"Try as we may, we have been unable to sell the masses to accept this new brand of entertainment in the quantities in which it is coming, and each succeeding contribution seems to be a greater 'flop' at the box office than the one before. We do not care to mention pictures by title, but the branch of the industry which has to sell this product to the public knows all too well what they are, and this oftentimes before our judgment is finally confirmed at the sick box office.

"Besides costly costume pictures, which always require preferred time, we are being

WANT PICTURES WITH WIDE APPEAL

(*Continued from preceding page*)

'high-C'ed' out of business by a cycle of grand opera stars trying to make entertainment acceptable to the masses. Even grand opera as an institution will not stand on its own legs and is usually subsidized by its limited patronage. How then do producers expect the common herd to go for it?

"And as a parting shot," he added, "we are sitting here literally quivering in our boots wondering what liberties the producers will take with Shakespeare. Let us come out of the 'dream' of uplifting the public's taste and give them what we know darn well they want."

R. B. Wilby, too, observed, "There are too many pictures now being made which do not have an appeal to established picture audiences." Mr. Wilby operates a circuit in the South.

The controversy became further enlivened by the participation of Joseph M. Seider, prominent New York independent circuit owner, who disagreed with Mr. Kuykendall, except for Mr. Kuykendall's statement that "Pictures are talking the customers to death —action has been supplanted by dialogue."

"Socalled 'class' pictures are as necessary to the box office as the screen itself," Mr. Seider declared. "Concededly, the people to whom this type of picture appeals, are in the minority, but this minority give their support to the other 90 per cent of filmdom's output, in which they are not particularly interested. This class of the motion picture audience is entitled to, and it is good business for the exhibitor to give them the opportunity of seeing the pictures that please them.

"Perhaps it is a coincidence," observed Mr. Seider, "but the fact is that business is somewhat improved since the advent of the higher standard of motion picture production."

Vincent Asks for "Hearty" Pictures

"Naturally, box office takings must determine whether or no our patrons think a picture is either good or bad," explained Walter Vincent of Pennsylvania, but, personally, he added, "I wish that there were fewer 'arty' pictures and more 'hearty' pictures. By 'hearty' I mean screen drama with human interest, modern drama with heart interest, with romance, with comedy and with sufficient action to relieve the tedium of dialogue. Pictures filled with 'gab,' supposed to possess smartness, and with no action, are, in the main, poison at the box office.

"The costumed drama today possesses very little box office value. No socalled 'spectacle' is of any value unless the story that accompanies the spectacle has box office value entirely apart from the spectacle.

"There is much that can very well be called 'tripe' produced in Hollywood, but that is inevitable, so long as producers insist upon keeping to the huge quotas they set for themselves.

"It is to be hoped that the stock company idea will not spread, for that leads to the practice of casting stock players utterly unsuited to the parts they are expected to play. It is also to be hoped that we may some day get away from the picture cycles that now afflict us.

"Too Arty, Too Costumy"

Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, explains to John L. Franconi, GB exchange manager in Dallas, how he became a "Hobo".

Membership in the "Hoboes of America" was presented to Mr. Kuykendall by Maurice Lowenstein, national secretary of the MPTOA, and president of the Oklahoma MPTO, at the MPTO annual banquet in Oklahoma City's Biltmore Hotel. Mr. Kuykendall was returning to his home in Columbus, Mississippi, from a nationwide visit with exhibitors to discuss their problems, and which ended in Hollywood, where he told producers that pictures are now "too arty, too costumy, too morbid".

"The perpetuation of this industry," concluded Mr. Vincent, "lies in better pictures, more better pictures and still more better pictures."

"Mr. Kuykendall's remarks are only too true!" So declared Harry Huffman, of Denver.

"Every great success in the motion picture world is aimed heart-high, and when you go to extremes in either direction it decreases in the same proportion the possible appeal to the greatest number of patrons. Attest—the first Grace Moore picture. It had musical harmony and an interesting story while its numerous operatic scenes and songs minimized its appeal and it was not a universal success. Lawrence Tibbett in 'Metropolitan' is handicapped in the same manner, and 'Midsummer Night's Dream,' while a magnificent production, will also suffer for this reason.

"The motion picture," continued Mr. Huffman, "is intended for all peoples, and all peoples are brothers under the skin when it comes to heart-high entertainment. The masses want humanness and naturalness, and when pictures go 'arty,' then both producers and exhibitors will suffer.

"Producers certainly know this, because their many experiences have given them monuments to somebody's 'great production' and, alas, they have been monuments in fact! Why do they continue to do it?"

From H. A. Griswold, operating the Sewanee Union theatre, a University of the South enterprise, at Sewanee, Tenn., came a denunciation of Mr. Kuykendall's "down-with-high-type-pictures" criticism.

Mr. Griswold declared that "it is difficult for me as a lone independent exhibitor to remain adamant."

The University of the South, he explained, operates the theatre because of the unusual situation of the institution. Sewanee is atop the Cumberland Mountains about midway between Chattanooga and Nashville. The entire village is owned by the University, which in turn operates all its utilities. The audiences of the theatre are not, however, made up exclusively of University students and professors. Many of Mr. Griswold's best customers, he said, are from small nearby towns and also from the coves surrounding the mountain. Many have not even been privileged to have had a high school education.

"Therefore," he concluded, "it is safe for me to say that this theatre (though not large) has an audience that represents an accurate cross section of American life—it is an audience not likely to be taken in by the socalled 'arty' or 'highbrow' stuff."

Nevertheless, Mr. Griswold found that "there is more and more of a demand for the dramatization of the classics and for the creation of films the appeal of which is artistic beauty rather than crude sensationalism.

"Mr. Kuykendall is quoted as referring to 'arty,' 'costumy' and 'morbid' pictures. In what way," asked Mr. Griswold, "can these epithets apply to 'Little Women,' 'David Copperfield,' 'Anna Karenina,' 'Great Expectations,' 'Metropolitan,' 'Here's to Romance,' 'Three Musketeers,' 'Last Days of Pompeii,' ad infinitum?

"Admitting perhaps that up to recent years the great American public supported films which were sensational, morbid and sometimes indecent, late box office returns show that this taste, admitting it ever existed, has been changed, and the demand now is for films of a higher order. Can it be that Mr. Kuykendall is advocating that producers lag behind the popular taste of the hour?

"It is with lament, I believe, that Mr. Kuykendall's ideas should get so iarge a

(*Continued on page 22*)

New Santa Fe's Own Gibraltar Is One-Man Epic of Southwest

Showman Bags Wild Turkeys, Then Burns Midnight Oil on Theatre Affairs

by TERRY RAMSAYE

SANTA FE, NEW MEXICO

This old Santa Fe, with streamlined traffic flowing through streets where the ancient pueblo and adobe culture stand fused with the mission borne influences of medieval Spain and today's America, is several kinds of a city, highly variant kinds.

For some 85 per cent of the population this is still and shall be always *La Villa Real de Santa Fe de San Francisco de Assisi,* where the loitering hours are measured only by the Cathedral bells for the faithful and the slow march of the blue shadows beginning with dawn over the Sangre de Cristos. These primitives in some fashion scratch a living out of the mountain desert with little patches of garden, goats and handicrafts, producing mostly souvenir wares for the rich, mad, hurrying tourists who come flitting through. All the day they hear their radios, mostly musical, and bringing them neither interest nor contact with the United States.

The other fifteen per cent of the population are the tradesmen, the politicians, the tourists and the few who live by mines and great ranches. The "artists colony" numbers some four hundred persons of intermittent, but fairly continuous residence for most the year.

That fifteen per cent minority holds the vast preponderance of the buying power of the region. Santa Fe has in effect no middle class representation of the great American commonalty which is the audience of the screen. In Santa Fe the motion picture must deal with difficult problems and such a divergence of tastes as is to be found in effect in few other regions. And the customers being as few as they are, the screen must get them all to survive.

On the motion picture map Santa Fe is the southernmost province of the aggressive federation known as Gibraltar Enterprises, Inc., and is bounded on the South by Hoblitzelle and on the east northeast by Elmer Rhoden.

Santa Fe is the Salmon-Greer town, with their two Gibraltar theatres, the Lensic and the Paris operating with pictures and the old Rialto dark, save for intermittent and now rare roadshows or local theatricals by the local talent of the artful artists.

Gibraltar includes some twenty-three theatres, a coalition of independents, in Wyoming, western Nebraska, Colorado and New Mexico. The headquarters of this Rocky Mountain picture dominion are in Denver, where Charles R. Gilmour, president, offices, and operates the buying mechanism of the combine.

> *"When the movie patrons of New Mexico locate a picture they want to see they step out and drive to it, regardless. . . ."*
>
> * * *
>
> *" 'In many of the small theatres . . . it has been the revenue from advertising on the screen that has kept them alive through the hard years'."*
>
> —From Terry Ramsaye's Article

Gibraltar was brought into existence a few years ago at a meeting in the strenuous office of the strenuous Nathan Salmon at the Lensic theatre in Santa Fe.

The story of Nathan Salmon is another of those one-man epics of the Southwest. He was born way over on the other side of the Mediterranean in Syria in 1866 and reached the United States in 1887. He was 25 years old, with a bride and seventy-five cents, when he arrived in Santa Fe in 1891 and decided to grow up with the country.

Mr. Salmon put his faith in real estate, and his name is on the titles of many a property in the city of Santa Fe and thereabouts.

Along about 1908, now twenty-seven years ago, Mr. Salmon saw and admired a theatre in Albuquerque, and returned to build one just like it—the Paris, which continues in operation today, Santa Fe's second string house.

When a few years ago he and his associates and son-in-law, Colonel E. John Greer, decided to ornament Santa Fe with a new and bigger theatre, the sentimental Nathan announced a contest for a name for the theatre which should be made up of the initials of his six grandchildren. "Lensic" won the award, but as Mr. Salmon announced from the stage that night, he really wanted a Spanish sounding name, so that it properly should be "Lensico." He expressed hope that a seventh grandchild might supply that. The seventh is not yet, but the prospects are that if when and as the name will be either Oliver or Olivette.

Incidentally, in tribute to the standing of Mr. Salmon and his family in the life and affairs of New Mexico the Lensic theatre was dedicated with an address by former Governor Arthur Seligman.

Robust and strong with the color of the outdoors upon him, Mr. Salmon continues at 69 active in the affairs of his businesses, after the fishing and the shooting have been attended to. The other evening he came in from a day fifty miles out in the wilds, with three wild turkeys in the bag, and sat up until midnight with the affairs of his office.

He and Colonel Greer, treasurer and director of Gibraltar, also president of the Greer Loan Company, are still convinced of the merit of real estate, and still investing in it in Santa Fe.

The conduct of the Lensic and the Paris is entrusted to J. R. Smith, an occasional contributor to *Motion Picture Herald's* Round Table section, and of former experience with Publix and Warner theatres.

Mr. Smith estimates that there are fifteen thousand persons in the territory served by the Santa Fe theatres, and that they play to about 4,000 regular patrons.

Chief reliance in selling the show is placed upon the screen, using ten minutes of trailers in every two-hour show, upon the local radio, where the theatre announcements are tied to the time bulletins, and third, newspaper space. A small mailing list for programs and announcements is maintained, and curiously enough some of the names listed are sixty-odd miles away in Albuquerque. It seems that when the movie patrons of New Mexico locate a picture they want to see they step out and drive to it, regardless. They call it an hour's drive to Albuquerque, unless of course one is in a hurry.

Because of competition with the six Hoblitzelle Interstate theatres in Albuquerque the Lensic in Santa Fe is playing much of the product ahead of what New York calls release dates, before press books are printed and exploitations devised. That tends to make Mr. Smith a close reader of Gus McCarthy's "In the Cutting Room" advance notes on Hollywood production.

The Lensic, along with a surprising number of other theatres of the region, runs ten minutes of advertising pictures, devoted chiefly to the wares and offerings of local merchants and distributors, served by the Alexander concern in Denver.

"Yes," admitted Mr. Smith, we do now and then get a protest from an occasional

(Continued on following page, column 1)

EPIC OF SOUTHWEST

(Continued from preceding page)

patron about the use of the screen by advertisers, but the number of such objections is not enough to make us feel that the policy is doing important damage, and the revenue is important. In many of the smaller theatres out in this country it has been the revenue from advertising on the screen that has kept them alive through the hard years.

"The screen itself is the best medium of them all, especially when we have to sell four changes a week," observed Mr. Smith.

The newspaper situation in Santa Fe, where the local *New Mexican* is said to have a smaller circulation than the Albuquerque and Denver papers, makes the printed page less useful than in most communities. The Santa Fe *New Mexican* was the property and organ of the late Senator Cutting. A more aggressive circulation policy may now develop. Meanwhile Santa Fe appears to depend considerably on the radio for its news. It is estimated that sixty-five per cent of the homes have radios, and any casual stroll about the city will make it apparent that most of them are tuned in on something all of the time. Hemmed in by the mountains and in general served by small equipments, Santa Fe hears little from the great national networks, making the local station, KIUJ, an especially effective approach to the audience.

The Gibraltar theatres organization, flung up and down these Rocky Mountains, includes W. H. Ostenberg, managing director of the Midwest Amusement and Realty Company, Scottsbluff, Nebraska; T. F. Murphy, president of Hubbard-Murphy, Inc., Raton, New Mexico; E. J. Schulte, owner and operator of Rialto Theatres, Inc., Wyoming's biggest; W. E. Ward, president of Silco Theatre, Inc., and mayor of Silver City, New Mexico; and Everett Cole, president of the Alamosa Chamber of Commerce and the Alamosa Amusement Company, as you might suspect, in Alamosa, Colorado.

Santa Fe sits at 7,000 feet above the sea, which puts the Lensic about a mile and a quarter higher than the roof of the Radio City Music Hall.

Next week Hollywood.

Idea of 'Punch-Board' Is Applied to Admissions

Patrons at Blank Theatres Take a Chance on Price To Be Paid

by MARTIN J. CHICOINE
Omaha Correspondent

A showman's dream—an idea that completely circumvents the routine method of exploitation—came to Evert R. Cummings, district manager for A. H. Blank theatres in Nebraska and Western Iowa, and it brought him better than normal grosses, for the second time this year.

His latest innovation is called the "take-a-chance" preview.

Mr. Cummings, with the aid of his advertising manager, Charles Schlaifer, and Bill Miskell, manager of the Orpheum, at Omaha, some weeks ago devised "honor system" previews.

The point in both plans is that not only do they attract patrons because of their novelty, but they likewise pay for themselves in exploitation, and in many situations are made into profitable ventures.

In the "take-a-chance" preview, which calls for no outstanding outlay of money or time in exploitation, the house manager merely gets out a large box filled with envelopes containing either tickets or slips of paper with prices written on them and places it near the ticket window on the night selected for the preview.

When the doors open, the patrons dip into the box, draw out an envelope, tear it open and find there the price they must pay for their ticket. A small percentage of the envelopes contains passes. Others contain tickets or pieces of paper on which the price ranges from the low of 15 cents to whatever the house top price may be. The house manager adroitly juggles the price tabs so that, despite the passes and low price tickets, he may come out with a mean average of 25 cents a person.

Mr. Cummings gave the plan its inaugural at the Capitol, Grand Island, Neb., where the house manager is Eddie Forrester. There the price arrangement is typical. The Capitol seats 1,180, and the tickets and their prices were distributed thus: 20 passes; 210 tickets at 15 cents; 350 tickets at 25 cents; 300 at 30 cents; 300 at 35 cents.

The picture at the preview was MGM's "Rendezvous." The following week, the Capitol turned in a high report—much above the average week.

The night of the preview it was noticed that the patrons took particular delight in selecting their own tickets.

The houses which will probably get the experiment next are the Capitol and Princess in Sioux City, Iowa.

Exhibitors in Iowa, Nebraska Hold Annual Meet

Hearty approval of the Production Code Administration, disapproval of the publication of box-office figures in trade and other publications, condemnation of double bills, approval of the legislative program which provides for the introduction and passage in the next sessions of the state legislatures of bills to curb the music tax of ASCAP and the reelection of Leo F. Wolcott as president were the highlights of the annual convention of Allied Theatre Owners of Iowa and Nebraska held in Des Moines last week. At the same time reenactment of the three per cent gross receipts tax for another year upon its expiration December 31 was pledged to Ohio exhibitor members of the Independent Theatre Owners of Ohio at their third annual convention in Columbus.

Sidney Samuelson has announced he will not run for reelection as president of Allied of New Jersey and exhibitor activities were further heightened during the past week with the calling of a meeting of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware and the Independent Exhibitors Protective Association on December 2 to discuss the proposed merger of the two groups.

Iowa - Nebraska Elects

Besides Mr. Wolcott, the Iowa and Nebraska group reelected H. A. Larsen of Oakland, Nebr., vice-president and both to the board of directors. New members chosen to serve on the board were Phil Marsh, Wayne, Nebr.; William Miller, Ashland, Nebr.; H. A. Taylor, Omaha; Jake Rosenthal, Waterloo, Iowa, and Cliff Niles, Anamosa, Iowa.

The organization also discussed the prohibition of designated play dates, the curbing of the competition of tax-built and tax-supported public buildings, the withholding of product from independent theatres and the inclusion of theatres in the group of businesses subject to the Iowa chain tax.

The high point of the third annual convention of the I.T.O. of Ohio was the announcement at the banquet by Governor Martin L. Davey that his tax program for the coming year provides for reenactment of the three per cent amusement tax, thus dispelling the fear of the return of the 12 per cent levy. The feeling of security engendered by the governor's remarks was short lived, however, for the next day the House Tax Commission refused by an 8-8 vote to endorse the governor's recommendation.

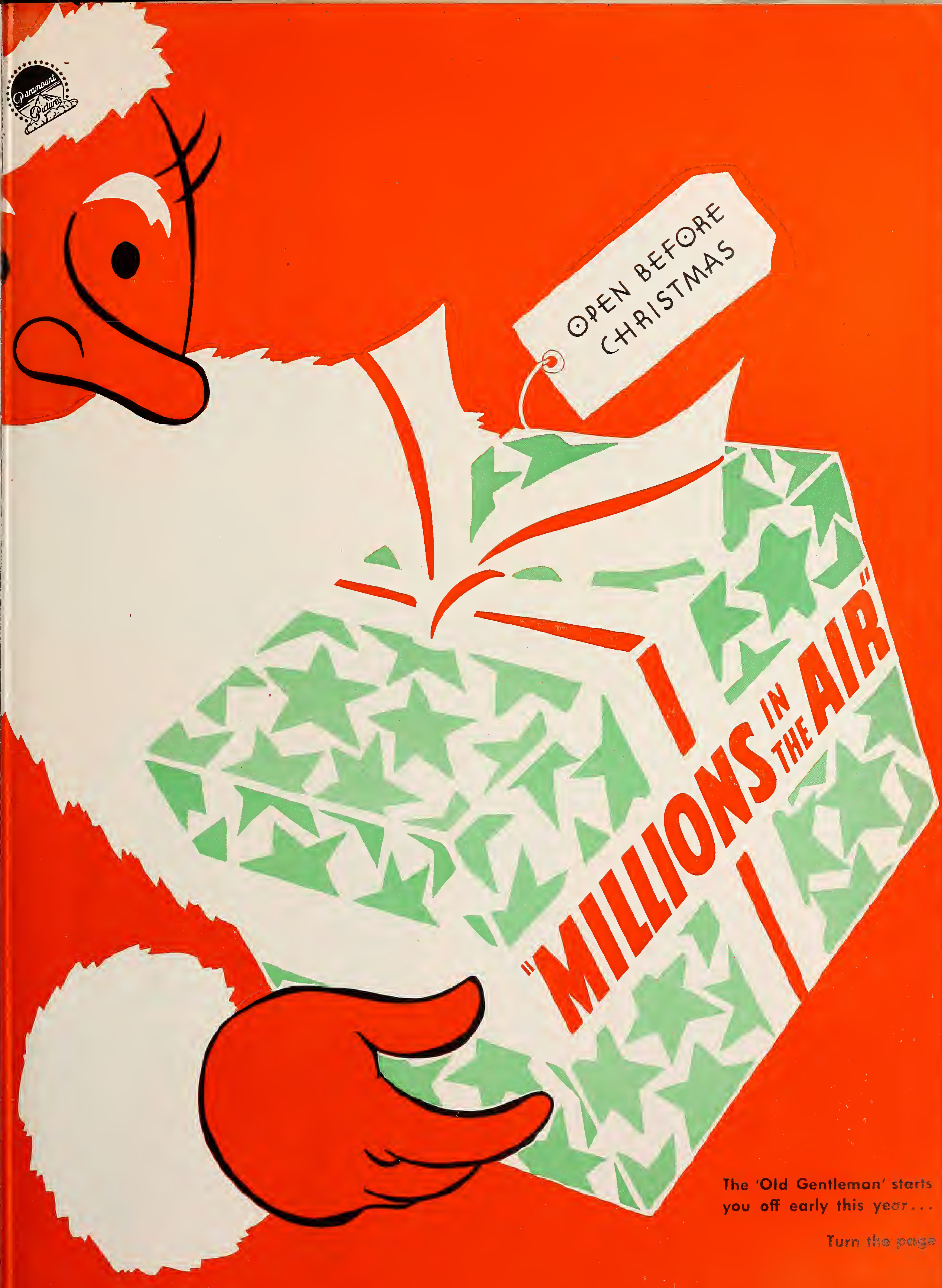
Menches Resigns at Akron

Meanwhile, at Akron, Robert Menches tendered his resignation as president of the Akron Exhibitors Association, a post he has held for the past six years.

Following his refusal at the national Allied convention in Atlantic City last August, Sidney Samuelson has again refused the nomination for president of the organization, but has submitted to the demands of members and will serve until a successor is found.

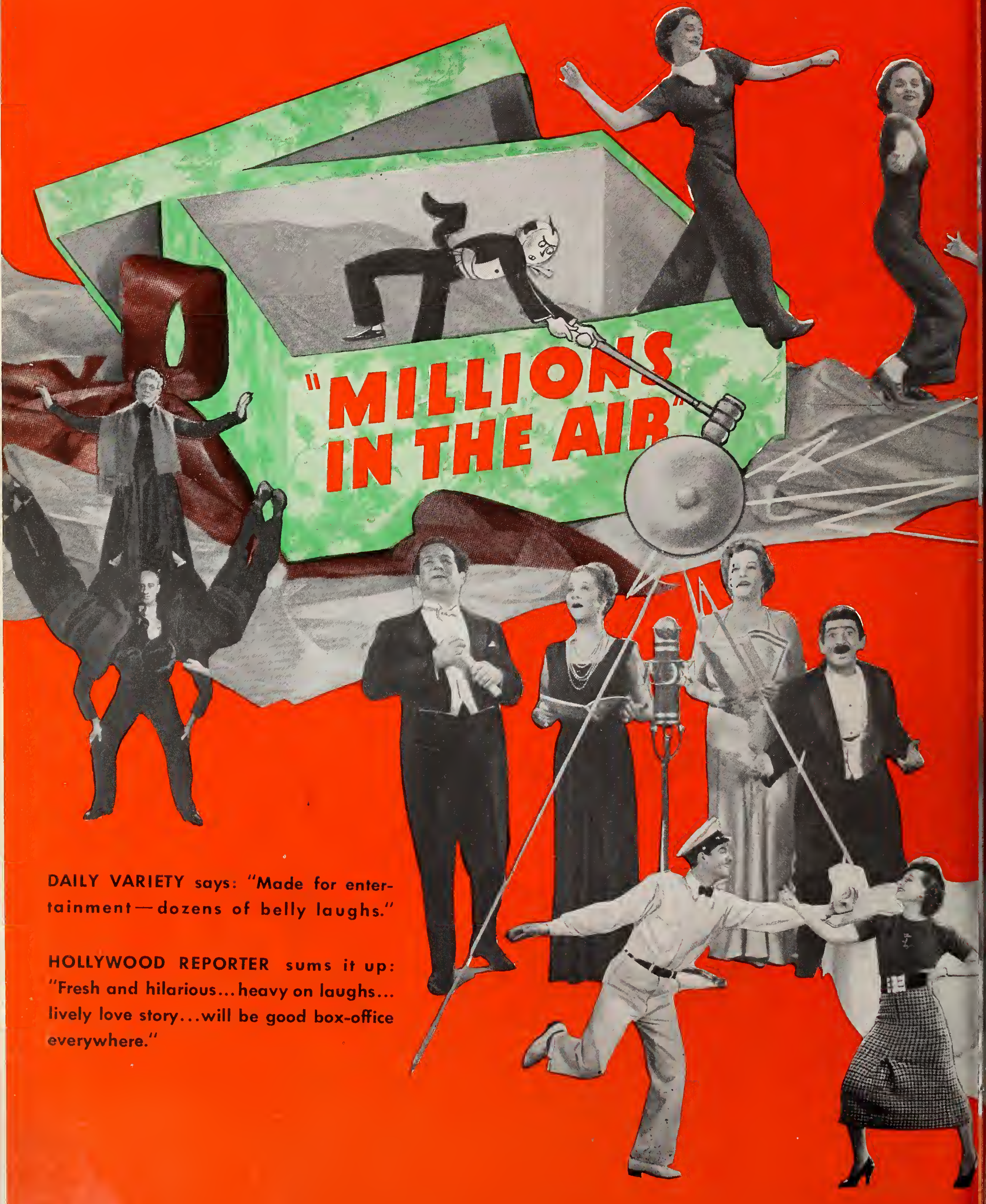
The Motion Picture Owners of North & South Carolina have again postponed the date of their winter convention, this time from December until some time in January. The location of the meeting has not been chosen, but it will either be Pinehurst, N. C., or Charlotte, according to Pauline Griffith, secretary of the organization.

At the same time the Independent Exhibitors of Massachusetts have set December 10 as the date of their next meeting, in Boston.


Paramount Pictures
OPEN BEFORE CHRISTMAS
"MILLIONS IN THE AIR"

The 'Old Gentleman' starts you off early this year...

Turn the page



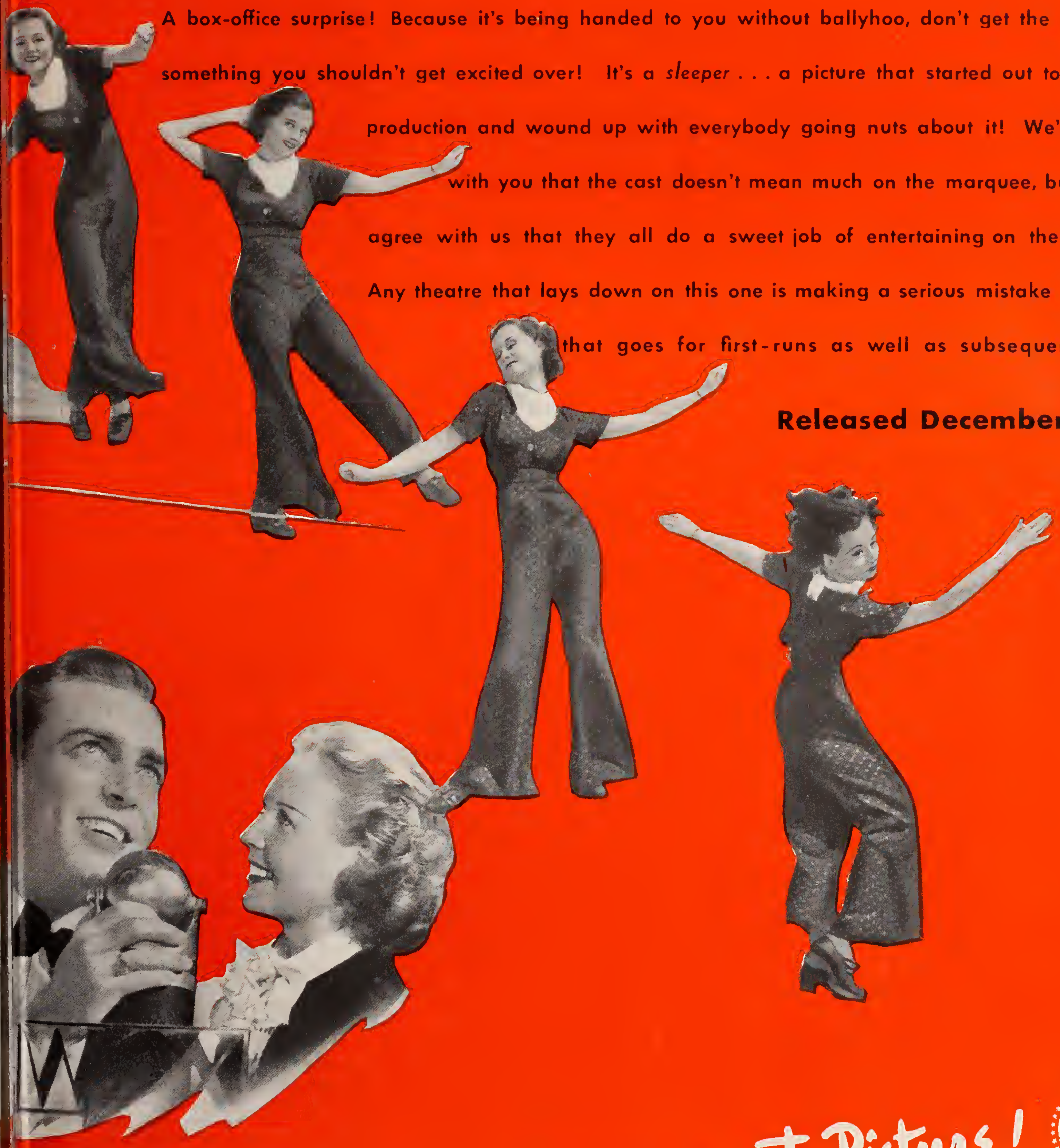
DAILY VARIETY says: "Made for entertainment—dozens of belly laughs."

HOLLYWOOD REPORTER sums it up: "Fresh and hilarious... heavy on laughs... lively love story... will be good box-office everywhere."

"MILLIONS IN THE AIR"

with **John Howard • Wendy Barrie • Willie Howard**
Benny Baker • Eleanore Whitney • George Barbier

A Paramount Picture Directed by Ray McCarey



A box-office surprise! Because it's being handed to you without ballyhoo, don't get the idea it's something you shouldn't get excited over! It's a *sleeper* . . . a picture that started out to be a B production and wound up with everybody going nuts about it! We'll agree with you that the cast doesn't mean much on the marquee, but you'll agree with us that they all do a sweet job of entertaining on the screen! Any theatre that lays down on this one is making a serious mistake . . . and that goes for first-runs as well as subsequent runs.

Released December 13th

It Pays to Play a Paramount Picture!

Paramount Pictures

CITE NEW PATRONAGE

(*Continued from page* 16)

hearing—a hearing which undoubtedly will carry so wide an influence, and, in my opinion, distinctly harmful and misleading and really an insult to the intelligent American public—the public he refers to as the 'masses.'

"When will we hear an end of this vain talk about classes and masses in a country which does not recognize such distinction? True, there are in many of our cities the miss-called 'intelligentsia' who do not share in popular enjoyments. These persons, however, would never fill motion picture theatres. As a matter of fact it is Mr. Kuykendall's socalled 'masses' who have filled the theatres playing the 'arty, costumy and morbid' films. Box office returns must remain the final authority."

Durkee and Lust Uphold Kuykendall

"I am heartily in accord with the declaration of Mr. Kuykendall that 'pictures are too arty, too costumy and too morbid,' and, I might add, 'too operatic,'" said Frank H. Durkee, of Baltimore.

"Speaking only for the circuit I represent, I can emphatically say, with but few exceptions, pictures answering this description are doomed to be dismal failures at the box office.

"While I must admit these 'artistic achievements' have probably attracted some new patronage for these particular pictures, yet they have alienated a far greater number of the masses, the absence of which is sorely missed.

"The masses have always supported the industry and I cannot see the wisdom of severing this main artery," Mr. Durkee added.

Nor does Sidney B. Lust, of Washington, D. C., believe the socalled 'high standard' of pictures has really helped the box office. "Occasionally a costume picture is all right," he continued, "but I don't think it means as much to the box office as other films.

"The middle classes are in the majority and they do not care for 'arty' pictures.

"The crying need today is for clean, wholesome, family pictures—but, of course, I realize these stories are rather hard to get. Nevertheless, they are available."

Mr. Kuykendall's remarks were reported in the news press two weeks ago, after he had expressed himself in Universal City to studio executives of Universal Pictures. Douglas W. Churchill quoted him accordingly in the New York *Times*.

Mr. Kuykendall's position as president of the MPTOA could be accepted as reflecting significantly the attitude of exhibitors everywhere as to just how all of this "culture" fits in with the ideas of the theatre men of America. His expressions came at the end of a cross-country tour of the principal theatre centers where he had held intimate discussions with owners on their problems and the remedies they suggest to solve them.

It was Mr. Kuykendall who had led part of the exhibitor movement which culminated in the Legion of Decency, from which arose the new standard to produce "better" motion pictures.

Mr. Kuykendall's MPTOA, at its convention in Hollywood, two years ago, set up a board to convey to the producers the ideas of theatre owners on box office values, so that they might be guided accordingly in future production. To what extent this policy has been adhered to by his organization has, so far as is known, never been explained.

Griffith Amusement Expands Holdings

Griffith Amusement Company circuit of Oklahoma City, Okla., have announced the following new theatres, remodelings and construction: McSwain Theatre at Ada, Okla., seating 1,100, opened October 23 after being remodeled and redecorated and new equipment installed throughout. Cost was $30,000. Mr. and Mrs. I. G. Killough, Griffith partners, operate the McSwain. A new class A house will open in Elk City January 1, seating 300, with Tom Davidson in charge. Vinita on January 1 will have a new 500-seat, class B house with Foster Lyman in charge. This theatre will be operated by Consolidated Theatres, Griffith subsidiary.

The Rex, at Wink, Texas, will reopen on January 1 with Joe DeIorio, Griffith city manager, in charge of the Rex and the Rig. The Orpheum, at Okmulgee, Okla., recently installed 300 new upholstered seats on the lower floor as well as new carpeting and drapes throughout. The Rialto, at Chickasha, Okla., remodeled, redecorated, seating 800, was opened November 3 on the same day, the Cozy, in the same city, closed. Ollie Brownie is manager. The Yale, at Claremore, Okla., seating 760, will be remodeled soon.

Micro-Copy Film To Be Simplified

A proposed simplified practice recommendation concerning the width of photographic film used in making micro-copies of documents has been mailed to libraries, educational institutions and others interested, for their consideration and approval, according to an announcement of the Division of Simplified Practice, of the National Bureau of Standards.

The program establishes two widths of photographic film, to aid in stabilizing the development of this specific method of reproducing records, which are 16 mm. and 35 mm. A representative standing committee will keep the recommendation abreast of current technical research concerning the relationship of film width to lens systems, image size, reduction ratio and film emulsion. This study is being coordinated to the end that essential apparatus may be designed, built and distributed with the assurance that abrupt changes will not hamper the users.

Copies of the proposed recommendation may be obtained from the Division of Simplified Practice, National Bureau of Standards, Washington, D. C.

"Classic" Films Gain in Schools

The approaching release of a number of new films of outstanding literary merit has led the motion picture committee of the Department of Secondary Education of the National Education Association to recommend the preparation of additional photoplay study guides of the type that has become increasingly popular with high school teachers and students in recent months.

On the basis of the department's recommendations, Educational and Recreational Guides, Inc., of Newark, N. J., plans shortly to publish study guides for the following pictures, under the general editorship of Max J. Herzberg, of the Weequahic High School of Newark:

- ROMEO AND JULIET—By William Shakespeare.
- A TALE OF TWO CITIES—Charles Dickens' stirring romance of the French Revolution.
- MUTINY ON THE BOUNTY—A dramatic chapter of England's naval history by Charles Nordhoff and James Norman Hall.
- IVANHOE—By Sir Walter Scott.
- CAPTAINS COURAGEOUS — Rudyard Kipling's well-known tale of high adventure.
- KNIGHTS OF THE ROUND TABLE —A saga of the heroic days of King Arthur.
- MARY OF SCOTLAND — Maxwell Anderson's famous stage drama brought to the screen.
- MARIE ANTOINETTE—A dramatization of Stefan Zweig's arresting novel of French court life.
- LITTLE LORD FAUNTLEROY—Frances H. Burnett's ever-popular story.
- QUALITY STREET — By Sir James Barrie.
- THE GOOD EARTH — A unique presentation of Pearl S. Buck's widely read story of life in China.

These study guides are made available to high school students and teachers throughout the country on a subscription basis. Similar study guides have already been completed for four current photoplays, "Les Miserables", "A Midsummer Night's Dream", "The Last Days of Pompeii" and "The Three Musketeers".

The motion picture committee of the department plans also to publish an appraisal of the educational value of these and other photoplays in current issues of Secondary Education, *the official publication of the department.*

HOLLYWOOD SCENE

Five-Reel Featurettes Proposed as Solution of Double Feature Problem at the Studio — American Producers Buy Story Market Away from the British — Ten Pictures Are Started, Nine Others Completed

A PLAN to solve the double bill problem in theatres through the production of five-reel featurettes, with wellknown box office personalities presented, is being considered by Edward Small, vice-president of Reliance Productions.

The idea, Mr. Small believes, would not only be a boon to exhibitors but would give Hollywood producers opportunity to devote more time to the making of additional and better Class A productions inasmuch as the cost and production time of the featurettes would not be as great as is now required for Class B pictures being made strictly for dual presentation purposes.

Mr. Small points out that the average program at the double feature theatre is of the following length: first feature 8,100 feet; second feature 6,750, newsreel 800, comedy 1,600, cartoon 630 and trailers 500, or a total of 18,580 feet requiring 206 screen minutes.

"If adapted," Mr. Small says, "my featurettes would be about 4,000 feet long, thereby eliminating more than half an hour from the double bill. At the same time they would give audiences a second feature containing just as much entertainment, if not more, than can be found in a picture of longer footage. It's the old story of good things coming in small packages. The casts would be of high quality, headed by at least two well known names. The pictures would be a new type of screen story of the action, adventure, romance, comedy or musical type.

"The magazine field abounds with good story material, but there is not enough actual story in the average short story for an 8,000-foot feature. I can see the featurettes bringing to the screen, exactly as written, the stories of Paul Gallico, Richard Connell, Rex Beach, Fanny Heaslip Lea and other noted writers.

"The chief reason for double features is competition between neighboring theatres. One of the major troubles, from an audience standpoint, is that the programs are too long because the second or B picture is of the standard length of about 6,500 feet."

▽

Hollywood Captures British Story Market

A year ago American producers were alarmed by the threat of British productions invading the domestic market. The success in this country of such pictures as "The Private Life of Henry VIII" and "Catherine the Great," among others, provided solid substance for their fears. But suddenly our British competitors found themselves on the defensive in their own particular domain.

American producers did not immediately meet the British with their own choice of weapons and establish production in Europe. Rather they did something more subtle. They stole the British story market right out from under the cousins' noses. They bought typical English stories, produced them here to meet with remarkable success in many cases and to confound totally their rivals, who found it necessary to import American talent to write, act in and direct British pictures for strictly British consumption first, but which they also anticipated would arouse American enthusiasm.

WELFARE BOARD APPEAL WINS EXTRAS' PAY FIGHT

As a result of their appeal to the State Industrial Welfare Board, thirty extra girls in Hollywood have been handed checks for $15 each, and have been tendered the regrets of Metro-Goldwyn-Mayer over any inconvenience.

The girls appeared in a storm scene for "Riff Raff" and after being buffeted by water and wind machines, felt that they were entitled to stunt workers' minimum of $35 instead of extras' pay. Mrs. Mabel Kinney, commissioner of the Welfare Board, barred press and public from the hearing of the case. The Screen Actors' Guild is interested in the case to the extent of asking why the hearing was secret, and why the girls were not paid the full $35.

Of great importance, yet probably not one of the first of Hollywood-made typically British stories that opened the eyes of Englishmen as to what was afoot, was "David Copperfield," produced by David O. Selznick for MGM. Then in sequence followed American production of distinctively British stories which, in addition to proving generally successful in this country, just about knocked the pins from under the Elstree executives when they checked up on the business they were doing in British theatres. Included among the many pictures, some of which were more successful abroad than here, are "Clive of India," "Vanessa," "The Informer," "Werewolf of London," "Becky Sharp," "The Little Minister," "Dark Angel," "The Last Outpost," "Return of Peter Grim," "Peter Ibbetson" and "Mutiny on the Bounty."

Every one of these pictures paid tribute to British personalities or literature. They were the material which British producers might have locked up for themselves. And then America took England's deified Shakespeare and made "Midsummer Night's Dream."

The future does not promise to ease British embarrassment a bit. "A Tale of Two Cities" and "The Great Impersonation," two typically British but American made, stories are practically ready for release. Selznick has "Little Lord Fauntleroy" started and "Tom Brown's Schooldays" set for quick shooting. Warner has "Anthony Adverse" in work. MGM plans "Romeo and Juliet." Among others to come are "Adventures of Robin Hood," "National Velvet" and "Oliver Twist."

And now MGM, with Ben Goetz at its head, will establish production in London.

▽

Ten Films Start; Nine Are Finished

Adhering to the normal seasonal pace, 10 pictures were started during the past week. In the same period nine were finished. The total number of productions actually in work stands at an average figure. The activity promises to pick up considerably during the next few weeks as production announcements of future schedules indicate busy days ahead for major and independent companies.

MGM started three pictures. In "Three Live Ghosts" will be seen Richard Arlen, Cecelia Parker, Beryl Mercer, Claude Allister, J. M. Kerrigan, Charles MacNaughton and Dudley Digges. H. Bruce Humberstone is directing. The second picture, "Wife vs. Secretary," adapted from a Faith Baldwin novel, will present Clark Gable, Myrna Loy and Jean Harlow. Clarence Brown is directing. The third, "Three on a Bench," is a Hal Roach production. It will have Jimmy Savo, Isabel Jewell, Leon Errol, Edward Gargan, Spanky McFarland, Billie Thomas and Kewpie Morgan. Gus Meins is directing.

Two pictures started at Warner. "Red Apple" has Ross Alexander, Anita Louise, Spring Byington, John Eldredge, Alma Lloyd, Gene Lockhart, Joseph Cawthorn and Dick Purcell in the cast to date. William McGann is directing. With major attention concentrated on trick background shots, work also started on "The Walking Dead," which will feature Boris Karloff and Margaret Churchill. Michael Curtiz is directing.

Independents Active

Invincible Pictures started "Tango." The cast lists Marion Nixon, Chick Chandler, Marie Prevost, George Meeker, Herman Bing, Franklin Pangborn and Virginia Howell. Phil Rosen is directing.

"The Singing Vagabond" went on the stage at Republic Studios. The complete cast includes Gene Autry, Ann Rutherford, Barbara Pepper, Smiley Burnette, Frank Larue, Warner Richmond, Grace Goodall, Niles Welsh, Allan Sears, Bob Burns, Charles King, Celia McCanon, Henry Roquemore and Ray Benard. Carl Pierson is directing.

Twentieth Century-Fox started "A Message to Garcia." Wallace Beery, John Boles,

(Continued on following page, column three)

"PROPAGANDA" BRINGS BAN ON RED FILMS

Detroit Police Refuse Permit for "Peasants"; Hearing on "Youth of Maxim" in January

All Soviet films are apparently banned in Detroit in the future on the ground of Communist propaganda, it is indicated in the refusal of Sergeant Joseph M. Kollar, Detroit police film censor, to issue a permit for the showing of "Peasants" by the Cinema Guild, following recent similar action against "The Youth of Maxim."

Whether the Detroit Cinema Guild in the future will be permitted to exhibit Russian-made pictures, however, really depends on the decision of the Michigan supreme court, to which the Guild has appealed the ruling of the police censor in the case of "The Youth of Maxim." The appeal is scheduled for hearing in January.

Amkino Corporation of New York, the official distributing agency in this country for Soviet films, has finally decided it would be useless to make any further attempts to exhibit Russian films in the motor city pending adjudication of the court appeal. The censor's attitude indicates that no Soviet-manufactured pictures are to be permitted exhibition in Detroit, said Nicola Napoli, assistant to Vladimir I. Verlinsky, president of Amkino, this week. The company, however, does not plan any action against the censor's ruling but will rest its future course on the outcome of the appeal.

None Shown in Two Years

Mr. Napoli said that no Russian films had been shown in Detroit for almost two years, and pointed out that "Peasants" has not been rejected anywhere else. He said the Pennsylvania state censors refused to pass "The Youth of Maxim," but lifted the bars to "Peasants," which Detroit turned down on the ground it glorifies the Soviet method of curtailing the efforts of the individual farmer, shows Communism triumphing over all and endeavors to instill Red ideals in the minds of the audience.

Explaining his action, Sergeant Kollar said this week: "The idea of regimenting and leveling human beings is not the American plan. The Soviet methods in attempting to sell themselves to the masses of this country only curtails progress, which will surely come if only more people will get their minds off Russia and concentrate on this country."

Continue Agitation

While demanding the freedom of the screen for Soviet propaganda films, radical elements continue to agitate against American films, and in the Red press this week there were calls to demonstrations at the Capitol Theatre on New York's Broadway when MGM's "Riffraff" opens soon. The picture deals with longshoremen's strikes on the West Coast. Sympathizers have been enlisted in a boycott move, and several other current and forthcoming releases are included.

The Reds struck at Hearst Metrotone News in Brooklyn, N. Y., last week when they forced the proprietor of a neighborhood store to remove the advertising of Loew's Pitkin Theatre from the wall of the building.

Court Orders Atlas Action To Continue

The appellate division of the New York supreme court last Friday sustained a decision by Supreme Court Justice Edward Dore which denied a motion by Atlas Corporation to dismiss a summons and complaint against the company, its officers and directors which was brought last spring by William F. Walsh, an Atlas stockholder, as a result of the investment company's dealings with Paramount and other companies.

The action charged officers and directors of Atlas with mismanagement and dissipation of assets and asked that, if the charges were proved, that the directors and officers be removed and a receiver appointed. The Walsh complaint alleged that Atlas was venturing outside its investment field in agreeing to underwrite the new $6,400,000 Paramount stock issue and cited its excursions into other film fields as evidences of Floyd B. Odlum's alleged ambition to become an influence in the film industry. Mr. Odlum, president of Atlas, is a member of the Paramount board. His company recently purchased one-half of Radio Corporation of America's investment in Radio-Keith-Orpheum and acquired a three year option for the remainder. It is also reported to own Twentieth Century-Fox and Warner Brothers securities.

In a statement issued following the court's ruling, Atlas described the decision as being without "significance" and indicating only that the action would now be contested on its merits.

"The decision is of no general significance," the Atlas statement said. "Walsh, a holder of 200 shares of Atlas stock, purchased in 1934 shortly before the suit was started, brought a suit which the Atlas management believed to be without foundation. The only transaction complained of specifically resulted in a substantial indicated profit to the corporation. Accordingly, an attempt was made to dismiss the suit on technical grounds. The decision merely means that the suit will now proceed and will be defended on its merits.

"No attempt has been made by motion to procure an injunction or receiver," the Atlas statement continued, "and the question was not even considered by the court. Counsel for the corporation doubt whether such an attempt will be made, and that if any attempt is made, predict that it will fail."

HOLLYWOOD...

(*Continued from preceding page*)

Barbara Stanwyck, William Stelling, Rita Cansino and Alan Hale have the leading roles. George Marshall is directing.

"These Three," title selected for the picturization of the widely discussed "The Children's Hour," was started by Goldwyn Productions. It will feature Miriam Hopkins, Merle Oberon, Joel McCrea and Alice Brady. William Wyler is directing.

Universal began work on "Sutter's Gold." With James Cruze directing it will feature Edward Arnold, Lee Tracy, Montague Love, C. Henry Gordon and Jim Thorpe.

Three Finish Two Each

Three companies each finished two pictures. At 20th Century-Fox, "Professional Soldier" moved to the editorial department. The cast, which features Victor McLaglen and Freddie Bartholomew, also includes Gloria Stuart, Constance Collier, Michael Whelan, C. Henry Gordon, Pedro de Cordoba, Lumsden Hare, Walter Kingsford, Lester Matthews, Rollo Lloyd, Maurice Cass and General Savitsky. Tay Garnett directed. "Whispering Smith Speaks," a Sol Lesser production for 20th-Fox release, also was finished. George O'Brien is starred, supported by Irene Ware, Kenneth Thompson, Victor Potel, Maude Allen, Spencer Charters, Frank Sheridan and William V. Mong. David Howard directed.

Warners Completes Pair

Warner completed "Backfire" and "Ceiling Zero." In the first picture are Ross Alexander, Patricia Ellis, Lyle Talbot, Eddie Acuff, Henry O'Neill, Egon Brecher, Eleanor Wesselhoeft, William Pawley, Ronnie Goxby, George Breakston, Olin Howard and Joseph Crehan. Frank McDonald directed. The second feature presents James Cagney, Pat O'Brien, June Travis, Craig Reynolds, Stuart Erwin, Martha Tibbetts, Henry Wadsworth, Robert Light, Edward Gargan, Garry Owen, Carlyle Moore, Addison Richards, James Bush, Isabel Jewell and Barton MacLane. Howard Hawks directed.

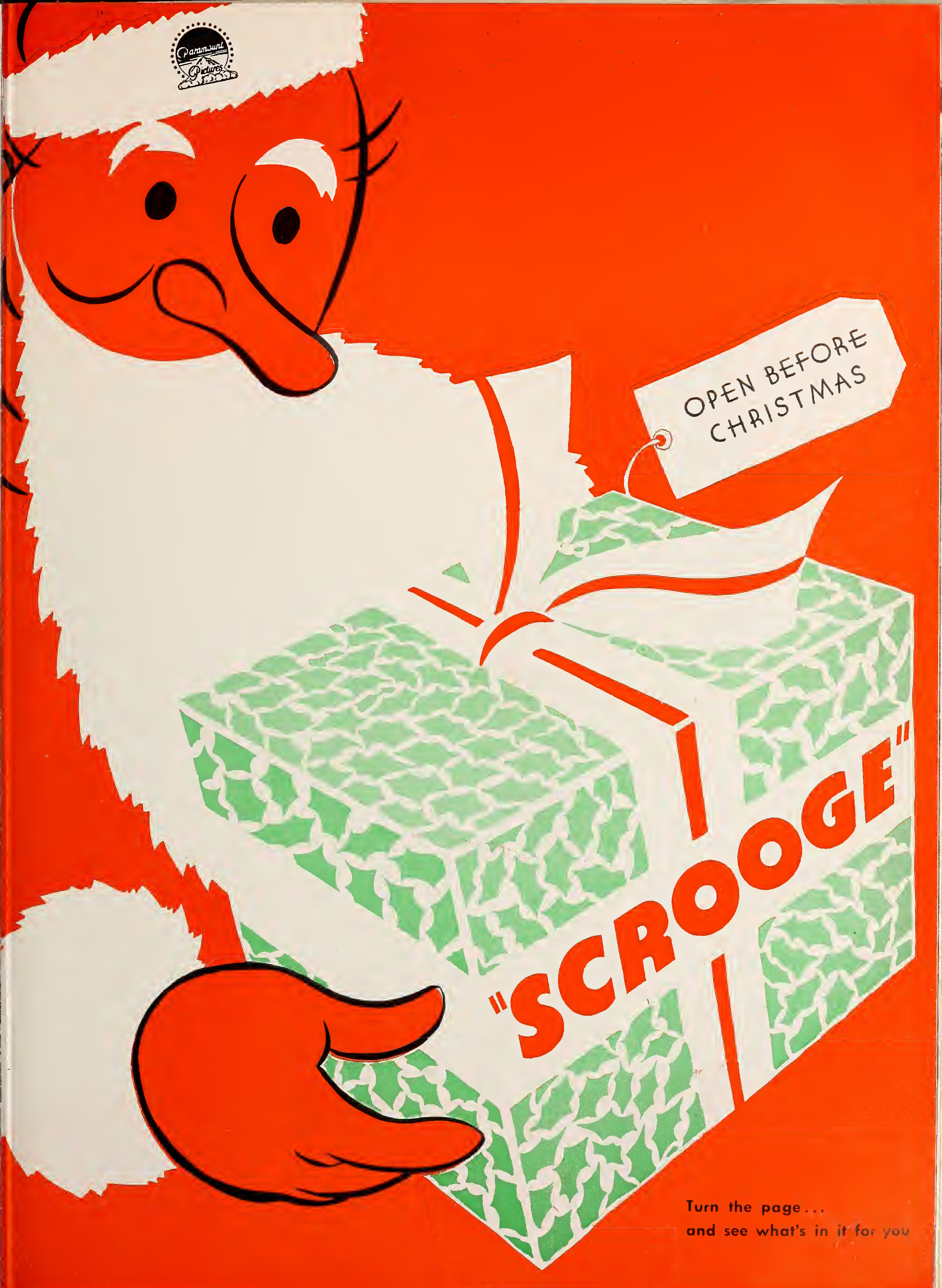
Others Completed

MGM's pair are "Kind Lady" and "Whipsaw." The cast for the first includes Aline MacMahon, Basil Rathbone, Doris Lloyd, Donald Meek, Nola Luxford, Murray Kinnell, Dudley Digges, Ely Malyon, Barbara Shields and Mary Carlisle. George Seitz directed. In "Whipsaw" Spencer Tracy and Myrna Loy are starred, supported by Harvey Stephens, Clay Clement, William Harrigan, Robert Gleckler, Robert Warwick, Halliwell Hobbes, Paul Stanton, Charles Wilson, Don Rowan, Charles Irwin, Irene Franklin, Lillian Leighton and Anthony Hughes. Sam Wood directed.

Universal finished "Silver Spurs," featuring Buck Jones. In support are Muriel Evans, J. J. McGowan, Robert Frazer and Denny Meadows. Ray Taylor directed.

Independent Film Finished

"Hitch Hike Lady" was completed at Republic. Cast names are Alison Skipworth, Mae Clarke, Arthur Treacher, James Ellison, Warren Hymer, Baryl Mercer, Del Henderson, Lionel Belmore, Christian Rub and George Hayes. Aubrey Scotto directed.


Paramount Pictures
OPEN BEFORE CHRISTMAS
"SCROOGE"

Turn the page...
and see what's in it for you

A CHRISTMAS CAROL.
IN PROSE.
A Ghost Story of Christmas.
CHARLES DICKENS
"SCROOGE"

"SCROOGE"

Based on

"A CHRISTMAS CAROL" *by* CHARLES DICKENS

with Sir Seymour Hicks and Donald Calthrop · Directed by Henry Edwards
A Julius Hagen-Twickenham Production · A Paramount Release

Just the picture to take care of that week-before-Christmas booking. It's a sort of "David Copperfield" Christmas yarn . . . all about Tiny Tim, Scrooge, the miser, the Cratchitts, and those familiar characters Dickens knew so well and that only he could present with such sly humor. "SCROOGE" rates a spot on every double bill around the holidays. It balances the program nicely, regardless of what other type of picture is booked in with it.

Available Now

It Pays to Play a Paramount Picture!

Paramount Pictures

Ruling in Erpi-Vocafilm Case

Lewis Landes, attorney, of New York, this week issued the following statement, in the matter of Vocafilm Corporation's suit against American Telephone, Western Electric and Electrical Research Products:

"Judge Knox handed down an opinion this morning in the matter of the Vocafilm Corporation of America against American Telephone and Telegraph Company, Western Electric Company, Incorporated, and Electrical Research Products Inc., which seems to be of far-reaching import.

"The defendants in the Vocafilm action, who are being sued for $65,000,000 made a motion after over a year for leave to amend their answer by setting up various patent infringements and contending that if the patents of said defendants were being infringed, the Vocafilm Corporation would not be entitled to any money. Judge Knox granted the motion permitting the defendants to amend, upon condition, however, that they pay the sum of $10,000 to the plaintiff for the purpose of defending the patent litigation.

"Recently, the American Telephone and Telegraphy Company served a notice upon Colonel Lewis Landes, the attorney for the plaintiff, advising him that they would not serve an amended answer, but at the same time advising that they would offer evidence at the trial of the action showing infringement. Colonel Landes then made a motion to quash the notice upon the ground that the defendants were intending to circumvent the order of Judge Knox so that the plaintiff could not properly fight the alleged patent infringement action. This morning, Judge Knox handed down the following opinion on this motion:

" 'Motion granted unless defendants stipulate that their declared purpose to turn this litigation into a vast patent infringement suit shall be affected by the provisions in reference to a defense of patent infringement contained in my order of May 11, 1935. The notice now given is designated, I have no doubt, to obviate the necessity of compliance with that order.'

"Colonel Landes announces that the case will be ready for trial some time in January, 1936, and that an out-of-town Judge will be required to preside, and also that the case will last approximately eight weeks on trial. The star witness will be Mr. David Hochreich, the the president of the Vocafilm Corporation of America, and various outstanding men in the motion picture industry will also appear."

Hollywood Hall of Fame Seeks San Diego Space

Elated with the success of the 1935 California Pacific International Exposition, when 350,000 saw how motion pictures are made, those in charge of the Hollywood Hall of Fame are negotiating for space in the 1936 San Diego world's fair. The 1936 exposition will open on January 15 and continue until September 9, California admission day.

Will Hays on Coast

Will Hays, arriving in Hollywood with Mrs. Hays, Tuesday, for his regular winter visit, announced that 2,000 committees have been organized throughout the country for the Will Rogers Memorial Fund drive. The drive has been extended to December 15, he said.

Brands FWC Dividend As "Fraudulent" Step

Senator William G. McAdoo branded the Fox West Coast $8,000,000 dividend a "fraudulent transaction" at the Senatorial Committee bankruptcy hearing in Los Angeles. William H. Moore, one of the three trustees, testified FWC did not have the cash for the dividend, but had an earned surplus of that amount.

Mr. McAdoo declared that if the transaction had been legitimate, the Government would have been entitled to income tax. Referee Samuel W. McNabb, following Mr. Moore, testified he had no knowledge anything was wrong with the bankruptcy, nor was he aware FWC had turned over its assets to a new corporation a few days prior to entering bankruptcy.

RFC Loan to Roxy Is Not Necessary

With improvement in the financial status of New York's Roxy Theatre, various reorganization plans for the property under Section 77B of the Bankruptcy Act will be abandoned, it is understood, the bondholders' committee now believing that the loan of $750,000 requested from the Reconstruction Finance Corporation will not be necessary.

The theatre has paid $222,619 to the City of New York on account of back taxes, Howard S. Cullman reported in a financial statement filed with the United States district court in making application for an interim allowance of $20,000 for his services as trustee for the year ended June 13, 1935.

Judge Francis G. Caffey set December 10 for a hearing on the application, and at that time, will also hear the requests of Proskauer, Rose and Paskus for $75,000 as counsel to the receiver, and Barrow, Wade, Guthrie and Company, accountants, for $1,769.

Ramish Interested In Universal Deal

Adolph Ramish, who formerly was interested in Fox West Coast, and at present is a participant in the J. J. Franklin Honolulu Theatre Enterprises, is financially interested in Universal with Standard Capital and Charles R. Rogers he told *Motion Picture Daily* in Hollywood this week.

"I cannot say how much I have invested in the Universal purchase negotiations," he said. "However, I am a financial participant in the deal." He advised, "Watch the list in Universal preferred stock."

Meanwhile, in New York, Standard denied the rumors current in Hollywood that it had offered to William Fiske's and Nicholas Ludington's Western Pictures Corporation a participation in the option to purchase Universal. J. C. Cowdin also denied that the American Telephone and Telegraph Company might become associated with his company in the event the option on Universal is taken up.

Zanuck Rise Is 'Fortune' Subject

"Can Darryl Zanuck do as well with the expensive, polished type of picture that he is now making as he did with the hasty melodramas of his apprenticeship?" asks *Fortune*, monthly magazine, in its latest issue.

Mr. Zanuck's rise to power rests upon two qualities: (1) the ability to create sensational dramas out of the day's news, and (2) the knack of making paying pictures cheaply, the article states. He has a "flair," says *Fortune*, "for hard, swift-moving masculine pictures which hold a double appeal for his employers; they shock the public into coming to see them, and they were inexpensive to produce. Zanuck lived up to his reputation for economy by discouraging costly retakes, holding rididly to his production schedules. He keeps one eye constantly on the budget."

"Will Twentieth Century-Fox need another producer with subtler tastes to supplement the peculiar Zanuck talent?" the article continues. "No answer to that question can be made until the box-office returns are in from a variety of sources. For though the cream of the domestic sale of a picture, around 80 per cent, is skimmed within three months after its release, the rest may take another year or two years to dribble in. The British theatres wait a few months and watch how a picture sells at home before they buy it. And then another six months may elapse before they show it."

The question raised by the magazine as to whether or not Mr. Zanuck can make the subtler type picture isn't being taken seriously by Joseph M. Schenck in Hollywood, however. The question has already been answered, he says.

Research Council to Give Sound Course

The Research Council of the Academy of Motion Picture Arts and Sciences in Hollywood has announced a course in the fundamentals of sound recording for studio technicians, to start Monday evening, December 2, and run for a period of thirteen weeks.

The course will be given to 100 technicians, apportioned among the studios and selected by the studio sound department heads. Designed to increase and broaden the knowledge of the men working in the sound departments in their own particular field, the course will be given without charge to those men interested.

Classes will be held in two sections, limited to 50 students each, one section meeting on Monday and Thursday evenings, the other on Tuesday and Friday evenings, at the Hollywood High School.

A. P. Hill, Acoustic and Commercial Superintendent of Electrical Research Products, Inc., will instruct all classes of both sections, having been assigned to assist the council in this activity through the cooperation of his company.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

California's Boris Lovet-Lorski is a good loser. Take Rob Wagner's word for it.

At a dinner, one of the guests, knowing that Boris had been a White Russian and that his aristocratic family today is living in poverty in the Soviet Republic, began taking wide wallops at the Communistic experiment. Instantly young Boris came to the Soviet's defense. "For years I was naturally embittered, but I have learned to respect the extraordinary advances my country is making. Now," he added, "I wish it nothing but success. With the heavy industries well under way, I am looking forward to the time—which I hope will be soon—when my sisters will have shoes."

▽

The big howl to us in Billy Rose's "Jumbo" show at New York's Hippodrome comes when Jimmy Durante, schnozzola 'n' all, is caught, red-handed, stealing "Big Rosie," a huge elephant. A tough sheriff suddenly appears on the scene. "Hey, you," he scowls, "Where ya goin' with that elephant?"

"What elephant?" asks Jimmy in his best perplexed manner, as he holds tightly to the rope that is leading the over-sized 13-*foot-high pachyderm.*

▽

The yarn of the crooner, played by Dick Powell, who runs for governor, and is elected, in Fox's "Thanks a Million," is not as far-fetched as it seems. The story, according to Sid Skolsky, was inspired by the career of an orchestra leader who, on a gag-and-entertainment program, ran for mayor of Seattle. One of his slogans was, "A Glass of Beer for Every Passenger on a Street Car." He was defeated, but came back and ran on the Democratic ticket for the office of lieutenant governor of the State of Washington. He's Vic Meyer, and today he *is* the lieutenant governor of Washington. And it serves him right.

▽

Hollywood's fragile, expensive stars have their "stand-ins" who stay on the spot where the star will stand later, the while cameramen focus their cameras and arrange the "kleig lights," this in order to save the star from the hotter-than-summer glare of the kleigs.

Emperor Haile Selassie has his stand-in, too, a big Negro slave, who is always running around the Lion of Judah to shade him from the glare of the Abyssinian sun. That, however, does not solve the Emperor's real problem. He's looking for a stand-in who will take his place when Il Doochie's airmen start dropping bombs a little nearer Addis Ababa.

▽

"Cholly" Knickerbocker, society observer, whose text book is the "Blue Book" (not F. H. Richardson's) points out that in bygone days it was Mrs. John King Van Rensselaer who thought up most of the "stunts" which kept the old New York family name of Van Rensselaer in the public prints. Mrs. John is dead and it appears now that Mrs. P. J. Van will step into her place—so far as Van Rensselaer ideas are concerned.

For Mrs. Peyton—"Burnie" to her intimates—has more ideas to the minute than most Van Rensselaers had in an hour, out-ideaing all the previous Vans right down since the day when old Phillip Van served 20 consecutive terms as mayor of Albany, which was the neatest idea of all.

It is "Burnie's" idea that colored movies of an estate for sale will so excite the prospective clients that before they know it their names will be affixed to the dotted line, and Burnie will collect a handsome agent's commission. She's in the real estate business now, you know.

INTERNATIONAL SCOOP!

At first we thought that someone was trying to plant an exploitation idea for Gaumont's new "Transatlantic Tunnel," but New York sources swear there is absolute truth to the extremely closely held diplomatic and Wall Street information that the Union of Soviet Socialist Republics will shortly spring an international surprise with the announcement of completed arrangements for the erection of a railroad that will span the American continent to Russia, the first railroad in the history of the world linking the Old World and the New, in five days running time. And so we pass this information on to the press of the world.

The railroad would be built over the Alaskan Peninsula, jutting out from the Alaskan mainland at the southwestern tip, and on over the Aleutian Islands which densely dot the Bering Sea, thence on to Russia.

Considerable private American capital will be enlisted, underwriting, with Russian money, a huge plan of the Soviets to mortgage a large part of the Republic.

The town of Mai Uece in Ethiopia marks one of the latest advances to be made by Il Doochie. The Italians call it "Mae West," no doubt hoping that Haile Selassie will cumup 'n' see them some time.

▽

Arturo Toscanini, in Europe, refuses to conduct an orchestra in Russia, or "in any country where freedom of thought is suppressed."

In his native Italy, of course, everyone is free to say—what the government thinks.

▽

"I got most of the things I want, but I found out after I got them that I should never have wanted them in the first place."—*Charles Chaplin.*

▽

Top, if you can, you double-bill marquee oddity collectors, the following billing that appeared out front at a Kansas City neighborhood theatre:

MAE WEST
GOING TO TOWN
WITH SHORTS

▽

Omigosh!

"Public Wants 'Fauntleroy' De-sissified" —*United Artists.*

▽

Talking about Louise Rainer, actress, the London Daily Express *reports that "when Louis B. Mayer saw her, his expensive frame trembled with such emotion as he has not shown since Garbo first thought she'd go home."*

"Expensive frame," Mr. Editor? Or expansive?

The well known epithet "Rubinoff and his violin" is no accident. Fight fans gave it to Dave.

Some 20 years ago a Minneapolis factory "enjoyed" the services of an 18-year-old youth from Grodno, in Russia. He did not distinguish himself at work. Before and after hours, however, he indulged in the idiosyncrasy which earned him a new name.

The young man, David Rubinoff, had earned enough money to buy a mediocre violin.

The violin, priceless in his economic scale, loomed the gigantic factor of his life. He took it to work, kept it close at hand all day, and toddled it to prize fights, his one nocturnal extravagance. This removed temptations from kidnapers. His baby stayed with him even in bed!

It was this oddity of habit which won him the epithet—Rubinoff and his violin! Fight enthusiasts so christened him after seeing the small, unknown youth clutch a violin night after night at the fights, the while he shouted, "Sock him on the button!"

▽

Charles E. Jaynes, Jr., five-year-old California evangelist, opened a three-day offensive the other night in Kansas City against "the devil—that sly old fox!"

Little Charlie, a disciple of the four-square gospel of Aimee Semple McPherson, has been preaching since shortly after his second birthday, according to his nurse, Miss Neva Duff.

"Yes, brother," chirped five-year-old Charlie, "I make altar calls. I preached at a devil's dance once, but I left before they started dancing. The devil—he's a sly old fox. He sets his traps. They're cigarettes, cigars and pipes."

Funny he said nothing about the movies.

▽

Pete Egan, in Calgary, Alberta, Canada, asked the stenographer patrons of his Palace theatre whether they would marry their bosses, the idea taking the form of a contest to stimulate interest in "She Married Her Boss." That the gals in those backwoods think none too highly of the romantic potentialities of their office superiors can best be illustrated by some of the answers:

"Yes, I'd marry my boss," wrote Helen F., "because I love the simple things in life, and he's the simplest thing I've ever seen."

And, added Edna G., "if a girl can go through a day's grind with her boss and still think he's the only one, then she should marry the brute."

"Why shouldn't a girl marry her boss," agreed Peggy W., "if the fish is willing?"

▽

Chic-Sale-echoes from the primitive old outhouse days still can be heard loud and long in and around New Haven in Connecticut from the exploitation campaign staged by Columbia Pictures of New York for their Joan Bennett picture, "She Couldn't Take It." In the windows of 17 ordinarily dignified New Haven drug stores they placed bottles of the old, liquid, nauseating form of castor oil under the cardboard caption: "She couldn't take it in this form"; and, along with specimens of the newer concentrated capsule physic another card advised: "But, she can take it in this form."

▽

We never knew 'till Beverly (Rob Wagner's) Coote told us, that East Aurora's philosophical Elbert Hubbard, who sank to the ocean's bottom in the Titantic, *was the first to call 'em "movies," back in* 1912.

▽

Never discovered in Hollywood: A blonde who thinks like a brunette and acts like a redhead.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

PETRIFIED FOREST

Warner

Because of their work in, and the success of, "Of Human Bondage," the teaming of Leslie Howard and Bette Davis in the leading roles in this picture should be of better than ordinary patron and showmanship interest. While Howard has been away from the American production field since that picture, his appearance in the British produced "Scarlet Pimpernel" has kept him in the public eye. Miss Davis having been more active, her forthcoming "Dangerous" should be the means of centering new interest on her.

The story is action dramatic romance of unusual character, inasmuch as it takes on an adventure tinge and culminates with the hero, Howard, in love with the heroine, Miss Davis, sacrificing his life that the girl's romantic and artistic ambitions may be realized.

Based on a play by Robert Sherwood, with Howard seen in the same role he performed on the stage, the screen play is by Charles Kenyon and Elmer Davis. Direction is by Archie Mayo, recently credited with "The Case of the Lucky Legs," "Go Into Your Dance," "Bordertown" and "Desirable." In the main, the locales are the Petrified Forest in the Arizona desert, a spot which gives promise of exceptional backgrounds that will have both entertainment and educational interest as well as different commercial worth.

While presentation of Howard and Miss Davis might create the impression that the story is sophisticated in character, and in some cases it actually is, actual content is of a vein that should prove interesting to the mass mind. Dealing with a man who has his illusions shattered, it proceeds to tell of a love that both participants know cannot be. With courage he saves the girl from a gang of western bad men and when he knows that she cannot get money rightfully hers, assigns her his insurance policy and goes to his death knowing that he has made someone happy.

The supporting cast is large and includes Charley Grapewin, Humphrey Bogart, Dick Foran, Genevieve Tobin, Joseph Sawyer, Eddie Acuff and Arthur Aylesworth. The picture is being produced by Henry Blanke, who supervised "Dangerous."

THE GETAWAY

(Tentative Title)

Metro-Goldwyn-Mayer

In theme, with relative production values embellishing the idea, this is action, adventure, thrill drama. It is totally devoid of romantic love interest as that quality has come to be commonly accepted. The producers do not claim that it will be a great picture. They believe, however, that inasmuch as it provides patrons with entertainment and personal elements for which they have evidenced a desire, it also affords exhibitors something to sell in concentrating on action-thrill drama in which there is a vein of human interest.

The story is about a boy, his dog and a gang leader, the yarn of a gangster's regeneration wrought through the influence of the boy and his pet. It is being produced in a series of action sequences in which gun roaring chases via automobiles and airplanes figure to achieve the adventure quality. Constantly in danger, the boy and his dog go through it all. In the finish, as rebellious gangsters battle, the boy and his dog are saved by the courage and sacrifice of the regenerated gangster who, before he dies, shows the boy's father how his child can be made happy at home.

The story is by Florence Ryerson and Edgar Allen Woolf. Direction is by Chester Franklin, whose "Sequoia" is remembered both by audiences and showmen. The technique which he showed in handling animals in that picture should be favorably reflected in the manner in which the dog is treated in this.

Joseph Calleia, previously seen as the gangster in "Public Hero No. 1," is again the mobster. He shares the leading roles with Jackie Cooper, whose most recent picture is "O'Shaughnessey's Boy." The third principal the dog, is Rin Tin Tin, Jr. The supporting cast includes several wellknown and a few not quite so familiar names. It lists Lewis Stone, Robert Warwick, Robert Greig, Edward Pawley. who becomes the menace to Cooper and Calleia; Mischa Auer, Wally Mayer, Dwight Frye, William Tannen, Willard Robertson, Robert Livingstone and Sidney Bracey.

WHIPSAW

MGM

No doubt the showmanship feature of this production of which exhibitors will make most capital is Myrna Loy. The star of "The Thin Man" has had controversy with executives during the past several months which has made her more of a front page news figure than if she had been actively engaged in a series of hit shows. Yet Myrna Loy and publicity are not, by any means, all that this production offers to excite the interest of showmen and the public. It provides a whacking action thrill-packed story.

Spencer Tracy is cast in the role opposite Miss Loy in a yarn that bristles with romance—romance at times somewhat racy, but nevertheless a fetching love interest. There are dramatic situations which build suspense. Comedy, resulting from the drama and romance, is potentially promising of being just as important a commercial entertainment feature as was the comic quality of "The Thin Man." The story moves—it has nearly a dozen interesting locales from England to all over eastern and midwest America. Though most of the interest centers upon Miss Loy and Tracy, there is an adequate supporting cast.

Set up of yarn indicates its story in addition to name values. Two bands of crooks are after the same jewels. Loy is a member of one. Insurance people and police are wise as to what may happen. A fake arrest is staged in order to get the G-man hero in alliance with the girl. The two bands of crooks still after the gems, result in a series of sudden shifting chase scenes that take Miss Loy and G-man Tracy riding and flying about the country until the eventually stolen gems are recovered and restored to their owner, and Miss Loy decides that being a cop's wife is better than being the pal of a gang of crooks.

Included among those in support are Harvey Stephens, Clay Clement, William Harrigan, Robert Gleckler, Robert Warwick, Halliwell Hobbes, Charles Wilson and Irene Franklin.

FOLLOW THE FLEET

Radio

Though the patron popularity of Fred Astaire and Ginger Rogers is the factor in this production on which showmen will first concentrate, there are many other things more worthy of exploitation attention. A Pandro S. Berman production, being directed by Mark Sandrich, who handled the previous Astaire-Rogers pictures, the intention is that this shall be of the same production scope as were the others. Probably the greatest difference will be found in the character of the story. That, in line with title significance, is a comedy love story of gobs and girls and while the love interest angle promises to be well taken care of with a proper balance of light drama and suspense and that vein of conflict that is always common to such type story, it is also planned to give comedy contrast a broader swing in dialogue, action and situations and the substantiating relative chorus singing-dancing production effects.

Of further showmanship worth is the fact that the musical numbers are the product of Irving Berlin, whose numbers were featured in "Top Hat" and that the screen play is by Dwight Taylor and Allan Scott, who functioned similarly on that picture. Added dialogue is contributed by Dorothy Yost.

The supporting cast, with the exception of one new personality, is composed exclusively of known screen names. The newcomer is Harriet Hilliard, erstwhile radio performer, who with Astaire, Rogers and Randolph Scott is the center of action and interest.

With production settings for the spectacular singing and dancing sequences in the finale of the same good looking, impressive caliber as in the previous Astaire-Rogers features, there will be plenty of singing and dancing by these two and also some outstanding mass group settings.

BACKFIRE

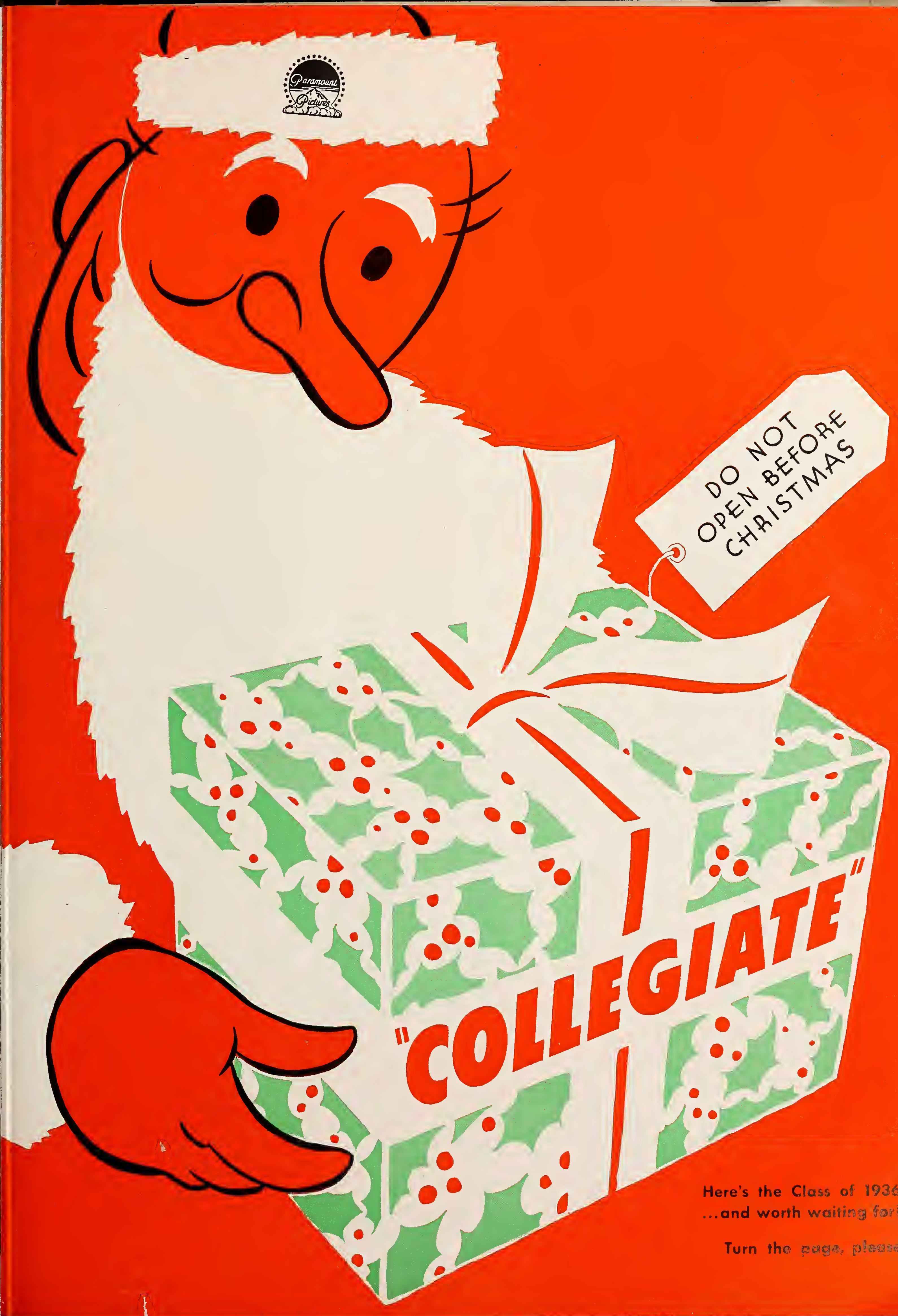
Warner

Title sense signifying story character, this production is an action melodrama, contrasted by romantic love interest, both of which are pepped up by comedy. The whole of it in nature is semi-topical. It's about a girl who, in love with a small town reporter, becomes the decoy of a dangerous bandit. Her fear for her sweetheart's life causes her to tip the bandit off as to the whereabouts of a pursuing posse of G-men and ace newspaper reporters, and puts both in a dire predicament. When the girl finds out that the bandit and his gang plan a real bit of bank robbing, officers and reporters deride her. With the aid of an old ex-sheriff, the hero frustrates the villains, scoops his big shot rivals, and with the reward money marries the girl, meanwhile spurring offers for crack big city jobs to remain as the editor of the small town sheet.

The locale, the midwest area made famous by the exploits of the James and Dalton boys, has its topical counterpart in the fact that the modern bad men are composites not only of those legendary characters, but also the modern Dillinger, Nelson and Karpis mobs.

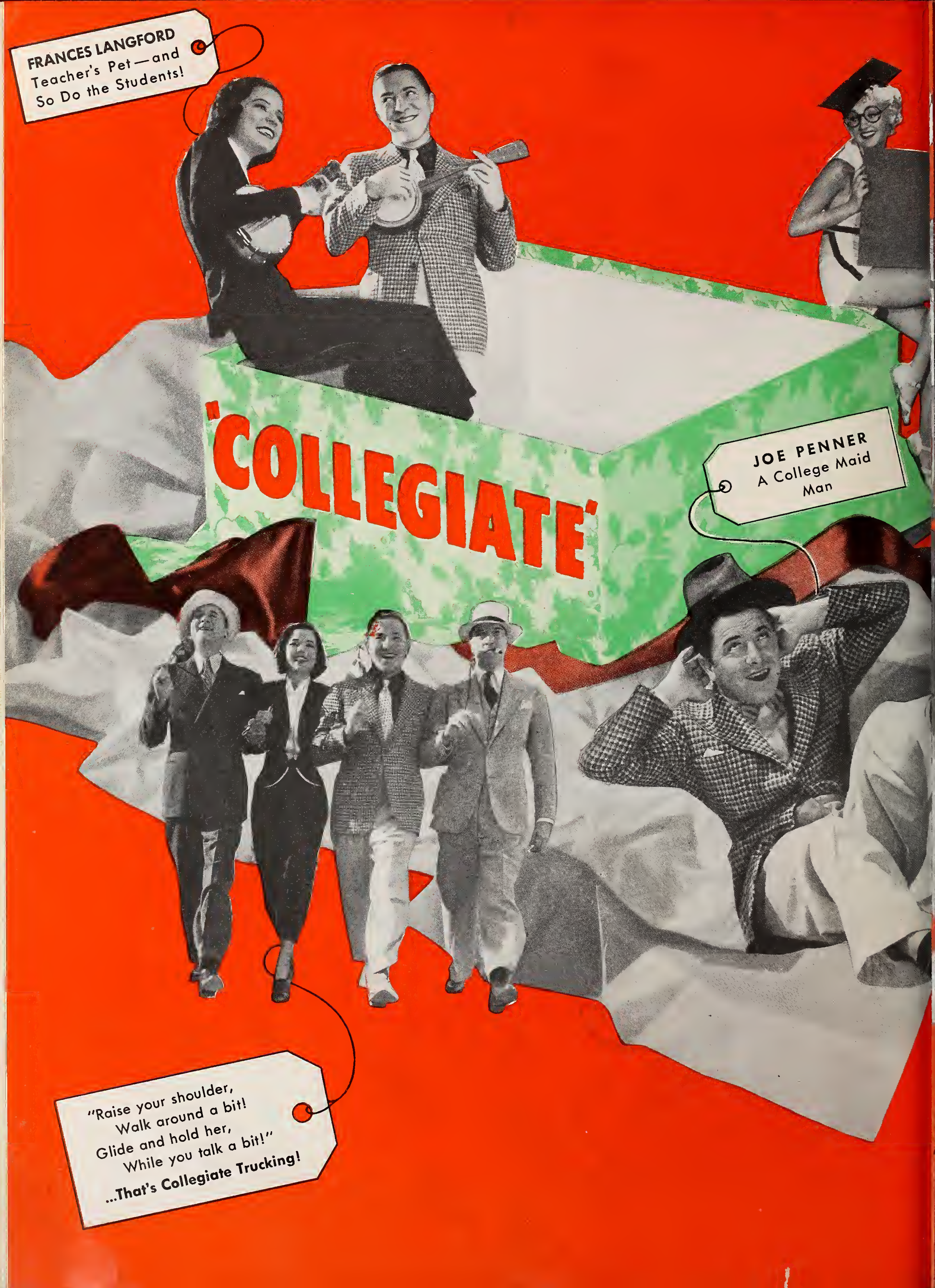
Production is based on a story by Earl Felton with screen play by Roy Chandlor. Direction is by William Clemens, who has handled

(Continued on page 34, column 1)


Paramount Pictures
DO NOT OPEN BEFORE CHRISTMAS
"COLLEGIATE"

Here's the Class of 1936
...and worth waiting for!

Turn the page, please


FRANCES LANGFORD
Teacher's Pet—and
So Do the Students!
"COLLEGIATE"
JOE PENNER
A College Maid
Man
"Raise your shoulder,
Walk around a bit!
Glide and hold her,
While you talk a bit!"
...That's Collegiate Trucking!

THE CLASS OF 1936!
The Colors Are Blonde and Brunette
GORDON & REVEL
They Lead the 1936 Song Parade
JACK OAKIE
As the Dean of Women

"COLLEGIATE"

with JOE PENNER, JACK OAKIE, NED SPARKS FRANCES LANGFORD, Betty Grable, Lynne Overman, Mack Gordon and Harry Revel.
Directed by Ralph Murphy

Answers the demand for a Christmas Week picture that will appeal to the youth of both sexes and all ages. Records prove that every kid home from school during the holidays sees an average of four pictures. You can underwrite it that "Collegiate" . . . with its hit tunes, hot dance rhythms, gorgeous girls and belly laugh comedy . . . will top the list for all of them.

Released December 27th

It Pays to Play a Paramount Picture!

THE CUTTING ROOM

(Continued from page 30)

several of this company's recent secondary features.

The cast features William Gargan and Marguerite Churchill, long absent from the screen, in the lead roles. Ricardo Cortez is the bandit and Chic Sale the sheriff. Other prominent personalities in the story are Claire Dodd, George E. Stone, Joseph Crehan, Joseph King and Maude Eburne. Minor players include many of the producing company's stock player cast.

PROFESSIONAL SOLDIER

20th Century - Fox

For primary showmanship consideration this production presents Freddie Bartholomew, boy star of "Copperfield" and "Karenina"; the professional soldier Victor McLaglen of "What Price Glory," "Cockeyed World," "Lost Patrol," and more recently, "The Informer," and the director, Tay Garnett, the man who made "China Seas." There is also the fact that the story is by Damon Runyon, noted news and magazine writer, whose screen contributions, notably "Lady for a Day," and "Little Miss Marker," are favorably remembered. It is being produced by Darryl Zanuck, who is confident that the picture will take a place among his most important features.

In theme the story is comedy alternating with drama, plus intrigue that brings on battle. Having a mythical European principality for its locale, it is substantially an adventure picture of a nation in revolution. A hard boiled American soldier of fortune finds himself the protector of a young king. For love interest it has a comedy romance involving the soldier and the young king's shrewish, nagging nurse, which is the soldier of fortune's greatest menace. Also it carries a legitimate romance of young love, between Gloria Stuart, who has been seen in several pictures, principally Universal's, and a newcomer, Michael Whelan.

Production values being of the class which the producers think the importance of the feature justifies, the name value of the cast, in addition to those mentioned, is supplemented with Dixie Dunbar, soon to be seen in "King of Burlesque"; Constance Collier, C. Henry Gordon, Pedro De Cordoba, Lumsden Hare, Walter Kingsford, Lester Matthews, Rollo Lloyd and Maurice Cass. In addition to these the picture also will present a group of widely publicized professional soldiers of fortune, headed by General Savitsky.

SHOOT THE CHUTES

United Artists - Goldwyn

For ready showmanship purposes of more than ordinary exploitation availability, this Eddie Cantor annual provides much in addition to the value of his name. A comedy, with music and dancing, it is adapted from a recent *Saturday Evening Post* serial, titled "Dreamland," by Clarence Budington Kelland. This possible contact exploitation angle, which can be adapted to stimulate patron interest, is furthered by the fact that Kelland also authored Harold Lloyd's last picture, "The Cat's Paw."

Adapted by Frank Butler, the screen play is by Francis Martin and Walter DeLeon. Music and lyrics are by Harold Arlen and Lew Brown, and dances and ensembles were directed by Robert Alton. Direction is by Norman Taurog, whose most recent comedy romance singing and dancing pictures are "Big Broadcast of 1936," "College Rhythm" and "We're Not Dressing."

The story is that of an humble little college tailor who gets mixed up in a comedy gangster-tinged outdoor amusement racket. Metamorphosing from a spineless worm into a hectic man of action, he transforms the sludgy amusement center into a hectic hive of hilarity. Outwitting the mobsters at every turn, he makes a fortune for the park owner and wins the girl for himself.

The supporting cast is made up of many familiar and several not so familiar names. Ethel Merman is the heroine whom he respectfully adores and Sally Eilers the menace to his romantic ambitions. Cantor's radio stooge Parkyakarkus appears as his bodyguard, and Helen Lowell is the amusement center owner. Important featured players are Gordon Jones, previously seen in "Let 'Em Have It"; William Frawley, Jack LaRue and Brian Donleavy. Minor roles are handled by a large number of players, the most familiar being Edward Brophy, Charles Wilson, Charles Richman, Lucien Littlefield and William V. Mong. The vaudeville teams, Chilton and Thomas, dancers, and The Flying Kitchins will be seen in park episodes which also present the Goldwyn girls, singing-dancing beauty chorus.

Reduced Insurance Rates Credited to New Invention

A reduction in insurance rates of twenty per cent on those buildings housing projection equipment which is protected by the Hawkins Projector Safety Device has been obtained through the efforts of the Research Council of the Academy of Motion Picture Arts and Sciences as a result of tests during the last three months at the RKO Radio studios in Hollywood.

The device, consisting of a specially adapted sprocket fitted to the projector, with the necessary electrical relays and switches, operates to stop the projector motors and shut off the arc light whenever a break occurs in the film.

New Booking Combine Started in Philadelphia

With Charles Segall reported slated to head the organization, Associated Theatres of Pennsylvania, regarded as a booking combine, has been organized in Philadelphia. The group is reported to embrace more than 20 theatres, principally within city limits. Ben Golder, former congressman and attorney for independent exhibitor plaintiffs in the recent double feature test case against distributors, is expected to be the organization's counsel.

Northern Electric, RCA Join in Canada

Two leading sound equipment sales and servicing organizations in Canada, Northern Electric and RCA Photophone, have combined and will operate under the name of Dominion Sound Equipments, Ltd., with main offices in Montreal. Northern Electric has represented Western Electric interests in Canada.

O. R. Harvey, formerly of Northern Electric, is managing director of Dominion Sound Equipments, and H. S. Walker is chief engineer. Branch offices have been opened across Canada.

SHORT PRODUCT PLAYING BROADWAY

Week of November 23

ASTOR	Movie Milestones	Paramount
	Dizzy Divers	Paramount
	Johnny Green and Orchestra	Vitaphone
	Two Hearts in Wax Time	MGM
CENTER	March of Time, No. 8	RKO Radio
MUSIC HALL	Three Orphan Kittens	United Artists
	Gangsters of the Deep	Educational
	Argentine Argosy	Fox
PARAMOUNT	Parade of the Maestros	Paramount
	Sporting Network	Paramount
	Musical Memories	Paramount
RIVOLI	Three Orphan Kittens	United Artists
	Metropolitan Nocturne	RKO Radio
ROXY	The Cookie Carnival	United Artists
	Happy Tho Married	RKO Radio
STRAND	Doorman's Opera	Vitaphone
	All American Drawback	Vitaphone

New Fox Studio Camera Used for First Time

A new type of motion picture camera, developed and patented by the Twentieth Century-Fox studios, was put into use for the first time on the production, "Show Them No Mercy," which is scheduled to be released soon.

The camera, designed and built by Grover Laube, C. M. Miller, R. C. Stevens and E. A. Kaufman, studio technicians, is rifle shaped, compact and minus the familiar "blimp" or "noise blanket" formerly used to eliminate the sound of the motor. The new machine is mechanically silent, making the old type and cumbersome hood unnecessary.

First Division Ready To Start New Lineup

Announcement of the completed nationalized First Division Exchanges distribution setup is expected late this week or early next week, following a meeting of the board of directors of the company.

Harry H. Thomas, president, and Al Friedlander, vice-president, have spent several weeks touring key cities closing deals with independent exchanges in addition to the 16 already maintained by the company. Both men are now back in the New York office.

E. L. Miller Opens New Theatre

E. L. Miller has opened the New Palace Theatre at Elkton, Kentucky, following installment of new sound equipment and remodeling. The house was formerly the Damon theatre.

New Thalhimer Theatre

Neighborhood Theatres, Inc., of which M. G. Thalhimer is president, is constructing a new theatre at Falls Church, Va., for opening late in December.

It's a Date!

FOR CH
CAPTAI

ISTMAS

BLOOD

WITH A NEW XMAS STAR

ERROL FLYNN

Fighting idol of the London stage . . . an amazing new personality . . . fired with the very spirit of RAFAEL SABATINI'S immortal adventurer...in a cast of over a thousand players, including

OLIVIA DE HAVILLAND
Dream girl of 'A Midsummer Night's Dream
BASIL RATHBONE
LIONEL ATWILL
ROSS ALEXANDER
GUY KIBBEE
HOBART CAVANAUGH
A First National Picture directed by
MICHAEL CURTIZ

A COSMOPOLITAN PRODUCTION to be launched with the most extensive promotion ever accorded a holiday attraction.

WARNER BROS. earnestly invite you to compare 'Captain Blood's' production and promotion values with any other holiday show on the market.

GOVERNMENT SUSPENDS FILM TRUST INQUIRIES

Decision to Hold Up Actions Pending St. Louis Civil Suit Follows United States Defeat in Recent Criminal Action

The United States Government has suspended all its widespread activities and secret investigations directed against distributors on charges of possible conspiracy in violation of the anti-trust laws, pending determination of the civil suit in St. Louis against Warners, Paramount and RKO, in the Harry-Arthur Fanchon and Marco case.

And, defeat of the Government in the St. Louis civil action would, Washington believes, bring to an end, for some time at least, efforts of the Department of Justice to "clean up" the motion picture industry.

The Department, which was defeated three weeks ago in its effort to find Paramount, RKO and Warners guilty on a criminal-indictment conspiracy charge, has in hand dozens of complaints from independent owners against various distributors, particularly from southern California and Texas. All these will now be "pigeonholed" pending the outcome of the St. Louis civil action, through which the Government will seek to enjoin the defendant distributors from alleged refusal to provide first run pictures to the Ambassador, Missouri and New Grand Central theatres as was complained of in the criminal-indictment complaint.

Judge George H. Moore, in St. Louis federal court, who presided over the criminal-indictment jury trial, this week voluntarily disqualified himself from sitting in the Government's civil suit. His disqualification had been asked by the defendant Warner, RKO and Paramount companies, on grounds of prejudice. Judge Moore overruled their affidavits on Monday and then disqualified himself. Judge Kimbrough Stone, presiding justice of the United States circuit court of appeals, must now select another justice to hear the Government's plea.

Misunderstanding on Procedure

Furthermore, there seems to be some misunderstanding as to just what the legal procedure will be in connection with this equity case.

Russell Hardy, special assistant to United States Attorney General Homer Cummings, who directed the prosecution of the criminal anti-trust conspiracy case, proposed late last week to Judge Moore that the court could act immediately on the temporary restraining order upon presentation of the affidavit that the situation covered by the testimony in the criminal case continues. This affidavit would be supported by the transcript in the criminal case. Mr. Hardy has taken the position that the verdict of "Not Guilty" has no bearing on the equity proceedings. However, his view is not accepted by attorneys for the defendant corporations, who hold that the equity case was blown out of the water also.

Should the new judge decide to grant the preliminary injunction, there would still remain the question of whether this injunction should be made permanent. If that stage is ever reached it will mean that the entire situation must be gone into very thoroughly once more. The Government would have greater leeway and probably could introduce testimony touching on developments in the situation after Jan. 11, 1935, the date when the criminal indictment was voted by the grand jury for the federal court.

Mr. Hardy has not yet dismissed the criminal charge against Abel Cary Thomas, secretary and general counsel for Warner Brothers. In view of the jury's verdict, Mr. Thomas stands in the unusual position of being accused of having conspired alone.

Pressing to Conclusion

Speaking frankly this week of the importance which he attributes to the case, Attorney General Cummings, at Washington, declared that the Department would press it to a conclusion.

The Attorney General's discussion is seen in Washington as evidencing a determination by the Department to be guided by the result of this case in planning its future operations with respect to motion picture distributors. Until it is settled, Mr. Cummings said, nothing will be done on other film complaints pending.

Coming on the heels of a smashing defeat in its criminal case, an adverse verdict in the civil suit is seen as effectually halting any ideas the Department may have had of a "front page" drive against practices in the industry, but may lead to recommendations from other sources that Congress give serious consideration to block booking legislation. Such a verdict also would afford the distributors ammunition for their fight against the legislation.

Conversely, a favorable verdict is seen as reassuring Department officials that they were on the right track in the criminal proceedings and might result in bringing similar suits in other jurisdictions.

A second defeat would be viewed generally as a blow to the Department's prestige.

Buffalo Decision Waited

Meanwhile, in Buffalo, attorneys and principals awaited Judge John Knight's decision on a plea to amend the complaint in a suit charging conspiracy in restraint of trade brought in federal court there by the Reliance Theatre, of Lockport, N. Y., against Schine Chain Theatres, Inc., and most of the large distributing companies. Instituted on April 18th, the suit asks $750,000 damages, and originally contained a clause from the now defunct NRA code. In oral argument, attorneys last week sought to have this clause removed from the bill of complaint.

Cummings Says Government Will Press Civil Case; New Defeat Would Quench Any Idea of "Front Page" Drive

Peter Grafiades, president of Reliance and his attorneys, Thompson and Thompson, are pressing the suit for the plaintiffs. Defendants include J. Meyer Schine, John A. May, both of Gloversville, N. Y., Vitagraph, Inc., Metro-Goldwyn-Mayer Distributing Corporation, United Artists Corporation, Columbia Picture Corporation, Universal Film Exchange, RKO Distributing Corporation, Fox Film Corporation and Dominion Operating Company.

The plaintiffs allege that the Reliance is the biggest and best equipped theatre in Lockport, where the Schine circuit owns two houses, the Rialto and the Hi-Art, latter now closed. The circuit has conspired with the distributors, according to the complaint, to prevent the plaintiff from getting first-run pictures.

The defendants also have sought to have the lease of the Reliance terminated by threatening to open the Hi-Art, according to the charges.

In a plea before the NRA board, Reliance previously won an order compelling the defendants to release 17 first-run pictures.

Film Bookmarks For All of U. S.

"Motion picture bookmarks," a service provided by the Cleveland Public Library to Cleveland citizens for the last 12 years, will now be made available to citizens throughout the United States by the Office of Education, United States Department of the Interior, on its weekly radio program of "Education in the News."

Motion picture bookmarks are short lists of books which promise interesting reading in connection with current film hits based on famous novels, biographies, or historical episodes. The Cleveland Public Library selects from coming Hollywood releases the pictures most likely to create a demand on the library. Then experts select books interesting to those who are going to see the picture or who have seen the picture. In connection with "Alice Adams," the motion picture bookmark listed not only Tarkington's book, "Alice Adams," but four other books in which there were to be found other Tarkington heroines. Also the bookmark listed four other books on manners which would have helped Alice in her social problems and might even help modern Alices faced with like problems.

Arrangements have been made by the Office of Education and the Cleveland Public Library for sending bookmark lists in advance to Washington. Here they are prepared for radio presentation on the weekly "Education in the News" program.

CLOSED SHOP FOR SCREEN PLAYERS SEEN EARLY MOVE OF NEW GUILD

Equity Points to Closer Cooperation with Screen Actors' Guild; Unionizing Efforts Defeated Several Times in Past

A unionized Hollywood with players, organized through the Screen Actors' Guild, dictating employment and salary terms to the studios, was foreseen this week by Actors Equity Association, the national legitimate actors' union with headquarters in New York, as Equity officials spoke about a closer tie with the West Coast organization. Such matters as a vote of confidence, competition from motion pictures and WPA theatrical projects also engaged their attention.

The cooperation between the East and West actors' groups, which has been close in the past, will become more definite in the near future, it was said at Equity. While the producers several times in the past years have defeated Equity's attempts to force a closed shop upon the studios and have resisted the demands of the Guild and have dealt with non-contract talent through the Academy of Motion Picture Arts and Sciences, both Equity and the Guild regard the Academy as "a company union", and Equity predicted that the time is not far off when the West Coast union "will be a factor to be reckoned with".

The position sought by the Guild and the power wielded by Equity, which is in effect a closed shop of actors, are of more than academic interest to the motion picture industry, because of the growing interchange of talent between the screen and the stage and since this year the film companies are investing on an unprecedented scale in backing plays on Broadway.

Additionally of interest are these developments of the week:

Warner in Hollywood completed arrangements to finance 15 stage plays in New York, all eventually to be made as films, as other companies also were in the swim.

A motion picture unit to expand film activity in the CCC camps in New York state has been launched under the WPA federal theatre project.

Equity's administrative officers and policies were upheld at a meeting of members at which the future course of the organization was at stake.

From Hollywood came word that the prospect of closer cooperation between the Guilds and Equity in Great Britain and America in the fight for producer recognition was disclosed by Laurence Beilinson, attorney for the Screen Actors' Guild, at a Guild directors' meeting. Mr. Beilinson has returned from England and the East, where he campaigned for the enlistment of players for what he termed "the impending clash."

Many of the Guild members are also affiliated with Equity, and in New York it was said that the Coast group shortly is to inaugurate a method whereby Equity members in Hollywood would retain their memberships through payment of dues through the Guild.

The motion picture companies' interest in what happens in the actors' ranks has been enhanced this season on the eastern front by the heavy investments made in stage productions. Warner's plans for additional Broadway plays will go into work immediately, said Jack L. Warner, production head, with Gilbert Miller putting on George S. Kaufman's "All Are Victorious" as the first, and "Libel" as the second. Among other producers will be Brock Pemberton, Herman Shumlin, George Abbott and Alex Yokel, who staged "Three Men on a Horse" in which Warner has a profitable interest.

Broadway will be used as the testing laboratory for the Warner studio, and even if the plays fail—as the Warner-backed stage productions have this season—the writers will have an opportunity to see their faults for correction in the film productions, said Mr. Warner.

Paramount, meanwhile, has withdrawn its backing from "There's Wisdom in Women", which has been on Broadway since October 30. Since the play has run more than three weeks, the film company has established its right to share in the proceeds from the sale of the screen rights.

Fanchon and Marco, known as theatre operators and producers of stage shows for film houses, are preparing to launch their first legitimate venture in 14 years in a musical revue which has been partly tried out on the road.

MGM Financing

"First Lady," with Jane Cowl, which opened Tuesday night in New York, is a Sam H. Harris production with MGM financing, increasing the number backed by that company to four. Warner is partially financing "Boy Meets Girl" which opened Wednesday after a Philadelphia tryout, and among other of the Warner-financed plays it is expected "Hamlet" will be staged in March with Leslie Howard, Warner contract player. Warner's fourth play to close after a short run this season was "For Valor," which withdrew Saturday night.

The WPA motion picture unit to be established in 129 Civilian Conservation Corps camps in New York state has as its function the placing of visual education instructors and projectionists in the camps, and will provide employment for some 200 persons from the home relief lists. Mrs. Marion Beaufait, formerly in charge of the Visual Education Department of the CCC camps and in educational and instructional film work for 22 years, will continue as supervisor of the unit and will cooperate in coordinating the educational activities in the CCC camps with a film program.

Members of National Advisory Committee Named by Mrs. Flanagan; Free Concerts Turmoil Points to Storm Ahead

Elmer Rice, regional director of the federal theatre projects for New York, emphasized that the relation of the theatre project to the showing of films in the camps is merely that of supplying projectionists and instructors. Most of the expenditures for equipment will be borne by the camps, through a motion picture fund set up from the surplus accumulated at camp exchanges.

Rotating stock companies under the auspices of the WPA project are planned for cities in New York outside the city proper.

Members of a National Advisory Committee appointed by Mrs. Hallie Flanagan, national director of the federal theatre projects, met for the first time in New York on Tuesday. The committee consists of persons long experienced in the theatre.

Among members of the large committee are such figures as Brooks Atkinson, dramatic critic of the New York *Times;* Burns Mantle, critic of the New York *Daily News;* Marc Connelly, the playwright; Walter Prichard Eaton of Yale University; Frank Gillmore and Alfred Harding, president and publicity director, respectively, of Equity; Sidney Howard, playwright; Eugene O'Neill, and Lee Shubert, the producer.

Protest Free Concerts

What theatres may be up against when the federal projects get underway shortly after the first of the year is indicated in the turmoil caused by free concerts given by WPA orchestras. While the New York Philharmonic Symphony Society, regarding the concerts as competition, has asked that admissions be charged, the American Federation of Musicians has served an ultimatum that if the WPA institutes paid admissions the union will call a strike December 5 to enforce union wages on the relief projects. Delegates at a conference called by the Associated Musicians of Greater New York among other things opposed the placing of WPA actors and musicians at WPA wages in theatres now dark.

Although the officers and the policies of Actors' Equity were given a vote of confidence at a mass meeting, Monday, by a ballot of 349 to 138, the strife between the parent organization and the Actors' Forum, insurgent minority group, appeared to remain unsettled. Frank Gillmore, Equity president, and Paul Dullzell, executive secretary, had announced they would resign unless the members repudiated the Forum. The Council decided to forego disciplinary action.

Decision on the federal projects comes up next month. In Hollywood a meeting on the WPA problem awaits Mrs. Flanagan's arrival next week.

The Katharine Cornell Foundation, Inc., was formed this week, with the chief purpose to encourage and further the kind of theatre toward which the star has worked during the past several years.

NEIL AGNEW SUCCEEDS SCHAEFER; PARAMOUNT SIGNS NEW B. & K. DEAL

Committee Approves Seven-Year Contract for Balabans to Operate B & K; A. H. Blank Arrangement Continued

Company Anticipates 25 Per Cent Increase in Rentals; Chicago Sales-Gathering Is Limited to Two Days

The expected resignation of George J. Schaefer as Paramount's vice president in charge of sales, and the appointment of Neil Agnew as his successor, came this week in an announcement from John Edward Otterson, president, at the corporation's home office at Times Square. Nor will Mr. Schaefer become a theatre operating partner of Paramount's, negotiations with this in view having been called off.

Paramount's home office executives this week effected a new seven-year Balaban & Katz Circuit operating arrangement with the Balabans in Chicago, announced an anticipated 25 per cent increase in Paramount film rental revenue, decided to change the headquarters of the forthcoming sales meeting in Chicago, and watched the outcome of some final reorganization developments in the courts.

Mr. Schaefer's resignation is to take effect immediately, and already the corporation has negotiated Mr. Agnew's election to the vice presidency of Paramount Pictures, Inc., which post was formerly held by Mr. Schaefer. While Mr. Schaefer has been general sales executive, the working duties and title of general sales manager have been in the hands of Mr. Agnew for some time.

There has been some discussion recently of the possibility of Mr. Schaefer's taking a partnership interest in Paramount's theatres in the Minnesota district, but such plans are no longer in mind.

"I have no definite plans for the future," Mr. Schaefer said. "Until today, I had expected to work out a partnership arrangement in Paramount theatres, but that did not develop. I shall leave Friday for a hunting and fishing trip to Mexico and will be away for several weeks."

Mr. Agnew, designated in Mr. Otterson's announcement as "Mr. Schaefer's right-hand man in the Paramount sales department," started as a member of the corporation's sales organization in 1920, serving, after an exchange apprenticeship, as branch manager at Milwaukee and Chicago, and later was made district manager. In 1933 he was promoted to the post of New York division manager in charge of the western sales territory and assistant sales manager under Mr. Schaefer. For the past 18 months he has filled the post of sales manager.

Mr. Schaefer, born in Brooklyn, New York, 47 years ago, started in motion pictures with Lewis J. Selznick, as secretary, in 1914, after working in the automobile industry. Remaining with Selznick Pictures until 1916, he became assistant sales manager of World Film Company, and the following year he was promoted to district manager.

In 1920 Mr. Schaefer likewise joined Paramount, as New York booker, and one year later was promoted to the New England district managership. He was appointed sales manager for district Number 1, in the east, in 1926, and then became general sales manager and general manager, emerging from the reorganiztion last year as Paramount vice president in charge of sales.

NEIL AGNEW

The executive committee at Paramount, in what is understood to have been a decision arrived at in record-breaking time, has approved and signed a contract vesting in John and Barney Balaban the operation of B & K, a wholly-owned subsidiary, and Great States Theatres, for the next seven years on a participating basis. Toledo and South Bend are embraced in the deal.

B & K, representing an investment of millions, was one major Paramount theatre unit which escaped receivership and bankruptcy. It has been continuously managed by the Balabans, recognized as among the first showmen in America, with Sam Katz, since inception of the circuit, first as an independently maintained company and later as first, a partially and later a wholly-owned Paramount subsidiary. However, since the Paramount bankruptcy, the Balabans, while in charge, have been functioning without a contract. The deal just closed climaxes efforts and negotiations for over a period of three years.

At the same time, a deal by which A. H. Blank will continue as operator of Paramount theatres in Iowa and eastern Illinois for a minimum period of 18 months and with provisions for the extension of the agreement to July 1, 1940, was approved by the executive committee.

A 25 per cent increase in Paramount film revenue on 32 pictures to be released before May 1, 1936, is anticipated by the distributor in comparison with the same release quota for two preceding years on the same basis of an analysis completed last week by Mr. Schaefer.

The analysis covers the indicated returns on the forthcoming Paramount sales drive which gets underway January 1, as compared with results of the corresponding sales drives for the two preceding years. The 25 per cent anticipated rental increase is based on contracts already signed and the quality of the 32 Paramount pictures included in the drive, the company stated.

The estimates received by Mr. Schaefer from exchanges on the "A" pictures, of which there are 13 in the total of 32 to be released, indicate that sales possibilities of this group are two to one in favor of this year's drive over last year's, Mr. Schaefer said.

In the matter of the number of pictures to be released, providing the schedule is unchanged during the four months' sales drive, Mr. Schaefer estimates that Paramount is 40 per cent stronger this season than last year and 35 per cent stronger than the year before.

Attorney Samuel Zirn, who has been opposing the Paramount reorganization moves, has served a consolidated record on attorneys for the company indicating that he is appealing to the appellate division in the Robert S. Levy New York State supreme court actions in which he seeks to abrogate the Film Productions Company deal and the sale of Paramount's half interest in the Columbia Broadcasting System effected several years ago.

Meanwhile, Paramount executives are watching an appeal from a decision by Federal Judge Alfred C. Coxe denying a motion to vacate a subpoena for Sir William Wiseman, Kuhn, Loeb & Company partner, obtained by the Paramount trustees in their action to recover from former officers and directors of Paramount for participations in an employees' stock purchase plan, which is being taken to the United States circuit court of appeals by Mr. Wiseman's attorneys.

The decision to appeal from Judge Coxe's ruling results in postponement to December 10 of a preliminary examination of Mr. Wiseman which had been scheduled for last week before special master John E. Joyce. In objecting to the subpoena Mr. Wiseman contended that the trustees were without authority to conduct an examination of the defendants since Paramount has been reorganized and the new company is now in operation.

Sidney R. Kent, president of Twentieth Century-Fox, is the only other defendant in the trustee's action who has been subpoenaed thus far for the examination.

INDEPENDENTS, FEW MAJORS, ACCEPT U. S. INVITATION TO CODE MEETING

MGM and RKO Alone of Large Companies Agree to Attend Sessions in Washington on December 9th; Action Seen

Participation of the motion picture industry in the Government—called discussion, December 9th, as to the desirability of new legislation to keep the existing NRA organization alive with a possible view to effecting voluntary codes, will be largely confined to the independents—both exhibitors and distributors. Metro-Goldwyn-Mayer and Radio Keith-Orpheum are the only majors which so far have accepted the invitation to attend.

And while a difference of opinion was developing within the industry over the likelihood of effecting self-regulation, as proposed by Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, Mr. Kuykendall himself was reported to view the possibilities with optimism following his nationwide trip during which he discussed the matter with exhibitors.

Despite reports that clearance and zoning will be taken up during the film session of next week's Government code discussion at Washington, to be presided over by George L. Berry, President Roosevelt's coordinator for industrial cooperation, it is not believed that the individual problems of any one industry will be given consideration except in such small group meetings as may be held on the initiative of the individual industry, and at which members of an industry will meet to work out their program for discussion with Mr. Berry later on the open floor.

Unless the Berry conference goes on record as favoring further federal control of industry, its conclusions will be discarded entirely. This was made clear by coordinator Berry himself, who promised that the meetings would be free of Governmental interference, but at the same time said that the Roosevelt Administration did not consider itself obliged to accept or even consider any recommendations that may come out of the discussions.

Has Own Ideas

In other words, it is declared by Washington observers, the Administration has its own ideas as to the future of the NRA and codes under it and will accept no recommendations or suggestions that do not coincide therewith.

Mr. Berry's warning is seen as an effort to head off a torrent of opposition which threatened to turn the conference into a protest meeting instead of the grand "Hurrah for the NRA" which he had confidently expected.

In the face of announcements by important industries, such as steel, automobiles and lumber, that they would do nothing to enable further federal control, Mr. Berry said that a majority of the replies to his invitation to participate have been highly favorable to more NRA. The majority of replies may have been to that effect, it is said in other Washington quarters, but in most instances they come from small operators who found in the codes a convenient method of checking their larger competitors; most of the big companies which send representatives to the meetings will do so, it is said, to prevent anything being "slipped over."

See Roosevelt Favorable

Indications that President Roosevelt is desirous of continuing the NRA organization at least in its present limited form, after next March, and is developing plans for new legislation to be presented next month to Congress to make its continuance effective, are seen in the reported failure of the Federal Trade Commission to obtain from the White House funds with which to proceed against various industries which are said to be still continuing the monopolistic practices permitted under former NRA codes.

Mr. Kuykendall, on behalf of the MPTOA, and David Palfreyman, exhibitor contact for the Motion Picture Producers and Distributors of America, have concluded a series of conferences with exhibitors in the South on Mr. Kuykendall's proposal to effect voluntary self-regulation in the industry through the medium of a system of tribunals in each exchange city, the membership of which would be composed equally of exhibitors and exchange managers. The exchange representatives would be given full power to act by their distribution managements in New York, according to the plan of the MPTOA president.

The exact nature of the reaction of theatre owners in the field to the idea will not be known until Mr. Kuykendall reports in New York to MPTOA's executive committee.

At least 80 per cent of both factions in each key city would need to participate in the plan to make it effective locally, according to Mr. Palfreyman, who returned to the Hays organization's New York headquarters last weekend. Rejection in one territory, however, would not necessarily interfere with adoption of the idea in another.

Mr. Kuykendall is now at his home in Columbus, Mississippi, studying the data collected and preparing a report.

Voluntary arbitration boards would be created to settle differences arising locally between exhibitors and exchanges.

Hays organization members in New York were said to have held informal meetings to study the possibilities of the plan, and its relation to the anti-trust laws.

Selznick Signs Additional Aids

David O. Selznick continues to round out his producing organization in Hollywood and has signed William Tuttle to head his make-up department and Beth Langston to supervise the hair dressing staff.

Foreign Theatres Planned by MGM

Determined to establish its own overseas show windows where the company regards current representation inadequate, Metro-Goldwyn-Mayer is mapping plans for the construction of five new theatres in as many foreign key cities. Arthur M. Loew, head of the organization's foreign sales, has stated the sites and amounts have not been determined as yet, but it is believed each one of the five will seat about 1,800 and cost approximately $250,000 to build. Mr. Loew refuses to reveal in what cities the new theatres will be constructed, however.

Tokyo will be one of the world capitals in which MGM will operate its own first-run and negotiations are reported under way which probably will result in the construction of a theatre by local interests in the city, but operated by MGM under a long-term lease, it is reliably reported.

The company also is considering its own house in Paris, where for years it operated the Madeleine, it is said.

About a year ago the MGM board of directors approved the plan to build where the company's product was not being given adequate representation. A budget of approximately $1,000,000 was authorized at the time for the construction of theatres in Santiago, Chile; Lima, Peru; Montevideo, Uruguay; and Rio de Janeiro, Brazil. Prior to the adoption of the policy the company had started construction on its own theatre in Calcutta, India.

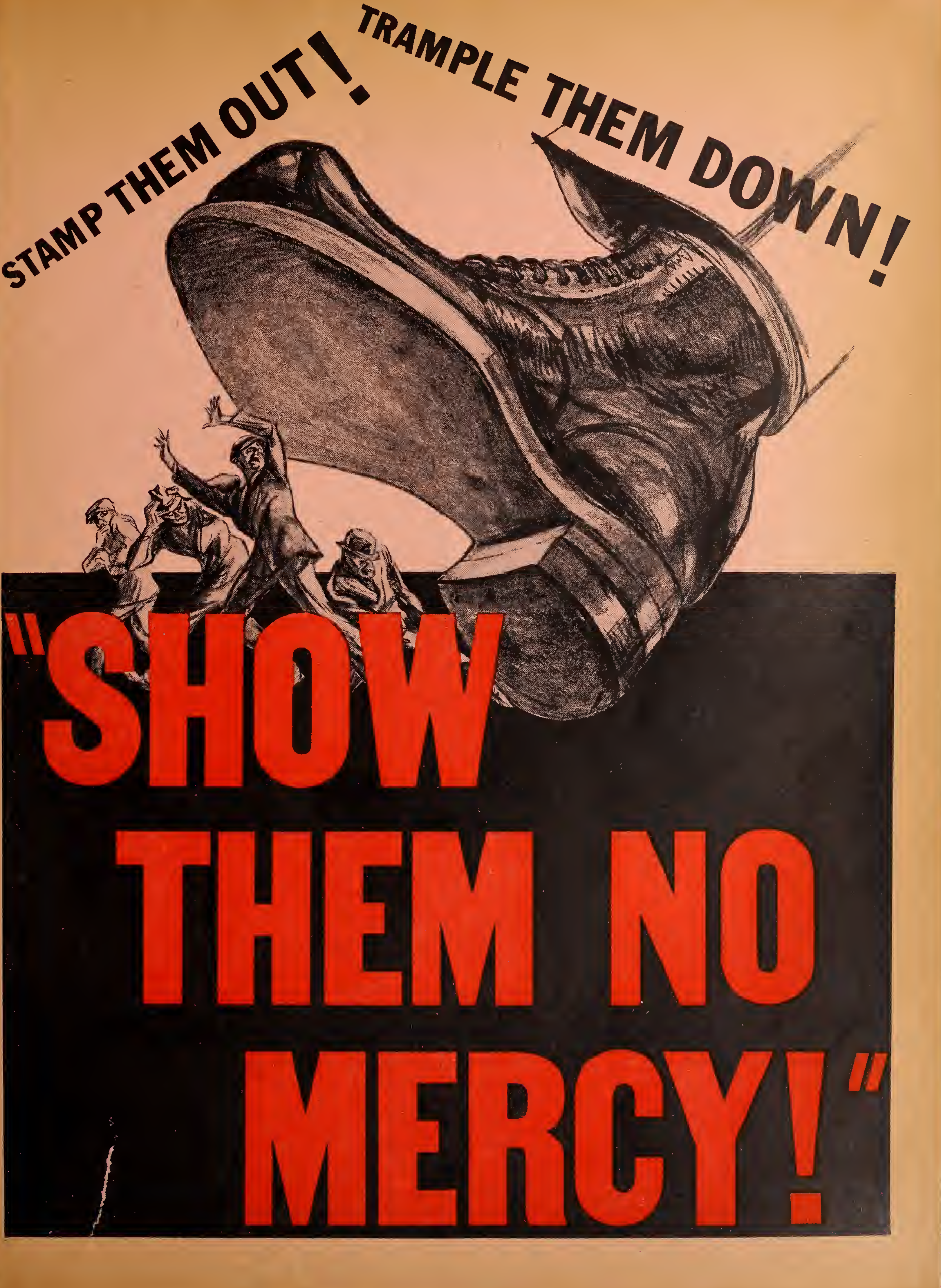
The latter house will be ready on December 6, and Sam Burger, MGM roving foreign representative, will be present at the ceremonies.

Mr. Loew plans to make a tour himself of all new theatres shortly. He is expected to take six months to cover the entire situation.

He is also said to be contemplating calling an international convention, their first since 1928, on the coast late next year.

Rogers Fund To Go To Ailing Children

Handicapped children of the nation will be the principal beneficiaries of the Will Rogers Memorial Fund, it was decided at a meeting of the memorial committee of the fund commission, held in New York. Owen D. Young, chairman of the operations committee of the fund, announced that the theatrical world has contributed $1,500,000 to the fund and said it included a million in property, on which stands a sanitarium, at Saranac, N. Y. This was donated by the National Variety Artists Fund, Inc. The remaining $500,000 was the cash gift of five major theatre circuits: Fox West Coast Theatres; Loew's, Inc.; Paramount Theatres Service Corp.; Warner Brothers Theatres Circuit; and Radio-Keith-Orpheum Corp. The sanitarium will be known as the Will Rogers Memorial Hospital.



STAMP THEM OUT!

TRAMPLE THEM DOWN!

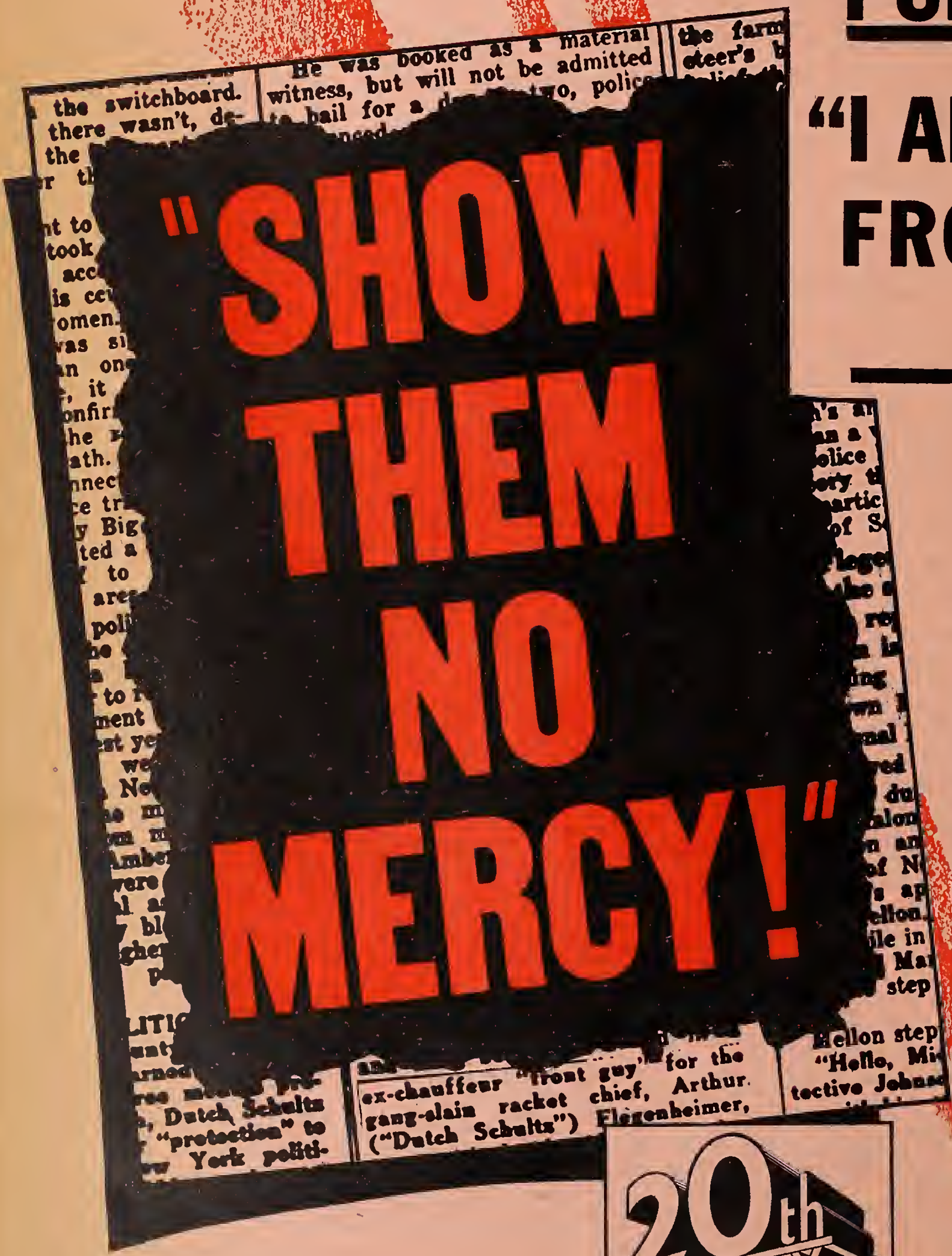
"SHOW THEM NO MERCY!"

ANOTHER DRAMATIC BOMBSHELL FROM THE MAN WHO GAVE YOU:

"LITTLE CAESAR"

"PUBLIC ENEMY"

"I AM A FUGITIVE FROM A CHAIN GANG"



the switchboard.
there wasn't, de-

He was booked as a material
witness, but will not be admitted
to bail for a ... two, police

the farm
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ex-chauffeur "front guy" for the
gang-slain racket chief, Arthur
("Dutch Schultz") Flegenheimer,

, Dutch Schultz
"protection" to
York politi-

Mellon step
"Hello, Mi
tective Johns

"SHOW THEM NO MERCY!"

A
DARRYL F. ZANUCK
20th CENTURY PRODUCTION
Presented by Joseph M. Schenck
with

ROCHELLE HUDSON
CESAR ROMERO
BRUCE CABOT
EDWARD NORRIS

Directed by George Marshall. Original story and screen play by Kubec Glasmon. Adaptation by Henry Lehrman.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

TELEVISION NOT NEAR, SAYS A.T.&T.; SIX MONTHS AWAY, OTHERS CLAIM

Quite Distant, Says Jewett of Bell Laboratories; Old Equipment on Empire State Building Is Being Dismantled

A. T. & T. Officials at Rehearing Offer Strong Resistance to Turning Over Use of Coaxial Cable to Others

The future status of commercial television emerged this week none the less speculative than the uncertainty with which it has been marked in the past.

Testimony that practical television "is still quite a distance in the future" was received at a Federal Communications Commission hearing at Washington, on Monday, while, at the same time, from other sources the prediction was freely voiced in Philadelphia and New York that television is due within six months.

Strong resistance to any requirement that it turn over to others the use of the coaxial cable which it proposes to construct between New York and Philadelphia was offered by officials of the American Telephone & Telegraph Company before the Federal Communications Commission at a rehearing of A. T. & T.'s petition for permission to build such a cable.

Possibilities that the company is preparing to launch broad experimental work upon a television system of its own were seen in the admission by company witnesses that it had a system of sorts which could be transmitted over a 1,000,000-cycle cable, such as it proposes to build. It was contended that a 1,000,000-cycle cable would not be suitable for general television broadcasting, which, it was said, required a 2,000,000-cycle cable.

Interested in Television Plans

Members of the Commission were highly interested in the television aspects of the company's plans, rather than in its statements that the new cable was to be used for telephone, telegraph, teletype and general broadcasting development, and asked numerous questions as to the willingness of the telephone concern to permit its use by others.

In its petition for a rehearing, filed last month, the company indicated that it would be willing to permit some use of the cable by television experimenters, but at the hearing it was said that the only application for such privileges so far filed had come from the Radio Corporation of America.

Telephone company officials emphasized the need for protecting the property rights in the cable and contended that orders permitting its construction should be amended to provide necessary safeguards.

While the company now plans to construct a 1,000,000-cycle cable, it is said the frequency readily could be changed, and indications were seen that the company is seeking to obtain a revision of the construction permit so as to limit the use which may be made of the installation by outside parties.

Efforts by the company to exclude testimony dealing with the commercial aspects of the installation failed.

C. M. Bracelen, A. T. & T. general counsel, protested the commission's decision to hear this evidence, declaring that the proposed installation would be "a purely experimental project in its entirety."

The commission in July authorized laying of the cable, but the company asked a rehearing on conditions under which the permission was given and on the question of the commission's jurisdiction.

The examination Monday was conducted by Albert Stephan, of commission counsel, who asked Frank B. Jewett, head of the Bell Laboratories, questions regarding an asserted meeting of A. T. and T. officials in April.

Jewett Takes Exception

At that meeting, Mr. Stephan sought to show, it was decided to emphasize the television rather than the telephone possibilities of the cable. Mr. Jewett said he had no knowledge of such a session and asserted that the cable still is in an experimental stage.

He testified that Radio Corporation of America has approached A. T. & T. regarding the use of the cable for experimental television purposes and is conducting some field tests. He denied that RCA has any exclusive claim on the facility for television purposes.

Asked whether the cable was designed primarily for television, he replied:

"It would be an absurdity to spend the money primarily for television. Television is still quite a distance in the future."

He added that the use of the cable for television "will be small in the next ten years."

William H. Bauer, another of the commission's counsel, asked Mr. Jewett if it was not true that the cost of the coaxial cable had been borne by A. T. & T. operating companies, but the question was withdrawn on objection by company counsel.

Mr. Bauer then asked whether A. T. & T. would not hold all patents resulting from experiments with the cable. Mr. Jewett said he was not qualified to answer.

Farnsworth Optimistic

Meanwhile the news press reported that television by the end of the next six months, at least in its earliest preliminary stages, was declared probable by Philo T. Farnsworth, one of the country's authorities in television research.

At a private demonstration in which both live objects and motion picture films had been reproduced in two receivers, one operated by wire line direct and the other via radio, Mr. Farnsworth was reported to have said:

"At least four television stations will be operating experimentally in the east by that time under a limited program schedule.

"No doubt two of these stations will be in Philadelphia and two in New York. They will use the ultra short waves. Once television enters on a commercial basis, it will move forward so fast it will be like spontaneous combustion.

"At the present time I can see no real technical obstacles to television."

Dismantling Old Equipment

And in New York it was likewise reported in the press that engineers of National Broadcasting Company and Radio Corporation, "working in secrecy," are dismantling the old television equipment atop the Empire State Building preparatory to installing modern apparatus. It was said that the new installation will be completed in January, and that after preliminary engineering experiments, the metropolitan area will be used as an outdoor laboratory, probably about April 1.

The RCA-NBC plan is understood to provide for the manufacture of 500 television receivers of four different designs. They will not be sold publicly but will be distributed to research outposts and homes of observers to facilitate a complete check on the behavior of the images. After three or four months of observation the experts hope to be able to decide which type of receiver is most practical, also what improvements are necessary in the receivers and transmitters to make television a utility in the home. Then the "bugs" will be ironed out of the system and the way will be cleared, it is hoped, to offer a "foolproof" receiver to the public, possibly in time for the Christmas trade in 1936. It is expected that other manufacturers will do likewise.

The images will be hurled into space by a 12 or 15-kilowatt transmitter operating on the six-meter wave, which will carry both the picture and associated sound across a radius of 30 miles.

Pictures 9 by 10 Inches

The pictures, approximately 9 by 10 inches, are described as "very clear," especially since a new fluorescent material has been discovered for the receiving "screen" on the flat end of the cathode ray tube, or kinescope, as it is known. The pictures, under the influence of this new substance, are said to be greatly improved and are cream colored, although eventually the engineers expect that they will be black and white.

One of the main problems faced in launching television was said to be servicing of the instruments, which will be more complicated than a standard radio set. During the outdoor tests next spring thorough analysis will be made of the servicing riddle.

The prices of the receivers are expected to range from $250 to $500. If a larger picture is desired the cost increases; however, those working on the New York project believe from their research experiments that a nine-by-ten picture can be viewed from a distance of three feet in the home and that it will have considerable entertainment value because its clarity is said to compare favorably with the motion picture.

A meeting was reported to have been held last week by representatives of the various groups organized to develop the plan to give New York television in the springtime. It was reported that plans have gone ahead so far that a "dead line" has been established, so if the engineers make any further advances the present work will no longer be delayed to take advantage of them. They will be incorporated in later instruments.

Loew-Skouras Pool To Divide Profits

Pooling negotiations between Loew's and Skouras in Astoria, Long Island, when completed, will provide for a profit sharing arrangement according to net earnings of each of the five houses embraced, it is said.

Indications are the plan will not go into effect until after the first of the year. Under it Loew's will retain management of the Astoria and TriBoro while Skouras will continue to operate the Broadway, Steinway and Grand. Division of product will be agreed upon before the pool becomes operative, it is stated.

10,000 BRITISH FILMGOERS PLACE LAUGHTON FIRST OF MALE PLAYERS

High Ranking for Hulbert, Walls and Harker, Distinctively English Stars, Complicates Production Aimed at U. S. Mart

by BRUCE ALLAN
London Correspondent

Ten thousand British filmgoers, voting in the "National Film Investigation" conducted by London Film Productions have ranked Charles Laughton first among native born male film stars by a majority of 4,994 points more than those earned by the second choice, George Arliss.

Entrants were asked to pick their favorite three players, points being given for second and third as well as for first selections. The first twelve, and their points, are:

Charles Laughton	11,909
George Arliss	6,915
Cedric Hardwicke	4,339
Robert Donat	3,793
Jack Hulbert	3,370
Leslie Howard	3,120
Tom Walls	1,972
Jack Buchanan	1,636
Gordon Harker	1,611
Conrad Veidt	1,592
Leslie Banks	1,588
Clive Brook	1,587

Several interesting deductions as to British, and inferentially American, film tastes can be made from this result, while giving due recognition to the fact that the value of the vote, due to its small scale, may rest chiefly in its "straw" indications. Leaving aside the enormous preference shown for Laughton, which undoubtedly reflects the equally enormous success of "The Private Life of Henry VIII," the most striking feature of the ranking lies in the high places accorded Hulbert, Walls and Harker. These are distinctively British artists; Harker plays "Cockney" roles which must be almost unintelligible in America, yet he is placed ahead of such internationally famous players as Veidt, Banks and Brook.

Make for American Market First

The prevailing tendency in serious British production is to make for the American market first, and the prominence in this list of Laughton, Arliss, Donat and Leslie Howard seems to support the general theory that stars who please America will also please England. On the other hand, it is very plain that England has a number of players who are first class box office here but read like more doubtful propositions elsewhere.

Just what will be done about it when the British producer budgets as a matter of course for an American release is an interesting question. It is true that American producers miss fire in England with some of their most effective home stars—Will Rogers was a case in point—but the loss of the U.K. market on an occasional picture is a much less serious matter than the loss of America by any British firm which has got to the stage of expecting revenue there. It is also true that British producers cannot do without such proved box office draws, in England, as Walls, Hulbert and Harker.

REPUBLIC SURVEY PRODUCTION GUIDE

In an effort to gauge style, tempo, effect and the type of product most desirable, Republic Pictures has sent out a twelve point questionnaire to its accounts.

The dozen questions are:

1. *What stars, outside of the big contract players, are considered real box-office names at this time?*
2. *What names continue to hold their own?*
3. *What names seem to be up-and-coming, perhaps future star material?*
4. *What stars are slipping?*
5. *What names are "poison" to the box-office?*
6. *What supporting stars would you like to see included in casts?*
7. *What types of pictures have no value at the box-office?*
8. *What types of pictures do the most business for you?*
9. *When you think of musicals, do you prefer a revue, a comic opera, a musical comedy, an operetta, or what?*
10. *Who are the most popular western stars in your town, in order of their popularity? Please name three or four.*
11. *If you don't run westerns, why?*
12. *If you run serials, what type is preferred?*

▽

Production Race Seen Between Korda and Wilcox on Sequel to "Scarlet Pimpernel"; Union Cinemas Have Vaudeville

The Two Pimpernels

Announcing his intention to star Jack Buchanan in "The Triumph of the Scarlet Pimpernel," Herbert Wilcox appears to have started a controversy with Alexander Korda which may well end in a production speed-trial.

Hard on the Wilcox announcement came a statement from London Film Productions that it planned to produce "The Return of the Scarlet Pimpernel," and that it would be "naturally a United Artists release." Mr. Wilcox, who has a United Artists tieup through British & Dominions, plans his Pimpernel picture as a Herbert Wilcox Productions feature for release through C. M. Woolf's General Film Distributors.

London, apart from its natural desire to exploit the big current box office success of "The Scarlet Pimpernel," has had the further encouragement to make another with the same character as a result of its National Film Investigation vote, wherein there was a definitely expressed demand for a "Pimpernel" sequel. Unless peace is signed in the meantime, it will be interesting to watch which of these producers gets his picture out first—a matter on which the progress of the Denham studio and the state of Leslie Howard's engagements may have some bearing.

Bringing Back Vaudeville

Union Cinemas this week publicized the intention of introducing variety acts in fifty per cent of its halls. Union is one of our most rapidly growing circuits. This will be a definite reversal of general tendencies. Paramount, in many of its theatres, puts on big stage shows and the Hyams brothers, in their London supers, have on occasion presented a full operatic show, but even "presentation" acts have been much less frequent than they were.

Union, originally scheduled to come into a Gaumont-British booking circuit, threatened to turn to variety when the G-B deal was opposed by distributors.

Buying Back Television Shares

There was early official confirmation of the statement, first published in New York (Motion Picture Herald, November 23) that interests associated with Electrical Musical Industries, Ltd., were negotiating the return to England of the E.M.I. shares held by Radio Corporation of America. The Treasury here has formally consented to the "repatriation" of these shares and to the transmission to New York of the amount, stated to be £2,250,000 ($12,250,000) involved in the deal.

The official statement is that the Treasury has given this consent "consequent on the desire expressed by some people to buy the shares."

C E A and the Election

The Cinematograph Exhibitors' Association has had its knuckles rapped as a result of a letter from one of its local secretaries asking exhibitors to send cars to the assistance of J. Ramsay MacDonald during his general election campaign. The appeal was based on the services stated to have been rendered by Mr. MacDonald in connection with the reduction in entertainment tax. Straightway it was denounced as a breach of the corrupt practices act, and the election agent of Mr. MacDonald hastily refused the proffered cars, use of which might have invalidated the election.

▽

Pommer to London Films

Erich Pommer has joined London Film Productions as producer, with a special mission to select and develop British-born directors, at the new "London" studios at Denham.

▽

"Record" Peace Signed

Cinematograph Exhibitors' Association has made an agreement with the gramophone companies accepting their demand for a record performance fee, and licenses are being prepared covering various grades of theatre at fees ranging from $10 to $50 a year.

LOEW NETS $7,579,744, WARNERS $674,159, REFLECTING 1935 UPTURN

Warner Earnings Contrasted With Loss of $2,530,513 in 1933-34; Loew Profits Are $55.44 a Share on $6.50 Pfd.

The full effect to date of the marked upturn in motion picture earnings was reflected this week by earnings reports of two of the largest corporations in the business. Loew's, Inc., Nicholas M. Schenck, president, reported net profits of $7,579,744, and Warner Brothers Pictures, Inc., Harry M. Warner, president, reported net profits of $674,159—both for the year ended August 31st, 1935, and covering the entire 1934-35 motion picture season.

The improvement in Warners' earnings was proportionately greater, by far, the company's $674,159 net comparing with losses of $2,530,513 in 1933-34, and $6,291,748 in 1932-33. The 1934-35 profit, then, was the first entry on the black side of Warners' ledger in years.

Loew's $7,579,744 net last year compares with a net profit of $7,479,897 in 1933-34 and $4,034,289 in 1932-33, and sets a record for net earnings for that company.

$1.05 Increased Earning

The Loew company, parent of the various Metro-Goldwyn-Mayer and Loew motion picture producing, distributing and exhibiting divisions, earned $55.44 per share on the $6.50 preferred, compared with $54.39 per share last year; $4.53 per share was earned on the common, against $4.50 per share one year ago.

Viewing both reports optimistically, Dow, Jones, of Wall Street, reported that the new year is well ahead of last year from an earnings standpoint, and that "the industry's aim, indicated by the comments of theatre critics, has apparently been to win the theatregoing public's support by placing emphasis more on the quality of the screen story being told, rather than by emphasis on novelties of technique and spectacle pictures which had a vogue in the past."

Loew's Has $7,094,984 Cash

Loew's $7,579,744 net was after giving effect to depreciation, amortization, interest, federal taxes, subsidiary preferred dividends, minority interest and such.

Current Loew assets as of August 31st, 1935, including $7,094,985 cash and United States Government securities, amounted to $42,962,494, and compared with $12,527,649 cash and U. S. securities and $42,282,192 current assets the preceding fiscal year.

The $42,962,494 current assets on hand in August were equal to a four-and-a-half to one ratio to the $9,115,910 in current liabilities.

Loew's gross income, from theatre admissions and film rentals, etc., mounted during 1934-35 to $100,611,243, an increase of $3,733,570 over the $96,877,673 gross of 1933-34, and an increase of $15,672,589 over the $84,938,654 gross of 1932-33.

Charged against gross earnings were op-

(Continued on following page)

Warners' Financial Structure and Operations, 1933 to 1935

The consolidated income account of Warner Brothers Pictures, Inc., including all wholly owned subsidiary companies—First National, et al., and also partly owned affiliated corporations for the fiscal year ended August 31, 1935, compares with 1934 and 1933 as follows:

	Year ended August 31	Year ended August 25	Year ended August 26
Net before charges	$31,419,227	$26,828,737	$23,504,457
Amortization of film costs, etc.	*20,185,020	*18,160,209	†16,074,565
Profit	$11,234,207	$8,668,528	$7,429,892
Amortization and depreciation of property	†5,450,610	†6,174,278	8,233,108
Interest and miscellaneous charges	5,139,040	5,303,508	5,833,540
Profit	$644,557	‡$2,809,258	‡$6,636,756
Other income	438,296	268,579	341,978
Total income	$1,082,853	‡$2,540,679	‡$6,294,778
Minority interest	11,696	§10,166	§3,030
Federal taxes	396,998	......	......
Net profit	$674,159	‡$2,530,513	‡$6,291,748
Operating deficit	14,961,310	16,346,563	19,547,005

Includes depreciation of studio properties amounting to $574,600 in year ended August 31, 1935 and $691,011 in year ended August 25, 1934. †Exclusive of depreciation of studio properties. ‡Loss. §Credit.

* * *

The consolidated balance sheet of Warner Brothers Pictures, Inc., and subsidiary corporations and partly owned affiliated companies as of August 31, 1935, compares with the same dates in 1934 and 1933 as follows:

ASSETS	August 31 1935	August 25 1934	August 26 1933
Properties, equipment, land, buildings, leaseholds, equities, etc.	$137,752,793	$137,711,087	$141,317,397
Cash	3,312,593	4,664,138	2,831,124
Accounts and notes receivable after reserves	1,377,845	1,317,599	1,395,350
Production and royalty advances after reserves	......	10,625	33,431
Inventories	12,550,026	10,830,560	9,219,276
Rights and scenarios after reserves	1,088,456	728,111	529,976
Mortgages, etc.	94,673	162,632	253,933
Deposits to secure contracts, etc.	1,723,848	2,003,938	2,008,595
Inventories and accessories, etc., after reserves	1,382,720	1,251,639	2,388,613
Deferred charges	961,392	1,147,074	1,281,895
Goodwill	8,227,483	8,514,623	8,531,468
Total	$168,471,829	$168,342,026	$169,791,058

LIABILITIES	August 31 1935	August 31 1934	August 31 1933
§Preferred stock	$5,670,885	$5,670,885	$5,670,885
†Common stock	19,006,722	19,006,722	19,006,722
Funded and other long term debts	83,463,876	86,487,734	90,627,931
Notes payable	2,070,625	365,354	408,393
Accounts payable and sundry accruals	6,822,478	9,463,869	9,673,392
Purchase money obligations, etc.	2,926,826	250,744	803,665
Due affiliated companies	198,176	183,714	130,317
Royalties payable	811,834	636,652	1,190,841
Contingent reserve	1,220,262	551,576	935,095
Advance payments on film deposits, etc.	307,012	263,961	261,833
Reserve for federal taxes	1,075,474	540,000	......
Property, capital stock and surplus of subsidiaries applied to minority stockholders	581,357	599,045	653,263
Deferred credits	2,036,586	2,993,423	1,937,230
‡Remittances from foreign countries	590,521	394,289	362,625
Contract obligations	......	955,137	1,350,387
Capital surplus	56,650,505	56,325,484	56,325,484
Deficit from operations	14,961,310	16,346,563	19,547,005
Total	$168,471,829	$168,342,026	$169,791,058

After depreciation and amortization. †Represented by 3,801,344 shares, par $5. ‡Remittances from foreign subsidiaries held in abeyance. §Represented by 103,107 no-par shares.

$10,376,926 Paid In Loew Dividends Last Three Years

(Continued from preceding page)

erating expenses of $85,587,392 for 1934-35; $81,792,960 for 1933-34, and $73,997,954 for 1932-33.

Dividends paid out by Loew's in the past three years totaled some $10,376,926, including $2,672,426 in preferred dividends and $7,704,500 in common stock dividends as follows:

Year	Preferred Dividends	Common Dividends
1934-35	$888,531	$3,316,737
1933-34	890,480	1,096,944
1932-33	893,405	3,290,819
Totals	$2,672,426	$7,704,500
GRAND TOTAL		$10,376,926

After paying $888,531 in preferred dividends and $3,316,737 in common stock dividends, Loew's, Inc., had a surplus of $41,088,279 on August 31st, 1925. Surplus at the end of the 1934 fiscal year was $37,667,062, and in 1933 was listed at $33,700,322.

Total assets of $129,271,696 last August 31st, were only slightly less than the $130,996,000 in assets listed in 1934, but were considerably more than the $123,697,000 reported in 1922.

Inventories of films in process, completed and released (after amortization), books and rights, accessories and theatre and studio supplies, were worth $32,504,979, a considerable increase over 1934's inventories of $26,713,000 and 1933's inventories of $22,171,000.

Nicholas M. Schenck, as he passed through Chicago this week en route to New York from Hollywood, said for Loew's and Metro-Goldwyn-Mayer that the company was in its best condition in years and that the production outlook was bright.

Reports that he had negotiated a new ten-year contract with Irving Thalberg were denied, Mr. Schenck adding that the present agreement still stands.

Warners' net income of $674,159 likewise reflected earnings after the payment of amortization of film costs, depreciation, interest, federal taxes, minority interest and the like, and was equivalent after allowing for annual dividend requirements on 103,107 shares of $3.85 cumulative preferred stock, on which unpaid dividends to and including September 1, 1935 amounted to $1,389,367, to seven cents a share (par $5) on 3,701,090 shares of common stock, including 100,254 shares held by the company.

During the year ended August 31, 1935, discount realized by Warners on the redemption of optional six per cent convertible debentures and bonds of subsidiaries in the amount of $1,022,480 was credited to the deficit account.

Current assets as of August 31, 1935, including $3,312,593 cash, amounted to $18,328,919, and current liabilities were $14,212,423. This compared with cash of $4,664,138, current assets of $17,551,032, and

(Continued on page 51)

Loew's Financial Structure and Operations, 1933 to 1935

The consolidated income account of Loew's, Inc., including all wholly owned subsidiary companies—Metro, et al.—and also partly owned affiliated corporations for the fiscal year ended August 31, 1935, compares with 1934 and 1933 as follows:

	Year ended Aug. 31, '35	Year ended Aug. 31, '34	Year ended Aug. 31, '33
Gross income (theatre admissions, film rentals, accessory sales)	$100,611,243	$96,877,673	$84,938,654
**Expenses, amortization, etc.	85,587,392	81,792,960	73,997,954
Depreciation	3,821,984	3,874,963	3,673,325
Interest	2,463,127	2,531,747	2,319,148
Federal taxes	825,233	696,458	516,780
Minority interests' share	114,954	201,466	94,268
Subsidiaries' preferred dividends	218,809	300,182	302,890
Net profit	$7,579,744	$7,479,897	$4,034,289
Preferred dividends	888,531	890,480	893,405
Common dividends	3,316,737	*1,096,944	†3,290,819
Surplus	$3,374,476	$5,492,473	¶$149,935
‡Dividends from subsidiaries	46,741	1,166,183	287,470
Previous surplus	37,667,062	33,700,322	33,562,787
Total surplus	$41,088,279	$40,358,978	$33,700,322
Adjustments	......	§2,691,916	......
Profit and loss surplus	$41,088,279	$37,667,062	$33,700,322

**Excludes $365,647 dividend declared prior to August 31, 1933—paid September 30, 1933. †Includes $365,647 paid on September 30, 1933. ‡Dividends from prior years' profits of affiliated corporations, etc. §Adjustments of investments in corporations formerly partly owned. ¶Deficit. **Includes rents and ordinary taxes.*

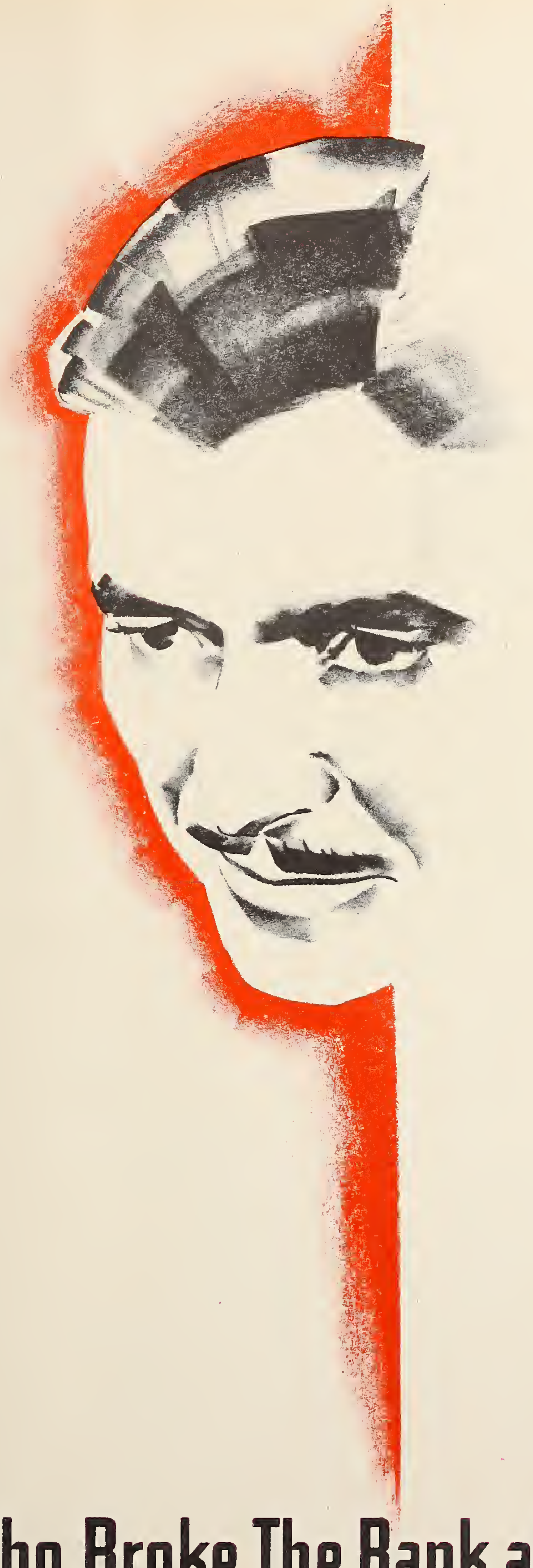
* * *

The consolidated balance sheet of Loew's, Inc., and wholly owned subsidiary corporations and partly owned affiliated companies as of August 31, 1935, compares with the same dates in 1934 and 1933 as follows:

ASSETS	August 31 1935	August 31 1934	August 31 1933
Property, land, buildings, etc.	$71,511,042	$72,972,722	$69,688,158
Due from affiliated companies	132,138	301,080	515,162
Cash	3,718,803	4,084,226	4,153,061
United States Government securities	3,376,181	8,443,423	7,075,143
Accounts and notes receivable	1,210,199	1,311,370	1,621,919
Inventories	32,504,979	26,713,802	22,171,287
Investments, etc.	11,856,468	12,415,288	13,760,272
Anticipated sinking fund requirements	316,229	602,401	891,253
Advances	2,020,193	1,428,291	884,389
Deferred charges	2,625,464	2,723,428	2,936,947
Total	$129,271,696	$130,996,031	$123,697,591

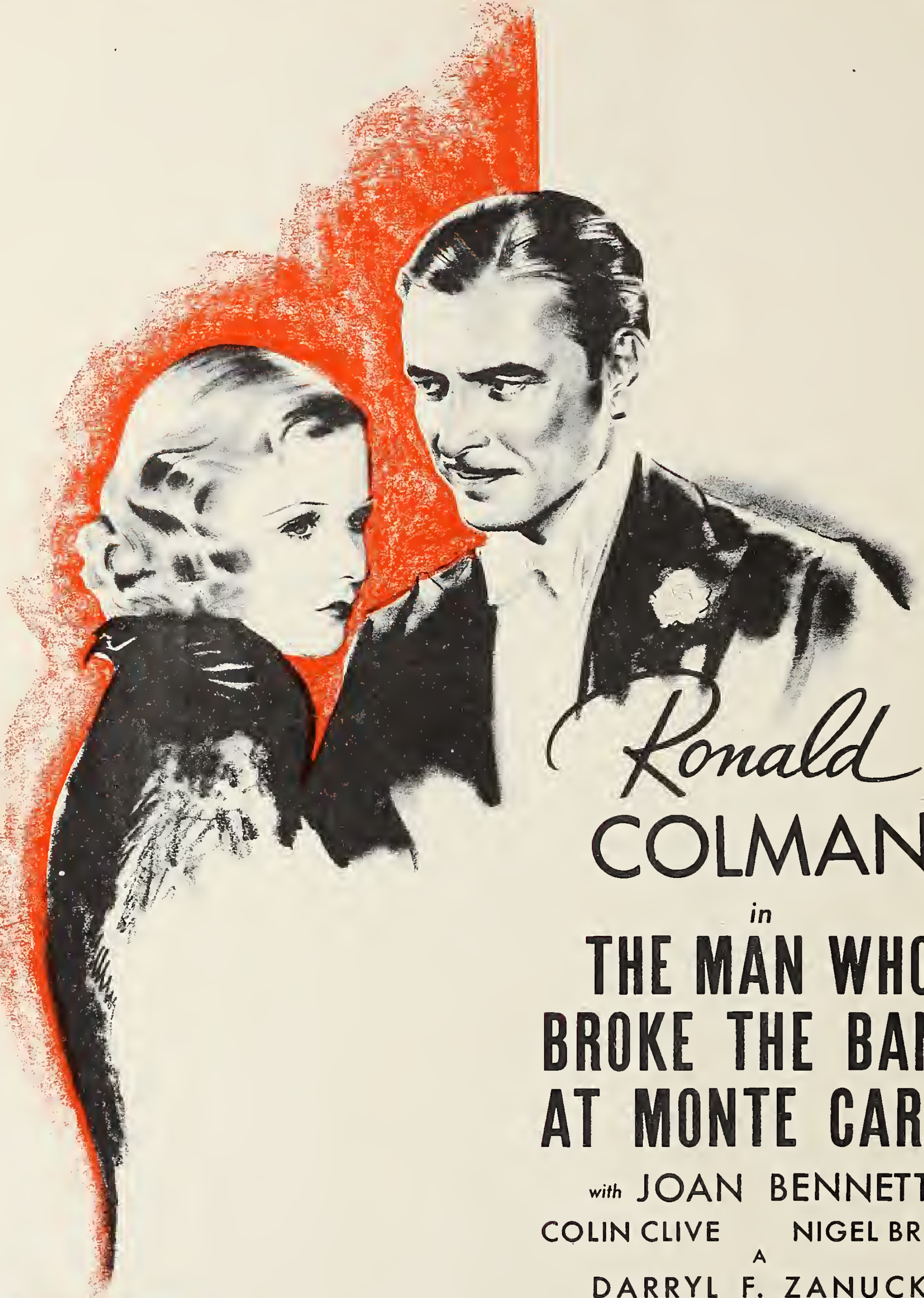
LIABILITIES	August 31 1935	August 31 1934	August 31 1933
Common stock	†$37,353,280	$36,576,580	$36,576,580
$6.50 cumulative preferred stock	§12,920,229	12,920,229	13,073,980
Bonds and mortgages of subsidiaries	18,918,387	22,383,457	19,795,208
Debenture bonds	7,717,500	8,715,000	8,965,000
Subsidiary stock oustanding	1,368,200	4,948,032	4,571,939
Accounts payable, current	4,940,160	5,465,681	4,312,186
Notes payable, current	1,595,457	182,224	89,873
Dividends payable	......	......	365,648
Subsidiary dividends payable	......	62,385	64,058
Federal and State taxes	778,460	647,460	478,256
Accrued interest	494,875	533,954	526,686
Due to affiliated companies	16,449	84,097	87,276
¶Sinking fund and installment payments	1,290,511	......	......
‡Notes payable	......	121,250	113,750
Contingent reserve	......	......	147,990
Deferred credits	789,909	688,620	828,839
Profit and loss surplus	41,088,279	37,667,062	33,700,322
Total	$129,271,696	$130,996,031	$123,697,591

**After depreciation. †Represented by 1,490,095 no-par shares. ‡Long term. §Represented by 136,722 no-par shares. ¶Sinking fund and installment payments on long term debt due within one year.*



'The Man Who Broke The Bank at Monte Carlo'

A million to one you clean up!



Ronald
COLMAN
in

THE MAN WHO BROKE THE BANK AT MONTE CARLO

with JOAN BENNETT
COLIN CLIVE NIGEL BRUCE
A
DARRYL F. ZANUCK
20th CENTURY PRODUCTION
Presented by Joseph M. Schenck

Directed by Stephen Roberts. Screen play by Howard Ellis Smith and Nunnally Johnson. From the play by Ilia Surgutchoff and Frederick Albert Swann.

LITHO. IN U. S. A.

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

WARNER CITES STUDIO COOPERATION

(Continued from preceding page)

current liabilities of $11,704,294 on August 25, 1934.

Total Warner assets last August were $168,471,829, practically the same as in the two previous years.

The corporation reduced its deficit from $19,547,005 in 1933, to $16,346,563 in 1934, and to $14,961,310 on August of this year.

Warner Reports to Stockholders

By order of the board of directors, Harry M. Warner, president, in a statement accompanying the annual financial report, informed stockholders that, "In addition to the operating profit there has been a net credit to deficit account in the amount of $711,094, and capital surplus has been increased by $325,020.42.

"On August 31, 1935 cash amounted to $3,312,592, after the payment of $957,720 debenture interest due September 1, 1935. This compares with cash on August 25, 1934 in the amount of $4,664,137, before payment of debenture interest due September 1, 1934."

"The company has filed certain detailed reports and will also file additional reports with the Securities and Exchange Commission at Washington, D. C.," Mr. Warner explained. "Therefore, it has been considered practical to have the balance sheet in a form consistent with the reports to be filed with the Commission. In this connection there has been included under current liabilities serial bonds, sinking fund requirements and mortgage installments maturing within one year, which items were included under funded indebtedness in previous balance sheets.

"On September 10, 1935 the company retired $1,300,000 principal amount of its optional six per cent convertible debentures, thereby fulfilling the purchase fund requirements due on August 1, 1936.

"The operations of your company for the current quarter show a substantial improvement over the preceding quarter and the corresponding quarter last year.

"Recent changes in Pennsylvania laws authorize Sunday operation of motion picture theatres in certain communities in that State. Undoubtedly this will have a beneficial effect on the future operations of your company," concluded Mr. Warner.

Some 22 stars, 54 featured players and 20 directors were listed as being under contract to the company.

Production Plans

At the same time, production plans of Warner Brothers Pictures, Cosmopolitan and First National Pictures, Inc., for the first six months of 1936 were outlined in a statement by Major Albert Warner, vice president of Warner Brothers, who had just returned from a trip of several weeks to the coast.

"All signs point toward the greatest year of achievement and prosperity in the history of the screen," declared Major Warner. "At our studios the three affiliated companies—Warner Brothers, Cosmopolitan and First National—are at the peak of production activity, and shortly after the first week in January we shall have six of our most important films of the 1935-1936 season under way.

DUAL POLICY MADE ENDURANCE CONTEST

When double bill policies in this country grow to the proportions that they have assumed in New Zealand, even Eddie Golden, their staunchest defender in these United States, will probably holler quits.

New Zealand's Rivoli theatre in the city of Auckland, shows as many as 15 motion pictures on a single bill for one admission — "A Picture Panic", they call it, as they advise patrons to bring their lunch — "The sooner you come the more you see":

Will Rogers in State Fair, feature.
The Airmail Mystery, serial.
Felix the Cat, cartoon.
Aesop Fable, cartoon.
Metrotone News.
Paramount Pictorial.
Goofy Movies, comedy.
Screen Souvenirs, novelty.
Grantland Rice Sportlight.
Holland in Tulip Time, travelogue.
Cartoon.
Charlie Chase comedy.
Mickey Mouse, cartoon.
Stan Laurel and Oliver Hardy, comedy.
Every Woman's Man, feature.

"Marion Davies, with Dick Powell, will be starred in 'Glorious' (tentative title), with a supporting cast including Charlie Ruggles and Edward Everett Horton. This will be a Cosmopolitan release, following 'Captain Blood,' which is to be released around Christmas.

"Bette Davis and Warren William will be co-starred in 'The Man With The Black Hat.'

"Another will be 'Stage Struck,' a musical comedy in which James Cagney and Ruby Keeler will be co-starred.

"Kay Francis's 'I Found Stella Parish' will be followed with 'Lovely Lady,' first of a new series now being planned for Miss Francis.

"Then there will be 'Three Men On a Horse,' and an all-star film on the biggest theatrical hit of the present year on Broadway, based on Lloyd Douglas's novel, 'Green Light.'

"The number of films now ready for release," continued Major Warner, "sets a new record for our three companies. One of the most important of them is Paul Muni's 'The Story of Louis Pasteur.'

"Among other pictures ready for release or now in the cutting room are 'Dangerous,' starring Bette Davis; 'Freshman Love,' with Patricia Ellis, Warren Hull and Frank McHugh; 'The Murder of Dr. Harrigan,' with Kay Linaker, Ricardo Cortez and Mary Astor; 'Man Hunt,' with Marguerite Churchill, William Gargan, Chic Sale, Claire Dodd; 'The Petrified Forest,' starring Leslie Howard and Bette Davis; 'Prison Farm,' with Donald Woods and Kay Linaker; 'Ceiling Zero,' starring James Cagney and Pat O'Brien; 'Song of the Saddle,' with Dick Foran and Alma Lloyd; 'Colleen,' musical starring Ruby Keeler, Dick Powell, Joan Blondell, Jack Oakie and Hugh Herbert; 'Backfire,' with Ross Alexander, Patricia Ellis and Lyle Talbot; and 'The Widow from Monte Carlo,' with Warren William and Dolores Del Rio.

"In addition," said Major Warner, "we now have 'Anthony Adverse' in production with Fredric March; also 'Walking Dead,' with Boris Karloff and Marguerite Churchill and 'The Singing Kid,' starring Al Jolson; and we expect to put 'The Green Pastures' into production early in the New Year, as well as 'Over the Wall,' which is the story of Alabama Pitts written by Warden Lewis E. Lawes of Sing Sing Prison; 'God's Country and the Woman,' from the novel by James Oliver Curwood; 'Invitation to a Murder,' 'The Adventures of Robin Hood,' 'Angel of Mercy' (the life story of Florence Nightingale) and others.

Points to Studios' Cooperation

"One gratifying development in Hollywood during this past year has been the increase in good will and co-operation among the various studios," declared Major Warner. "This co-operation has manifested itself notably in the borrowing and lending of players for special productions to which their personalities are especially suited."

Hearing on Martin J. Clougherty's minority stockholder's move to prevent Warner stockholders from confirming a stock agreement with the Warners at their annual meeting, was postponed last week by Federal Judge Mortimer W. Byers in Brooklyn, the Warner meeting in Wilmington will be held on December 9th.

Mr. Clougherty had applied for an injunction to prevent the holding of the Warner meeting. Judge Byers issued an order for Warners to show cause why this stay should not be granted.

Norman Johnson, Warner stockholder, filed suit in the U. S. district court, New York, Wednesday for an injunction preventing the consummation of a compromise agreement reached between the Warner brothers' Renraw, Inc., and another stockholder, Max Goldberg, who filed suit against them in New York supreme court for an accounting.

A total of 20,958 shares of Warner Brothers six per cent optional convertible debentures were acquired by Albert Warners' holding company "A" during September, according to reports filed with the Securities and Exchange Commission and made public this week.

Reports filed with the commission show that at the end of the month Major Warner held 63,260 shares of Warner Brothers common directly and 5,988 shares through holding company "A"; 10,618 shares of $3 cumulative preferred stock directly and 4,786 shares through holding company "B," and 1,565,333 convertible debentures directly and 260,478 through holding company "A."

Non-Theatricals Defended By Midwest Churchman

Exhibitors Wrong in Their 'Unfair Competition,' Says Dr. Jenkins

Motion picture theatre owners are entirely misguided in their belief, now widely prevalent, that film showings in churches are unfair competition to established theatres when the subjects have been in distribution among theatres for a year.

This is the opinion of Dr. Burris Atkins Jenkins, noted militant churchman of Kansas City despite his 65 years, who this week defended his 20 years of consistent free shows in his church by coming out in defense of the practice, against growing exhibitor antagonism toward the spread of so-called "non-theatrical" showings. These screenings have long been a subject of dispute between theatre owners and film exchanges which rent pictures to the churches.

Dr. Jenkins, pastor of the Community Church at Kansas City, a national figure in church activities, and a novelist of wide recognition, said frankly that he established a Sunday afternoon and evening film policy to draw attendance to his church sermons and services.

Biblical Subjects Scarce

When he first adopted the policy, in 1915, he found it impossible to obtain sufficient Biblical pictures for his audiences, and impossible to get audiences for scenic pictures, and so he began and has continued to select regular theatrical dramas.

"We have no difficulty in securing pictures that have dramatic and cultural significances suitable for presentation in the church, and never have had," Dr. Jenkins said.

Pictures used, he explained, and for which the church pays regular rental, are at least a year old before being played and have been shown at all the theatres, including neighborhoods. Regular theatregoers are not attracted to church shows, in his opinion, since they already have seen the picture if they cared to; or, if they do come, they do so largely out of a desire to help, financially and morally. While admission is free to the three performances each Sunday in Dr. Jenkins' 1,700-seat church, collections are taken after the shows. These were and still are small compared with the size of the audience. Even so, the project paid its way all the years up to last, when it fell behind a little. But whether the project pays for itself is not important to the minister.

Criticism disappeared as people saw the benefits, explained Dr. Jenkins, who added: "When the depression came, many could no longer afford to attend movies. Fathers were out of work, mothers were overworked. There were youngsters who had never seen a show. And it was difficult for the church to make the necessary changes over to sound."

Dr. Jenkins has championed motion pictures as a cultural influence ever since their inception. He has taken the stand that they should be judged by their best side, and has defended the industry against attack and criticism, against discriminatory taxes and legislation. He regards motion pictures as the entertainment of the people.

Frequently he refers to pictures in his sermons and occasionally he takes one for a whole sermon. Titles are advertised a week preceding in church bulletins and programs, outside the building and in newspapers. The other Sunday, for instance, he devoted a full hour to a discussion of "The Crusades," as a picture, as history, as significant sociological phenomenon.

Film Men Enthusiastic

Film men point to Dr. Jenkins' effort as having brought amazing returns in increased interest in motion pictures throughout the midwest by removing prejudice and getting people to judge them on their merit as entertainment. Theatre men admit they could not have purchased these results, and yet what Dr. Jenkins has done has been divorced from any opportunity or purpose of profit. It has not been "special pleading." He has done what the motion picture producers are urging exhibitors to do—teach people to forget their worries at the movies.

And film men recognize the leadership of Dr. Jenkins. Cecil B. DeMille spoke at the Community Church not so long ago. Will H. Hays has sent representatives to deliver lectures on motion pictures. Local theatre and exchange men point to Dr. Jenkins and his church as an outstanding national example of a sane and healthy, a Christian and helpful attitude for improved relationship of the church and the motion picture. When he first proposed showing films in his church, Dr. Jenkins recalled, outside critics termed his Community Church "a three-ring circus." The board of his own church opposed it. But he refused to go "sensational" in the pulpit. But a more significant reason to him was that he believed in motion pictures and encouraged his congregation to do so.

Mary Pickford Takes Post As Adviser in Youth Work

Mary Pickford, this week, formally undertook duties as a member of the Los Angeles County Advisory Committee, of the National Youth Administration. "The National Youth Administration is a sincere effort to help the young men and women of America," Miss Pickford told 14 other committee members at the first meeting of the organization.

The administration has the following program: Aid for needy students in high schools and colleges, work projects to give jobs to youths between the ages of 16 and 25, who are from relief families; vocational guidance to enable young people to adjust themselves to the economic problems of the day and community activities to assist in the constructive employment of leisure time.

KANSAS CITY THEATRES TO ADVERTISE CHURCHES

A feeling of friendliness and cooperation on the part of Kansas City churches toward film business was evidenced there when Arthur Cole of Paramount was called into a conference of the Chamber of Commerce and the Kansas City Council of Churches preparatory to a "religious emphasis week."

Churchmen want people in their churches again and Mr. Cole expressed a willingness on the part of theatres to show trailers on their screens, provided the trailers were furnished by the churches.

Lord Tyrell Is Appointed Head British Censor

Lord Tyrell of Avon has been named chief censor of England, to succeed Edward Shortt, who died recently. The new appointment was made by the Kinematograph Renters' Society, the Cinematograph Exhibitors Association and the Incorporated Association of Kinematograph Manufacturers, Ltd., in London.

Lord Tyrell was British Ambassador to France from 1928 to 1934 and previously had been Under-Secretary of State in the Foreign Office. His appointment came as a surprise, forecasts having indicated the choice was to be Sir Vivian Henderson, Sir Herbert Samuel or Sir Ian MacPherson.

Lord Tyrell, 69 years old, will see films through the eyes of the man on the street, he said after learning of his appointment.

"I have been a film fan ever since there have been films. I go to the pictures perhaps once, perhaps twice a week. I have seen many hundreds of talkies and old silent films right back to the Biograph days," he said.

"I have no particular taste; in fact I like all pictures," Lord Tyrell added.

"Ecstasy" Appeal Denied by Court

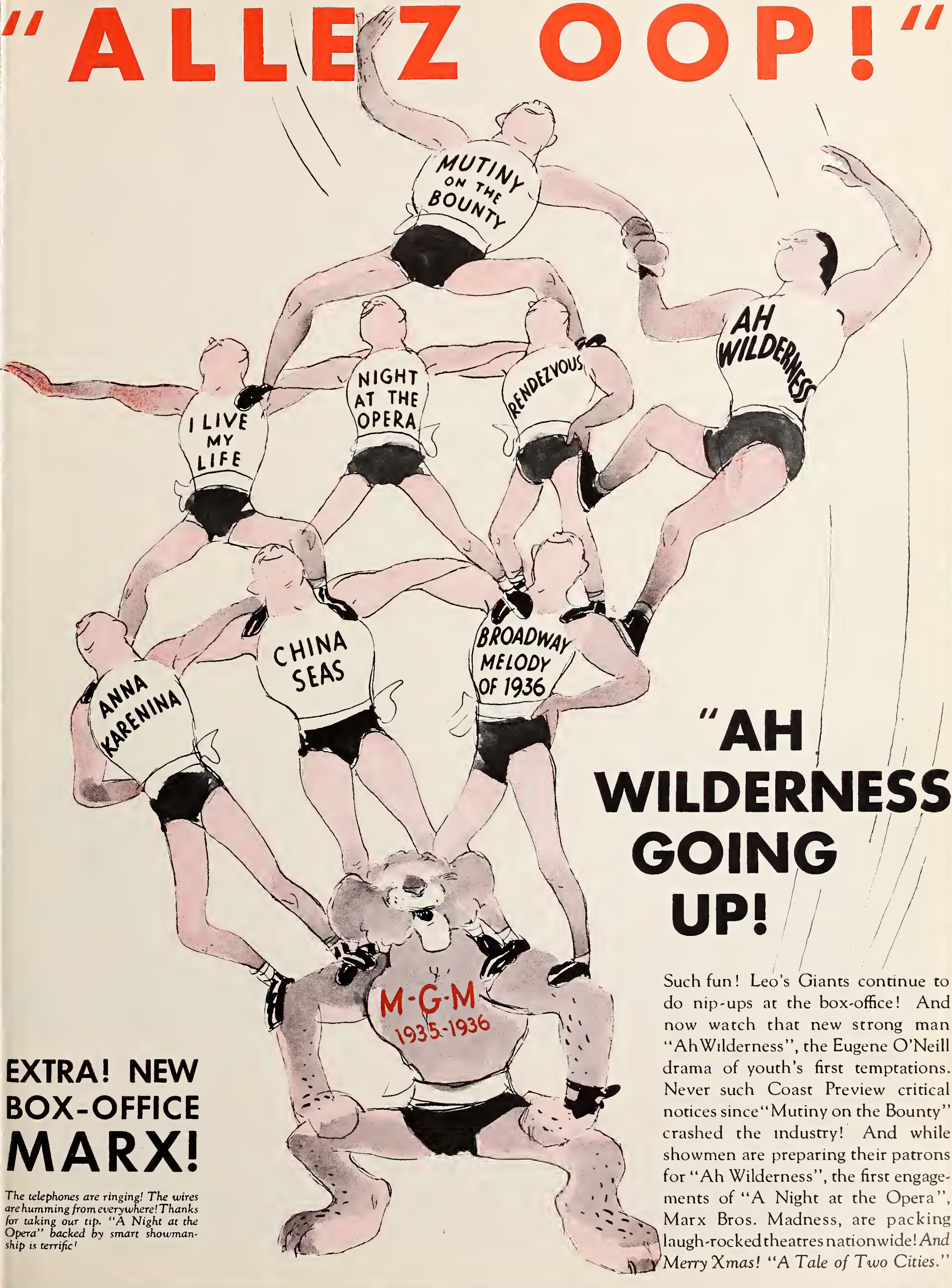
The appeal by Eureka Productions from a district court decision holding the Czech picture, "Ecstasy," to be obscene and immoral was denied by the New York Circuit Court of Appeals. The court did not comment on the morals of the film.

Assistant District Attorney Edward J. Ennis of New York said the decision was based on the fact that the print shown the court was not the same as shown the jury originally. It was said Eureka may seek a new trial, using the new print.

Holt in GB Pictures Post

Archie Holt, former manager of the Fox West Coast houses in the Northwest, has been appointed special representative for GB Pictures in Oregon and Washington by Walter Wessling, division manager.

"ALLEZ OOP!"


MUTINY ON THE BOUNTY
AH WILDERNESS
I LIVE MY LIFE
NIGHT AT THE OPERA
RENDEZVOUS
CHINA SEAS
BROADWAY MELODY OF 1936
ANNA KARENINA
M-G-M 1935-1936

"AH WILDERNESS" GOING UP!

Such fun! Leo's Giants continue to do nip-ups at the box-office! And now watch that new strong man "Ah Wilderness", the Eugene O'Neill drama of youth's first temptations. Never such Coast Preview critical notices since "Mutiny on the Bounty" crashed the industry! And while showmen are preparing their patrons for "Ah Wilderness", the first engagements of "A Night at the Opera", Marx Bros. Madness, are packing laugh-rocked theatres nationwide! *And Merry Xmas! "A Tale of Two Cities."*

EXTRA! NEW BOX-OFFICE MARX!

The telephones are ringing! The wires are humming from everywhere! Thanks for taking our tip. "A Night at the Opera" backed by smart showmanship is terrific!

MEXICAN SITUATION REMAINS UNRAVELED

Meeting of Government and Industry Representatives Splits Gulf Wide Open

by JAMES LOCKHART
Mexico City Correspondent

Mexico's much tangled film situation continues as unraveled as it was in the beginning, although worthy efforts are being exerted toward leveling things out to please, and benefit, everybody. Just when it was anticipated that there would be a settlement of at least one phase of the mixup, that concerning the differences of foreign distributors with the government over the income tax and import levies, propositions made at the meeting of the mixed commission the finance ministry appointed, with representatives of the government and the industry, split the gulf wider than ever. The commission won't meet again until early in December, after the autumn holidays of federal government executives and employees from November 20 to 30. This is a new kind of Mexican Maze.

No settlement is in sight of the strike against the eight major American producers' offices in Mexico City by white collar help and labor who want more money. This strike began on September 27. Since then, cinemas in Mexico have toddled along. But that's about all. The neighborhoods are apparently riding the seas of supply shortage like mallard ducks, but some of the first-run shops have been hard hit, although there is an increased number of independent American, British, French and German pictures on the market right now.

One big Mexico City house suffered a drop in revenues from about $12,000 in September to $4,720 in October. Another front liner has dropped at the rate of from $75 to $125 a day since the paucity of first grade American pictures set in.

Abolition of Income Tax Quota

The finance ministry's committee of experts submitted the following propositions to the mixed committee, which also includes representatives of the Mexican producers:

Abolition of the progressive income tax quota for distributors, starting January 1 next, and substituting a straight impost of 6 per cent on their gross receipts, a levy that would be much lower than the present one, but still about thrice as high as that which was in effect up to January 1, 1934.

A straight gross income tax of but 2 per cent for Mexican producers to enable them to weather foreign competition.

Fixing a maximum annual import quota of 70,000 meters for each distributor, with a duty of $6.95 per kilogram (2.2046 lbs.) up to that amount and of $13.90 the kilogram over that quota. The present maximum annual quota per distributor is 100,000 meters at $9.75 per kilogram up to that amount and $20.50 for each excess kilogram. Importers are obligated to post $30.25 with the finance ministry for every kilogram they import—$9.75 representing the duty within the quota and $20.50 to guarantee payment of duties on the excess. If the quota is not exceeded, the $20.50 per deposited is refunded at the end of the year—a long time to have money tied up, the distributors complain.

Import More Prints

Furthermore, the experts demanded, distributors must bring in more copies of pictures to assure a wider distribution throughout the country.

Through their spokesman, Arthur H. Pratchett, Paramount representative in Mexico, the American distributors told the ministry that they didn't like the propositions. These distributors ask a straight import levy of $2.80 per kilogram within their quotas, and a quota of up to 100,000 meters a year, with a proportionately higher duty than the $2.80 on kilograms over the maximum quota. These distributors also desire that only amounts they send to their home offices be subject to income tax. At present, this impost is figured on the gross receipts of distributors from exhibitors.

Representatives of European distributors asked that the distributors' income assessment be 4 per cent instead of the proposed 6 per cent of the gross. Mexican producers surprised everybody, especially the ministry, by opposing the 2 per cent tax on their gross, saying that they just didn't like this preferential taxation.

Ministry officials expressed surprise at the disagreements at the meeting and asserted that the most sensible income tax suggestion made was that of the Europeans.

The Union of Mexican Motion Picture Exhibitors, which has national ramifications, has elected the following officers:

President: Alfonso Acevedo; vice-president: Eduardo Chavez Garcia, and treasurer: Guillermo Haller.

First Division Deals Up to Pathe Directors

Approval of a number of new franchise deals throughout the country in line with nationalization of First Division exchanges were among the important matters scheduled for Wednesday's meeting of Pathe's board of directors. Monthly sessions will be held on the last Wednesday of the month instead of the last Tuesday. Arthur Poole, former member of the board and treasurer, has resigned, with Willis Bright succeeding.

Dickstein Attacks Importations

Importation of foreign talent for the stage and screen was attacked by Representative Samuel Dickstein at the Cheese Club in New York. Mr. Dickstein said that there was enough talent on Broadway without bringing over players from abroad. He added: "There are too many Chevaliers."

TRAVELERS

Colvin Brown, vice-president and general manager of Quigley Publications, left New York for Hollywood Wednesday, on a several weeks' visit.

Edward Golden, Republic general sales manager, returned to New York from Columbus, Pittsburgh and Washington.

Nicholas M. Schenck arrived in New York from Hollywood.

Ike Lisbon, RKO partner in Cincinnati, returned to his home after a visit to New York.

Felix F. Feist, general sales manager of MGM, returned to New York from the South.

A. C. Bromberg, Atlanta, and Herman Rifkin, Boston, Republic franchise holders, are in New York for a few days.

Jean Muir and Leontine Sagan, the German actress, arrived in New York aboard the *Aquitania*.

Joseph Moskowitz starts east from Hollywood Friday.

Larry Beatus, one of the Loew district managers, leaves on a 18-day cruise to the West Indies this week-end.

J. J. Unger arrived in New York from Jacksonville.

E. W. Hammons and Jack Skirball arrived in New York for the annual conference on Educational production with E. H. Allen.

Marion Gering is in New York from Hollywood.

Bill Howard, who has a directorial deal pending with Alexander Korda, sails the end of the week for London.

Stanley Logan is heading for London and stage direction of a play there.

Charles Pettijohn and Mrs. Pettijohn are due to arrive in New York Thanksgiving Day on the *Conte Di Savoia*.

Harry M. Warner arrived in New York from Hollywood.

Jack Partington returns to New York from the Coast this week.

Mark Block, operator of the Lyric and Station, Newark, leaves next week on an auto trip to Hot Springs, Ark.

William Wilkerson and Mrs. Wilkerson sailed on a honeymoon trip on the *Lafayette*. Also sailing on the vessel were Lita Grey Chaplin, Roscoe Ates, and Dr. C. E. Kenneth Rees of the Eastman Kodak Company, the vaudeville teams of Van Cello and Mary DeVito, Denny, Nathane and Sully, York and Tracy, and Foster and Batie.

Arch Selwyn is in New York from the Coast.

Ilka Chase left New York for Hollywood to appear in an RKO picture.

Hal Horne left New York for the Coast.

Nat Saland of Mercury Laboratories returned to New York from a five-week Coast visit.

Arthur Howard, Allied of New England business manager, and Mrs. Howard arrived in New York from Boston.

Noah Beery, Jr., and Buck Jones arrived in New York from the Coast. Mrs. Jones arrived from Europe on the *Manhattan*.

Ruth Roland, in New York from England, said she plans to return there in April to appear in a series of pictures.

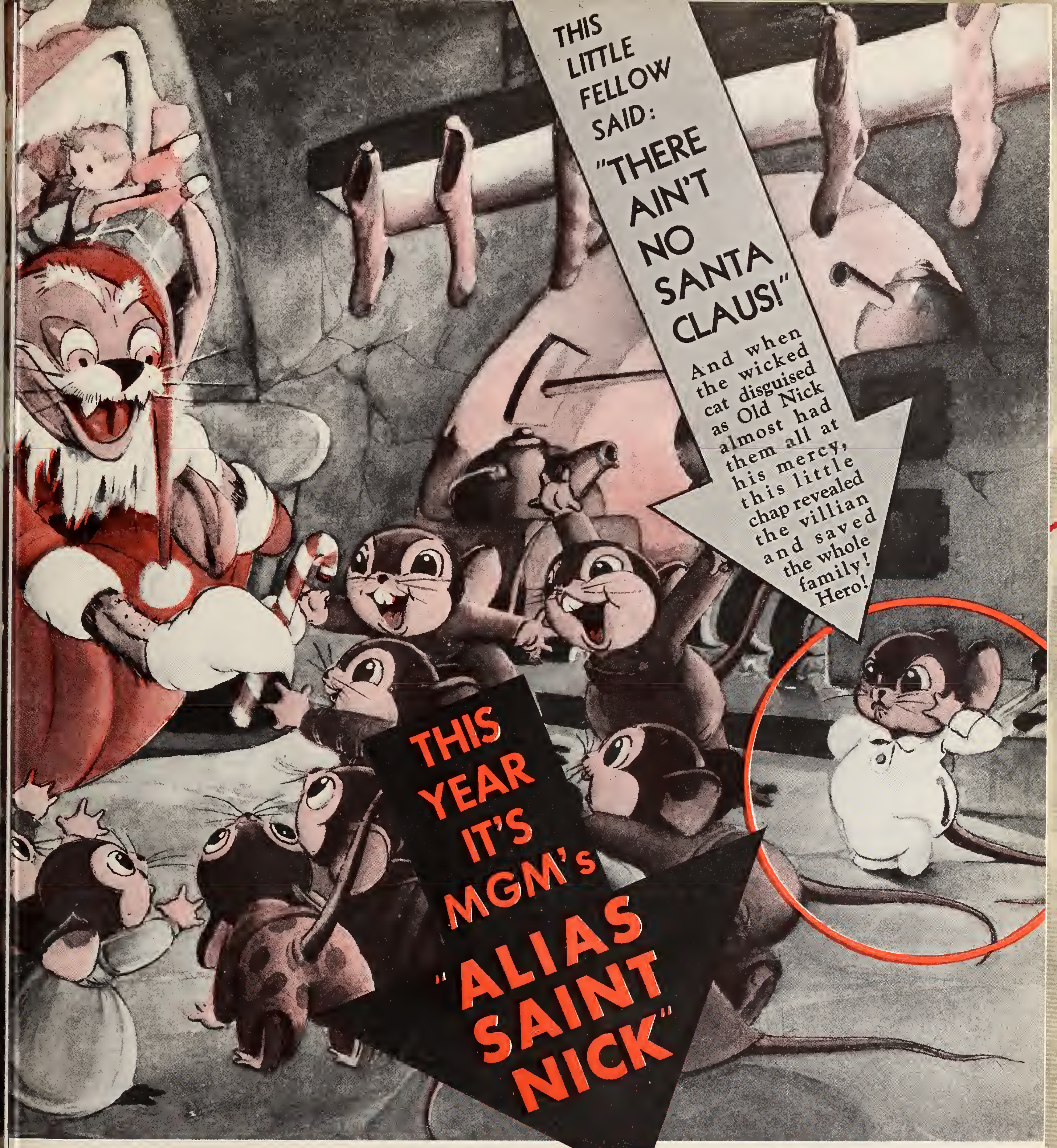
Katherine Alexander left New York for Hollywood aboard the *Santa Rosa*.

Mark Ostrer left New York for Milwaukee. He plans to remain in America for another month.

Paul Snell, Pioneer publicity head, arrived in New York from Hollywood for conferences at the RKO home office on Pioneer's two remaining color films for this season.

Stanley Lupino, British stage and screen actor, arrived in Hollywood for a 10-week visit with his daughter, Ida Lupino, and Mrs. Lupino.

Thomas Marlow, manager of the Birmingham, England, branch of Kodak, Ltd., arrived in New York aboard the *President Roosevelt*.


THIS LITTLE FELLOW SAID: "THERE AIN'T NO SANTA CLAUS!"
And when the wicked cat disguised as Old Nick had almost had them all at his mercy, this little chap revealed the villian and saved the whole family! Hero!
THIS YEAR IT'S MGM's "ALIAS SAINT NICK"

EACH YEAR THERE'S ONE HOLIDAY SHORT SUBJECT THAT STEALS THE SHOW!

It's very unusual for the same company to win the holiday honors two years in a row. But M-G-M, which gave you "Toyland Broadcast" at the holidays a year ago, modestly believes it has the short subject winner again this holiday season. Again Harman-Ising, those clever lads, have come through with a festive Happy Harmonies Cartoon (in three-color Technicolor and musically a delight!) A single reel that's feature strength! We urge you to book it at once!

AUSTRALIA'S FILM PERSONNEL UP 10%

Greater Cooperation of Exhibitors and Distributors Seen; Quota Board Makes Headway

by CLIFF HOLT
Sydney Correspondent

American motion picture companies can look towards Australia with a great deal of confidence henceforth. On every hand there is abundant evidence that prosperity is already returning to the Commonwealth.

In addition to a large wool clip, there has been a keen demand among foreign buyers resulting in a wool cheque more than ten million pounds sterling in excess of last year's. The export trade has never been in a healthier condition. During the three years to June 30 last, surplus exports amounted to 92,618,000 pounds sterling, despite a prolonged period of depressed prices. This enabled Australia to meet every penny of its external indebtedness as it fell due, and, during the lean years, to build up its overseas resources and enhance its credit. To this purpose maturing loans amounting to 161 millions sterling were converted at lower interest rates. In view of the strong statistical position of wool, and in the knowledge that large orders are awaiting execution, business houses consider the outlook for Australia brighter than it ever has been.

Further figures just released by official sources add weight to this belief. The state government statistician estimates that the number of persons in private employment in New South Wales alone increased at an average rate of 45,000 a year between July, 1933, and June, 1935.

10% Film Business Gain

The increase in the building trades has been relatively greater than in any other industry, with the amusement industry holding its own by showing an increase of 10 per cent.

Statistics show that, since 1933, there has been an increase of 24.5 per cent in employment in factories and workshops, 12.4 per cent in retail shops, 13 per cent in the wholesale trade, 10.3 per cent in the commercial and financial industry, 17.7 per cent in hotels and restaurants, 10 per cent in the amusements industry, 27.9 per cent in shipping and other transport, and 3.3 per cent in mining. Furthermore, savings bank deposits in every state are considerably higher than in 1933 and as much as 30 per cent higher than in the most severe years of the depression.

Altogether the trading prospects for Australia are exceedingly bright, and if film producing companies can deliver a quality product in the new season, they can look forward to some healthy returns from this market.

In this connection, the keynote of the distributors' conventions so far held in Sydney and Melbourne for this year has been one of prosperity; and exhibitors are hopeful that the usual promise of a new and improved standard of program for the ensuing twelve months will amount to more than words.

A perusal of the various companies' policy announcements suggests that there is a distinct possibility of this being the case. If such pictures as "Tale of Two Cities," "China Seas," "Captain Blood," "The Crusades," "Mutiny on the Bounty," "Curly Top," "Love Me Forever," "Top Hat," "Becky Sharp," "Modern Times" turn out as well as they read on paper, exhibitors will have to look for some other alibi if the box-office fails to join in the Prosperity Chorus.

▽

Greater Cooperation Seen

The plea for even more cooperation between exhibitors and distributors by Stuart F. Doyle, joint managing director of General Theatres Corporation, and an apparent willingness on the distributors' behalf to do their part towards achieving this aim, presents another happy augury for the outlook for 1935-6. In a general statement to the industry, Mr. Doyle declared that never before was this cooperation so desirable.

"Speaking on behalf of my company," he said, "we welcome the great assistance which distributors themselves can give in exploiting our theatres to the best possible advantage and the attractions shown therein . . . signs have not been lacking with certain of the distributors of a keen desire to work in this direction . . . and I believe that if local distributing managers were given more latitude by their principals to cooperate with the local theatre managers, considerably greater results would be achieved in getting the maximum return from public interest in individual pictures.

"In these days, when most of the bigger attractions are run on percentage, the distributor is virtually a partner of the exhibitor, and it behooves both to use every possible endeavor to keep public interest awakened in all attractions which the various theatres are called upon to show."

▽

Quota in Action January 1, 1936

The Advisory Board set up to govern the regulations of the New South Wales Quota Act and to set the Quota machinery in motion is beginning to make some headway. It now seems certain that the distributors' Quota will come into operation on January 1, 1936. The exhibitors' quota year will commence six months later.

Distributors will be compelled to keep records of quota films released as well as a complete list of all pictures, British and foreign, to pass through their hands. Exhibitors must keep a record of all pictures and enumerate the screenings given quota and other films.

The registration fee is not to exceed £5 ($25) for distributors and £1 for exhibitors and producers. Heavy penalties can be imposed for failure to register, and for providing incorrect particulars. Entry into the exhibition, distribution or production field without registration leaves the offender liable to a fine not exceeding £100, and a £10 penalty for each day the offender is in business without having duly registered.

Upon the recommendation of the Advisory Board, the Minister is vested with the power to modify the regulations and reduce the quota percentages, and his is also the last word as to whether or not a picture submitted for quota benefits is of sufficient or insufficient caliber to meet with the requirements of the merit clause.

▽

Snider Launching Circuit

To carry out a plan for the development throughout the New South Wales country districts of a large circuit of modern theatres, Leon S. Snider has resigned from Hoyts after an executive association dating back to the company's incorporation in 1926.

His career with Hoyts has been an active one. As general manager for NSW before Fox assumed control, he carried through the policy of the city and suburban expansion so successfully that between 1926 and 1929 Hoyts built the Regent and Plaza theatres and gained control of an important suburban circuit embracing 20 houses. He was also responsible for the successful launching of the Brisbane and various interstate Regents, and carried out the plans which resulted in introduction of talking films on the circuit.

Film Rentals Rise

A notable increase in gross film rentals in Australia has brought them to the highest point since 1930-31. The total for 1934-35 was £1,740,315 ($8,701,575), above the previous year by £278,509 and within £421,794 of the record total reached during the boom period of 1929-30.

Last year's increase is especially noteworthy because taxes in the form of customs, duties, primage, and so on, totaled £315,043, the highest amount in the history of the industry.

The figures were made public by Sir Victor Wilson, president of the Motion Picture Distributors Association, membership in which includes M-G-M, Paramount, Fox, Warners, RKO, U. A., Columbia and Universal.

The combined net profits of the Australian companies, after taking into consideration monetary exchange expenses on overseas remittances, were £138,597, against £83,328 in the previous year and £208,509 for 1929-30.

The figures show that of £1,740,315 received for the rental of American films during the year practically £1,000,000 was disbursed in Australia and more than 33 per cent went to the Government. This statement deals only with the operations of distributors. Distributors realize about one-third of their grosses, two-thirds being required for working expenses and taxation.

Lester Tobias Appointed Celebrated's Sales Head

Lester S. Tobias has been appointed sales manager of Celebrated Pictures, Inc., New York. Mr. Tobias has been long connected with the industry, having founded the Film Exchange in New Haven before joining Mutual Film Corporation in 1914. In 1919 he left Mutual for a sales executive position with Universal and later joined Paramount. He has lately been associated with the theatrical premium business and has been distributing in the independent field.

"Amateur Day" for AMPA At Weekly Luncheon

It was "Amateur Day" for the Associated Motion Picture Advertisers Wednesday at Jack Dempsey's restaurant in New York. Eight amateur acts by film company employees had been lined up and a number of professionals also agreed to appear.

One of the features of the meeting was a turkey raffle for the benefit of the Film Daily Relief Fund.

FRENCH INDUSTRY, DEFEATING ONE CONTROL BILL, NOW FACES ANOTHER

New Measure for Government Regulation Is Expected To Be Introduced at Next Session of the House of Deputies

by PIERRE AUTRE
Paris Correspondent

While the Government has permitted the decree for regulation of the industry to die, by refusing to give its approval, the menace has not been permanently removed. A law for Governmental control will be proposed when the new Parliament comes into session, but for the present at least the industry has recovered its breath.

One favorable result of the excitement over the decree, which had to be signed before October 31st to become law, was that the common cause brought together the two competing cinema organizations, the Chambre Syndicale and the Comité du Film. In a joint letter to Pierre Laval, the prime minister, they warned that application of the control bill would have meant disaster for the entire motion picture business.

Following their energetic action, all the French film organizations—provincial exhibitors' associations as well as provincial distributors' associations—send vigorous protests.

Completely United

Never before has the French industry been so completely united in its stand. Many cinema owners had threatened to close. The sponsors of the measure had expected to begin by forcing all cinemas to show a minimum of 30 per cent French films.

Americans would have been restricted on importations and a newly established National Agency would have collected all the money due American companies for rental and the Americans might have been called upon to finance production of French films.

The unanimous protests caused Mario Roustan, minister of national education, to eliminate some of the most severe proposals, such as the National Agency.

Even after compromise, however, the decree would have been a blow to American companies.

Petsche To Present New Bill

With the report that Maurice Petsche will present a new control bill before the new Parliament, there is every need of maintenance of the united front displayed by film interests.

The French Cinema must frame its own plan of reorganization, if necessary; in any case it must avoid, at any price, interference by state and political groups.

Completion of a National Federation of the French cinema, interrupted by the fight against the decree, will now be resumed. The Federation eliminates the old Chambre Syndicale.

One of the articles of the Federation regulations requires that the members must prove that their activity in the cinema industry on French territory does not depend, either commercially or financially, directly or indirectly, on any foreign organizations.

The National Federation sponsors have explained that this rule was not "to eliminate the foreign people who work for the sake of the French film industry, but to avoid hurting the interests of the French workers in consideration of foreign workers."

This explanation does not look very clear. It would seem at first glance that all the representatives in France of foreign companies could not become members of the Federation. But Tobis is a member.

If this article means elimination of French branches of foreign companies, which are now nearly all members of the Comité du Film, the hope of a fusion between the Federation (the former Chambre Syndicale) and the Comité du Film may be definitely given up.

It may develop that the Federation (Chambre Syndicale) will represent the French producers and distributors in the new National Federation and the Comité du Film will represent French branches of the foreign companies and nearly all exhibitors.

▽

Herron in Paris

Major Frederick L. Herron, manager of the foreign department of the Motion Picture Producers and Distributors of America, has been spending 10 days in Paris, before visiting other Continental branches of the Hays organization.

"In general what is good enough for the American market is good for the European," Mr. Herron told journalists. "If a film is a box office success in America, it contains the necessary ingredients to make a hit abroad.

"However, a picture successful in America might contain all sorts of faux pas which would make it a disaster abroad. It is the job of our office to inspect and advise on any film destined for consumption abroad or with a setting in foreign countries."

However, Latin countries such as France, Spain and Italy do not always understand American pictures, especially in the provincial towns. "Little Women," a tremendous success first-run in Paris, was a failure in the South of France. Other instances could be easily found.

Pictures which make money in America may make a success in their original in a socalled specializing theatre in Paris, but fail elsewhere in Paris and the Provinces.

▽

The French concern, Radio Cinema, is now assuming entire distribution in France and colonies of the RKO Radio Productions, in the original as well as dubbed versions.

Radio Cinema, which is a part of the electrical organization Radiola, will release about 25 dubbed pictures of RKO Radio in 1936.

Roach Signs Terhune

Hal Roach has signed William Terhune, formerly chief film editor, to a long term directorial contract. Mr. Terhune has been directing two-reel comedies featuring Thelma Todd and Patsy Kelly.

No RKO Studio Changes, Says Spitz

No changes in the RKO studio physical setup are contemplated, Leo Spitz, new RKO president, stated last week upon his arrival in Hollywood from New York to attend studio conferences. He also said that reports that Emanuel Cohen is joining the company are untrue. "I have not seen Cohen for 11 months, which should settle the question," he declared.

Mr. Spitz said he would remain in Hollywood a month, sitting in on any industry difficulties which may arise, and meeting with the heads of other studios. He also stated he would have to see what pictures were in work and scheduled before acting on a reduction or an increase of his company's program.

In discussing the reported immediate merger with Paramount, Mr. Spitz said it was "utterly impossible," pointing out the Clayton Act restrictions against such a move as well as the present financial status of both companies.

Meanwhile, in New York, Keith-Albee-Orpheum is "untouched" by the reorganization under way in RKO, Herbert B. Swope, chairman of the KAO board, said in a staff communication designed to reassure employes in the face of "many unfounded rumors."

Mr. Swope said that KAO "will earn profits this year after several years of heavy losses. The bonus system, which I am glad to claim as my contribution, is working well," the communication continues. "The whole outfit is stepping out with a new spirit. I thank all the men and women in the KAO group for their efforts. Our relations with RKO continue unchanged in a friendly and effective affiliation."

Mr. Swope repeated a statement he made on assuming the KAO chairmanship more than a year ago: "That the company is sound; that the morale has been restored; that our job is to continue to do the best we can with our theatres, and that those who do their work will need have no fears."

The KAO head's statement is believed to be in response to current reports that the Atlas Corporation-Lehman Brothers interests, which recently acquired one-half of the Radio Corporation of America's investment in RKO, would also acquire the Michael J. Meehan-RKO interests in KAO.

Meanwhile KAO is subscribing for the additional 10 per cent of the stock of Metropolitan Playhouses, the reorganized Fox Metropolitan company, to which it is entitled under its agreement with United Artists Theatre Circuit, Inc., attorneys for KAO have stated. The decision to acquire the stock has been made by KAO and the necessary papers are being drawn up, it was said.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Story of Louis Pasteur

(Warner)

Drama

In this picture the screen makes a great departure from prosaic formula. The story is simple biography in which there is not a single trace of theatrical artificiality. What is seen is drama, expertly acted, directed with feeling and understanding. Its power to create and hold interest immediately gripped the preview audience and kept it in hushed silence all the way through. Enthusiastic, appreciative applause broke out at the conclusion.

The story is of Louis Pasteur, French chemist, whose researches revolutionized theory and practise of medicine and medical science. Moving an aura of deep human interest, it merely tells of a man's ambitions and accomplishments, disappointments and fears of failure, devotion to purpose and the triumph that is his when the heretofore bitterly opposed world of science recognizes him and his works. Concentrating on that theme, it does, probably out of consideration for those showmen and audiences who must have that type of contrast in all pictures, work in a slight thread of love interest involving Pasteur's daughter and a young assistant.

The locale is Paris; the time about 1860 and several decades immediately following. Some measure of repute has come to Pasteur for his efforts in aiding vintners to preserve their wines and liquors. Advocating the theory that unsanitary habits on the part of doctors is the cause of so much death, he maintains that germs are the cause of and not the result of disease. He drives directly at "child bed fever," the result of careless uncleanliness on the part of doctors and midwives, as being responsible for the high infant death rate. Mocked, ridiculed, and reviled by opposing practitioners, who have Dr. Charbonet as their spear head, Pasteur is exiled from Paris and forbidden by the Emperor to permit his theories to again invade the science of medicine.

France depends upon its cattle to pay the enormous reparations imposed by conquering Prussia following the war of 1870. In every department except the one to which Pasteur has been exiled, the herds and flocks are decimated by plague.

Pasteur has developed a serum which keeps his neighbors' flocks healthy. His fame, spreading beyond the borders of France, eventully is brought to the attention of the Academy. Nemesis Charbonnet, under orders of President Thiers, visits Pasteur. A bet is made that inoculation is a visionary illusion. Pasteur's innoculated sheep survive a test that kills all of Charbonnet's. The enlightened scientists of Europe, headed by Dr. Lister, acclaim Pasteur.

While Pasteur is working on a serum to combat hydrophobia (rabies), his daughter Annette, married to Mr. Martel, is about to have a baby. Unable to find a doctor, Pasteur forces Charbonnet to take the case. Another bet is made with the life of Annette, her child and the professional reputations of both men as the stake. He compels Charbonnet to sterilize himself and his instruments. Mother and child live. In the following months, Pasteur devotes himself to finding the anti-hydrophobia serum. He succeeds in curing little Joseph, bitten by a mad dog, who he has made the subject of his first experiment. When a number of Russian sufferers are cured, Pasteur, who in the meantime has become partially paralyzed, receives the honors of the Academy and the world.

Here is a picture the worth of which is almost certain to impress both class and mass alike. It is an unusual feature and can not be treated in usual ways. As such, it might appear that its selling would be a difficult task. Germs, childbed fever, uncleanliness, anthrax and rabies are certainly not pretty things to talk about. Or should they be talked about. Rather present this picture to the public as a feature they must see. In cast names and story content they should be sufficient to inspire first interest. Yet even here ordinary methods are hardly applicable. The exploitation should be of the best showmanship caliber. That news and editorial comment will be favorable is a surety.—McCarthy, Hollywood.

Produced and distributed by Warner-First National. Directed by Wm. Dieterle. Assistant director, Frank Shaw. Story and screen play by Sheridan Gibney and Pierre Collings. Dialogue director, Gene Lewis. Photographed by Tony Gaudio. Supervisor, Henry Blanke. Film editor, Ralph Dawson. Art director, Robert M. Haas. Gowns by Milo Anderson. Musical director, Leo F. Forbstein. P. C. A. Certificate No. 1551. Running time, when seen in Hollywood, 84 minutes. Release date, January 18, 1936. General audience classification.

CAST

Louis Pasteur	Paul Muni
Marie Pasteur	Josephine Hutchinson
Annette Pasteur	Anita Louise
Dr. Jean Martel	Donald Woods
Dr. Charbonnet	Fritz Leiber
Dr. Emile Roux	Henry O'Neill
Dr. Rossignol	Porter Hall
Dr. Radisse	Raymond Brown
Dr. Zaranoff	Akim Tamiroff
Dr. Lister	Halliwell Hobbes
Dr. Pfeiffer	Frank Reicher
Joseph Meister	Dickie Moore
Mrs. Meister	Ruth Robinson
Emperor	Walter Kingsford
President Thiers	Herbert Corthell
Empress	Iphigenie Castiglioni

The Littlest Rebel

(20th Century-Fox)

Melodrama

Shirley Temple in any picture is good news to audiences and showmen. In this, a melodrama of the Civil War, with Shirley successfully essaying her first straight dramatic role, it should be doubly welcome. Nothing the public has come to expect of the child star has been omitted, but much of it never seen before has been provided. She sings three numbers, "Dixie," "Those Endearing Young Charms" and "Polly Wolly Doodle." She dances alone and with Bill Robinson. She portrays with sincere realism the role of a child caught in the turmoil of war. When she is on the screen, her work either in serious or light vein maintains interest at a high pitch. Her absences bring about obviously noticeable letdowns. In general, however, the picture is of a class and caliber that should result in patron popularity.

Drama keynotes the story. When Captain Cary joins the Confederate army some realization of war's horror is brought home to Mrs. Cary and their child Virgie. The reaction is vivid when Cary can visit his family only at danger to his life. It becomes stark when ruthless Yankee invaders sack and destroy the plantation home. This grimness is tempered by the kindliness of Yankee officer Morrison. It is starkly tragic when, her spirit lost, Mrs. Cary dies and, Cary who has slipped through enemy lines, comes home to be with his child in her greatest sorrow. Drama builds as Morrison captures Cary. It takes on a deep human interest tinge when Morrison, hearkening to Virgie's plea, and knowing the personal danger, arranges Cary's escape. Trying to get through the Union lines with the child, Cary is recaptured, Morrison implicated and both men sentenced to death. As natural humor interludes to ease the tension, Virgie with Uncle Billy gains an audience with President Lincoln. Her simple telling of how her father came to be captured and Morrison's part in attempting to aid his escape, blending smiles and tears, influences Lincoln to pardon both men and give promise of reunion when peace comes.

Aimed at stirring the more tender sympathetic sentiments, the picture is not an out-and-out tear jerker. The abundance of comedy precludes that. Yet with due consideration of supporting players' contributions, it puts the job of selling the picture squarely on Shirley Temple's shoulders. Past experiences have taught exhibitors how to proceed in such a case.—McCarthy, Hollywood.

Produced and distributed by Twentieth Century-Fox. A Darryl F. Zanuck production. Associate producer, B. G. DeSylva. Directed by David Butler. Screen play by Edwin Burke. From the play by Edward Peple. Photographed by John Seitz. Assistant directer, Booth McCracken. Art director, William Darling. Settings by Thomas K. Little. Film editor, Irene Morra. Costumes by Gwen Wakeling. Sound, S. C. Chapman, Roger Heman. Musical arrangement, Cyril Mockridge. P. C. A. Certificate No. 1727. Running time, when seen in Hollywood, 70 minutes. Release date, December 27, 1935. General audience classification.

CAST

Virgie Cary	Shirley Temple
Captain Herbert Cary	John Boles
Colonel Morrison	Jack Holt
Mrs. Cary	Karen Morley
Uncle Billy	Bill Robinson
Sergeant Dudley	Guinn Williams
James Henry	Willie Best
Abraham Lincoln	Frank McGlynn, Sr.
Mammy	Bessie Lyle
Sally Ann	Hannah Washington

Millions in the Air

(Paramount)

Comedy Romance

Backgrounded by the fun and excitement of an amateur radio broadcast hour, this is familiar rich girl poor boy romance in theme. The motivating plot, pursuing the formula standard, chief audience and exploitation interest rests in the amusing antics of the several known stage and radio personalities featured. Average in caliber, it is hardly of the grade in story, cast or production values as required by the larger first-run houses.

In the yarn, Marion Keller, musically ambitious daughter of wealthy soap maker, Calvin, sponsor of the "Kello" hour, wants to make good on her own abilities without benefit of her father's influence. In sequences featured by the never-say-quit clowning of Pagano, Marion meets equally ambitious ice cream peddler Eddie Warren as both apply for time on Chief Edwards' program. Though initial appearances are gonged, it's love at first sight for the pair. Failing as individuals, Edwards presents them as a team, and though their number is cut short, fan mail arrives in a deluge. Meanwhile, as Pagano, Benny Baker, the kid pianist, and an unnamed girl stutter singer and Dave Chasen contributed their specialties, Eddie, finding that Marion is not the five and ten cent

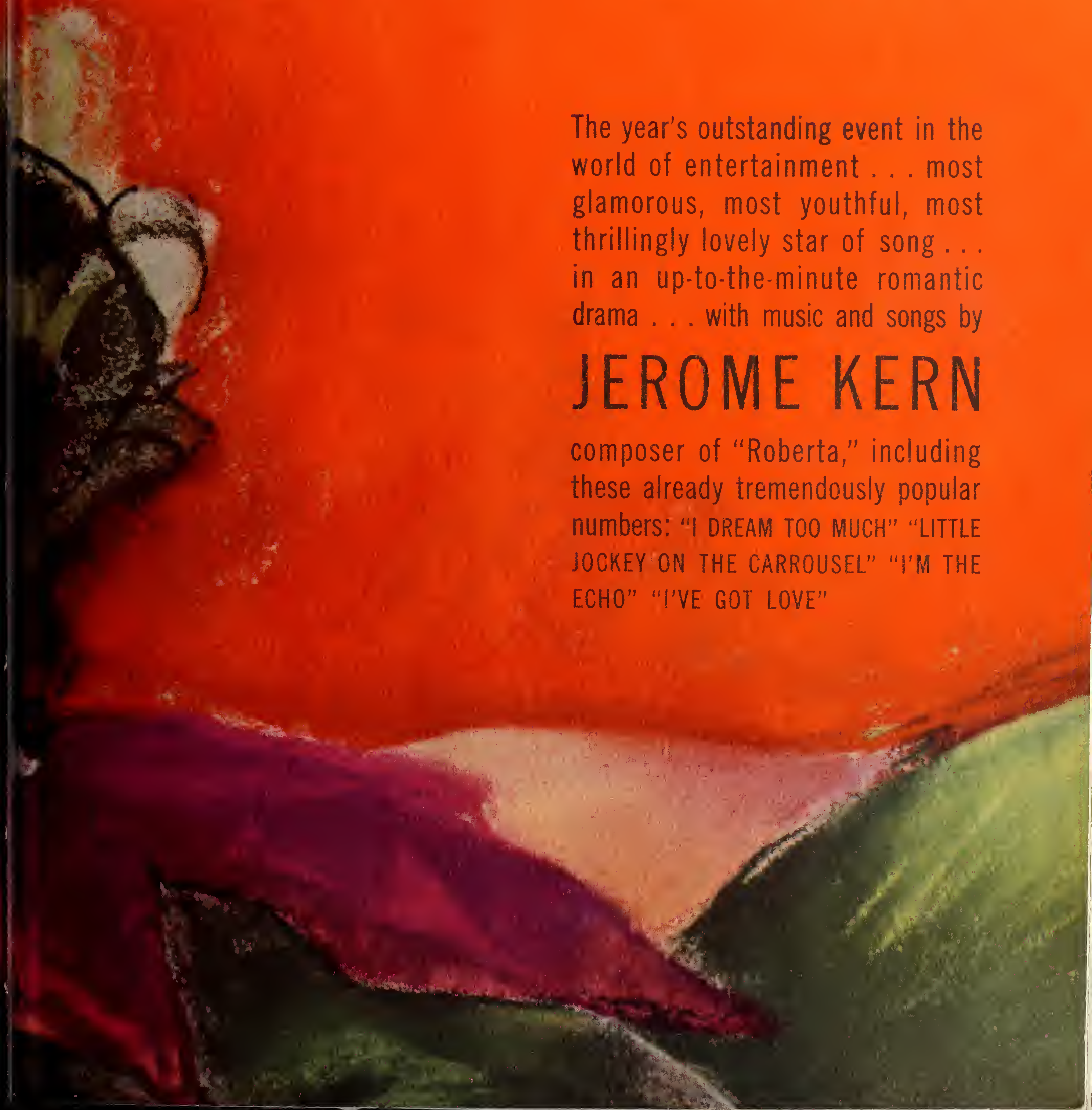
(Continued on page 63)

A THROBBING HEART
ABLAZE WITH SONG
BURSTS IN GOLDEN
GLORY ON THE SCREEN!

World Premiere
Radio City Music Hall
Thanksgiving Day

LILY
PONS

"I DREAM TOO MUCH"



The year's outstanding event in the world of entertainment . . . most glamorous, most youthful, most thrillingly lovely star of song . . . in an up-to-the-minute romantic drama . . . with music and songs by

JEROME KERN

composer of "Roberta," including these already tremendously popular numbers: "I DREAM TOO MUCH" "LITTLE JOCKEY ON THE CARROUSEL" "I'M THE ECHO" "I'VE GOT LOVE"

Open the floodgates of your heart for a new romantic thrill! . . . Lily Pons! . . . brilliant, beautiful, irresistible . . . as the girl who fought her way from the tinsel of the night clubs to the topmost rungs of fame!

with

HENRY FONDA

ERIC BLORE

OSGOOD PERKINS

LILY PONS

"I DREAM TOO MUCH"

RKO-RADIO PICTURE ★ ★

Directed by JOHN CROMWELL

A PANDRO S. BERMAN PRODUCTION

UNIVERSAL ANNOUNCES

THE GREATEST SIMULTANEOUS NATION-WIDE TRADE SHOWING IN MOTION PICTURE HISTORY FOR THE MOST MAGNIFICENT PRODUCTION IN UNIVERSAL HISTORY

IRENE DUNNE AND
ROBERT TAYLOR
IN
JOHN M. STAHL'S

MAGNIFICENT OBSESSION

FROM THE PHENOMENAL BEST-SELLING NOVEL BY LLOYD C. DOUGLAS
WITH CHARLES BUTTERWORTH
BETTY FURNESS • SARA HADEN
RALPH MORGAN • HENRY ARMETTA

WHEN? WHERE? WATCH!

length, but bright story values, variety of incident and deft direction have produced really good light entertainment, with a dash of American characterization and a number of attractive song numbers as additional merits.

Mickey, a soprano, is one of an American trio working a cabaret act in London. Among other things she helps to manipulate the figures in a marionette turn. Because of the attentions of the foreign owner of the cabaret, she decides to get out and take up posing. An agent's confusion of names leads to her arriving at the town house of the widower Lord Sheldon, where ladies are being interviewed for the post of governess to Sheldon's young son. Somehow or other Mickey gets the job, but she has to promise her old partners, Joe and Lil, that she will continue to play her part until they can find someone to replace her.

The curfew hour for governesses is 10 a. m., but Mickey manages to obtain a key which lets her out, and in, through the kitchen door. Her titled employer visits the cabaret with his very fashionable fiancee, Sheila, and a party, and recognizes his governess in the stage performer, a fact which increases the interest he has already felt in the young lady. Sheila also in due course discovers Mickey's double life and denounces her to Sheldon, but when she demands that he turn the girl away, with the alternative of terminating the engagement, it is she herself who is shown the door.

Incidental scenes, effects and songs make the development of the simple story always amusing. The puppets are a bright spot and Chick Endor and Charlie Farrell are good names. The exploitation angle appears to be the girl who wanted to be an artist's model and became a model governess, but it is not a topliner to talk big but a support feature which should please most audiences.—ALLAN, London.

Produced by John Clein for Time Productions. Directed by William Beaudine. Story by Samuel Gilson Brown. Continuity and dialogue by Robert Edmunds and A. R. Rawlinson. Camera, John Silver. Sound, John Byers. Running time, 55 mins. "G."

CAST

Mickey	Bernice Claire
Lord Sheldon	George Curzon
Sheila	Enid Stamp-Taylor
"Bobby"	Paul Hartley
Lil	Nora Williams
Joe	Gordon Little
Mario	Guy Middleton
Charlie Farrell	Charlie Farrell
Chick Endor	Chick Endor
Pam	Betty Thumbling
Dodo	Sheila Barrett
Wagstaff	Eliot Makeham
Carstairs	Julian Royce
Butler	Rix Curtis
Galvazzi	Victor Rietti

Jack Harris and His Band

March of Time No. 8

(First Division)

Three Subjects

In this, the latest release of the series, the subjects have been reduced to three, from the usual four, and are presented in the manner of all previous member of the group.

The first is the story of Pearl Louis Bergoff, for years in the business of supplying industrial interests with strike-breakers. The camera goes into Mr. Bergoff's Fifth Ave. office in New York as he explains how he gets his strike-breakers among taxi-drivers, park bench warmers and strong arm individuals with an ability to crack skulls, whether of men, women or children. The last half of the episode tells of how the strike-breakers ran into difficulty when Governor Talmadge of Georgia called out the troops to throw the brutal brood out of his state.

The second deals with the efforts of the government to preserve wild bird life. Produced in collaboration with the United States Biological Survey, it graphically tells the story of "duck butchers" and their slaughtering.

The third, titled "G. O. P.," fastens attention on the forthcoming Presidential election and is composed of intimate and public views of prospective candidates such as Herbert Hoover, Borah of Idaho, Vandenberg of Michigan, Knox of Illinois, Landon of Kansas and ending with a breakfast shot of James Farley predicting a victory for the present incumbent, Franklin D. Roosevelt. Running time, 20 minutes.

Custer's Last Stand

(Stage and Screen Attractions)

Fair

This serial, taking the first three chapters as a criterion, has enough of virile, hectic action to satisfy those who are not too exacting in their demands.

The background of the picture is the old west, in the days of General Custer, Sitting Bull and Rain-in-the-Face, when the United States Cavalry fought the combined great Indian tribes led by the Sioux.

In this setting we find a wagon train of pioneers plodding westward and being harassed by the redskins. In a fight a valuable "medicine" arrow falls into the hands of the white men and since it tells the location of a cave of gold it naturally becomes the object for which both factions fight. Up to the end of the third episode the action has progressed, following several skirmishes between the indians and wagon trains, with the cavalry thrown in now and then, to the point where the arrow is still in the possession of the white men as General Custer sets up his headquarters at Fort Henry to resist the indians who are gathering for a one last stand—which terminated in the general's annihilation.

Rex Lease, Lona Andre, William Farnum, Reed Howes, Jack Mulhall, Joseph Swickard, Frank McGlynn and Nancy Caswell are cast in the leads.

Average length of episodes, two reels.

NEWS BRIEFS

Consolidated Film Industries, Inc., has voted a dividend of 25 cents a share on the $2 preferred, payable January 2 . . .

Andy Dietz of Superior Pictures has closed with First Division to represent the company in St. Louis . . .

Incorporation papers have been filed by Jack Hess and Lou Greenspan for Motion Picture Advertising Company in Hollywood. The Union Lithograph Corporation of San Francisco and Los Angeles is affiliated with the concern . . .

Stage and Screen Attractions, Inc., New York, has announced it will follow its current fifteen episode serial, "Custer's Last Stand," with two others of equal length, "The Clutching Hand" and "Jungle Perils" . . .

In the territory of India, Burma and Ceylon, Republic Pictures' 1935-36 program of features, westerns and serials will be distributed through the newly-formed Republic Pictures Distributors, Wakefield House, Fort, Bombay, India . . .

The office of the state Commission of Public Safety has been moved from 24 State Street in Boston to Commonwealth Pier in South Boston . . .

Bert Reisman has been appointed RKO home office representative in Cuba, replacing Charles B. Garrett, resigned. He will make his headquarters at Cia, Cubana de Peliculas, Havana . . .

Marvin Dyrness has been placed in charge of distribution in Portland, Ore., for the Star Film Company, which handles Spectrum, Liberty and Reliable production . . .

Lenauer International Films, Inc., have acquired the American distribution rights to three European pictures, one dealing with the present Ethiopian-Italian war, "Winter in Austria" and "High School of Skiing" . . .

"The theatre is dying because it has ceased to meet a demand, because it has ceased to be popular. The stage today caters only to a small number of rich, after dinner entertainment seekers," said Max Reinhardt at the Columbia University Writers' Club last week . . .

The Department of Agriculture has released 13 new films, one and two reels in length, six by the forest service, including two on the work of the C.C.C. Two of the films are with sound. All with one exception are in both 35mm. and 16mm. width . . .

Samuel Goldwyn has announced that all films in the future to be produced under his banner will have a full week's rehearsal before going before the cameras. This will be done to have everyone familiar with his lines . . .

"Three Centuries of Massachusetts," a historical record of the state, has just been released as a 16mm. sound picture by the Bell & Howell Filmosound Rental Library . . .

Paramount has opened the first of three new exchanges in Los Angeles. The new building is at 1613 West 20th St. Two more buildings are to be erected in Denver and Detroit . . .

The New York City Fire Commission in two weeks will hold a hearing on a proposed amendment to the city code of ordinances tightening regulations concerning the transportation of film in trucks . . .

The RKO Export Company has just signed a contract with International Variety and Theatrical Agency, Inc., for distribution of RKO Radio's 1935-36 product in Africa south of the equator by the agency's principals, African Consolidated Films of Johannesburg . . .

"Dawn of Life," starring Loretta Young and Eric Linden, has been banned in London by the London County Council on the ground that it was "likely to be offensive to public feeling." The British Board of Censors had approved the picture. . . .

Employees of the Poli Circuit in New England gathered at the Club Hollywood, Rocky Hill, Conn., Monday for the company's annual dinner dance. . . .

Funeral services were held in Hollywood last Sunday for Boyd W. Copeland, Spokane exhibitor who died last week. . . .

A trailer company has been formed in Denver by A. P. Archer, president of the Amusement Enterprises and a former exchange manager for Educational. The company will produce trailers and advertising films. . . .

A testimonial dinner at the Copley Plaza hotel, Boston, Mass., on December 17 is being arranged for Al Richard, Paramount News head there, and Jake Coolidge, veteran cameraman. They were with Pathe formerly, joining Paramount News at its inception. William Erb and John Gubbins are in charge of the dinner. . . .

First prize in the Fifth International Salon of Photography held at the San Diego Exposition has been awarded to Merritt Gerstad, who is now photographing Eddie Cantor's "Shoot the Chutes.'" . . .

Louis Silvers has joined the music staff at Twentieth Century-Fox. . . .

Kenroe Amusement Company, headed by Samuel Kantor and Abe Rotner, has taken over four Long Island theatres. . . .

Harold Wilson, former story assistant to Raymond Griffith at the Twentieth Century-Fox studios in Hollywood, has been promoted to assistant to B. G. DeSylva, associate producer. . . .

Lloyd ("Tiger") Thompson, former drama editor of the *San Francisco Examiner,* is now handling publicity for all the Shubert theatres in San Francisco. . . .

The St. Louis Tent of the Variety Club has been dropped because of inactivity, according to John H. Harris, national president.

Invincible Pictures will start its new season's list with "Tango" at the Pathe Studios in Hollywood. . . .

Al Jolson's first effort as an associate producer for Warner will be "Three Men on a Horse." Production will start early next year. . . .

Arthur McManus has joined the advertising sales department of Twentieth Century-Fox in New York. . . .

When? . . .

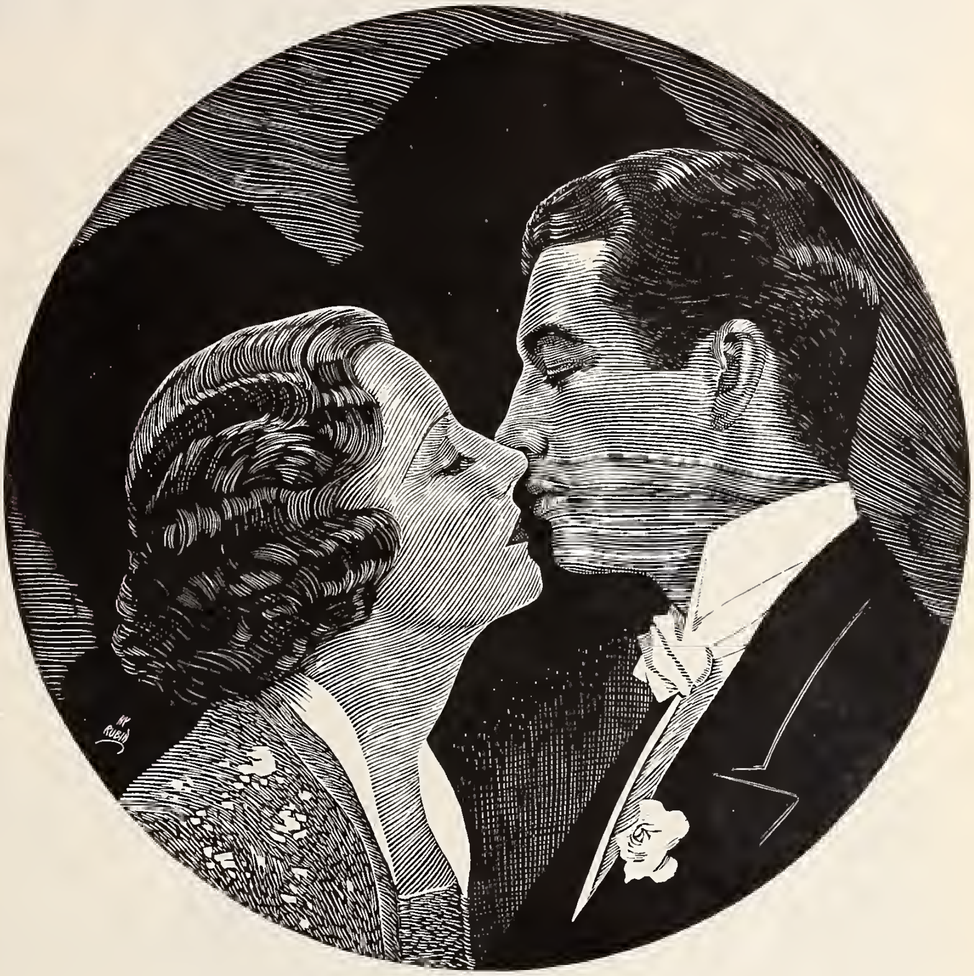
When will the greatest trade showing in motion picture history be held?... Universal is keeping the date a guarded secret until arrangements have been completed for every exhibitor to see it at the same time!

Where? . . .

Simultaneously in 38 of the biggest cities on the continent—from Florida to Alaska and from the Atlantic coast to the Pacific!

Watch! . . .

Watch these announcements for your most important date—for the names of all the cities, and for the special theatres now being selected for the massive occasion.



IRENE DUNNE and
ROBERT TAYLOR in
JOHN M. STAHL'S

MAGNIFICENT OBSESSION

With
CHARLES BUTTERWORTH
BETTY FURNESS

Sara Haden » Ralph Morgan
Henry Armetta

From the read-by-millions novel
by Lloyd C. Douglas

It Will Write New Motion Picture History!

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 290.—(A) Asked by P. R. Dalton, Charleston, S. Car.: "Will you tell us what the effect of increased illumination of the film sound track is. I have had an argument, claiming each such increase raises the level of such noise as there may be and brings in new noises. Am I right or wrong?" (B) Asked by T. Ballinger, Ashland, Wis.: "I am afraid I am going to ask a hard one. It is this: It is claimed by sound men that a theatre patron can differentiate between sound coming from a loudspeaker immediately beside the screen and one back of it. Now that seems unreasonable to me. I have made a good many tests trying to locate sound direction exactly and find I cannot do so. I wish, therefore, to ask the engineers whether or not they have ever made such a test."

Answer to Question No. 287

Bluebook School Question No. 287 was: Disregarding large deluxe theatres, what points are for and against the smaller, less elaborate and therefore less costly sound equipments?

This one was frankly side-stepped by some of the engineering groups on the ground that it "had too much dynamite"—might lead to lengthy arguments, in which some of the items of argument could neither be proved nor disproved. Only two answers from engineers are available. Here they are:

"Perhaps we may, by analogy, best point out some of the reasons why we hold the use of deluxe sound equipments to be best, even in small theatres. First, we may safely say they are all made by thoroughly reliable manufacturers, each of whom has a reputation to uphold. The service and guarantee of such corporations mean something. They have real value, which same may be quite true also of some manufacturers of the cheaper sound equipments, but not of them all.

"Second, if one buys an automobile merely for transportation, caring nothing about comfort, probable length of service, etc., then perhaps it might be advisable to seek the cheapest car to be found. But if the purchaser also desires smooth performance, riding comfort and reliability, he then pays the higher price.

"Similarly, if an exhibitor desires merely to fill his auditorium with sound; if reliability of performance means nothing; if durability has no value, then certainly the lower the price of the equipment the better. On the other hand, if it be desired to fill the auditorium with the perfection in sound his patrons have the right to expect when they pay admission at the box office—sound that will make for a pleasing show—is it not reasonable to presume the chances lie heavily in favor of the deluxe equipments? In the very nature of things, its higher price enables the manufacturers of such system to use better materials, plan their systems with greater care, make more careful tests and give, in general, superior service.

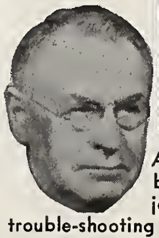
"While an exhibitor may 'get by' with mediocre sound presentations, eventually such presentations will in the end operate to lower box office receipts. In the deluxe sound equipments it is reasonable to suppose that greater care is taken to secure extended frequency range than is done with the cheaper equipments, which means that the delicate overtones—that mean so much to musical selections, can be brought out. Moreover, we may assume that the deluxe equipments will have greater volume range, which is of high importance—in fact, absolutely essential in dealing with musical productions, some of which require tremendous power. Without such excess power there will inevitably be distortion.

"Of equal importance with that of quality reproduction is reliability of the apparatus in continued service. It may be expected that deluxe apparatus will be built with greater precision than will be the cheaper ones. That is only natural. Better materials will be used and greater factors of safety provided."

Some of these arguments may or may not be correct. That is for my readers to decide, after considering the other side of the matter:

"In answer to Bluebook School Question No. 287, the small and medium size theatre often finds that the installation of less elaborate, less costly sound systems results not only in substantial economy, but also, for reasons herewith explained, in an actual improvement in sound quality.

"Considering the question of economy first, the less elaborate sound system costs very much less than does its more complicated rivals; also, the cost of installation is correspondingly less. These systems use commonplace radio receiving tubes, available from any radio supply dealer at from 50 cents to $1.50 per tube, and other parts, such as transformers, condensers, etc., at correspondingly low prices. These systems therefore cost much less to maintain than do their blue-blooded brothers.


F. H. RICHARDSON'S NEW
BLUE BOOK OF
PROJECTION

A new edition of this famous book is now available. Projection sound reproduction and trouble-shooting all in one compact, handy volume of 714 pages, including 153 illustrations of hook-ups, wiring diagrams and schematics.

Experts consider it the most up-to-date and practical projection manual on the market. Contains an extremely simple index system for instant use in emergency breakdowns. A book that should be part of every projection room in the country. ORDER YOUR COPY NOW.

QUIGLEY BOOKSHOP $5.25
1790 Broadway New York

"These economical equipments often will produce real superiority in sound quality in the circumstances in which the small or medium-sized theatre must operate. Sound quality is not entirely a matter of the sound machine. It also is largely one of auditorium acoustics, and acoustical treatment is inherently expensive because of the physical dimensions of the surface to be plastered, draped or otherwise treated. Less money for the sound system itself often leaves more for proper acoustical treatment of the auditorium, and this may easily result in better over-all results.

"Another thing: The very low cost of many present day sound systems of the less elaborate type permits the addition of improvements or modifications to those systems that will produce improved results. For example, the necessary high-frequency and low-frequency speakers for extended frequency reproduction can be included in the less elaborate sound systems at much lower cost than will be involved in the use of the more elaborate system without these improvements. Similar considerations apply to the question of maintenance and of unfailing operation. The low cost of tubes and component parts used in them relieves theatre managements of much of the temptation to skimp upon replacement parts, and to hesitate about supplying them until the part in use actually fails, or taking the chance of using any undersized part, instead of an oversize for added safety.

"It should, however, be noted that the purchase of less elaborate sound equipment imperatively demands that the purchaser know enough about sound to select the equipment intelligently."

There were a few replies from projectionists that contained very good points, but there is no space for them.

Family Pictures Set Record

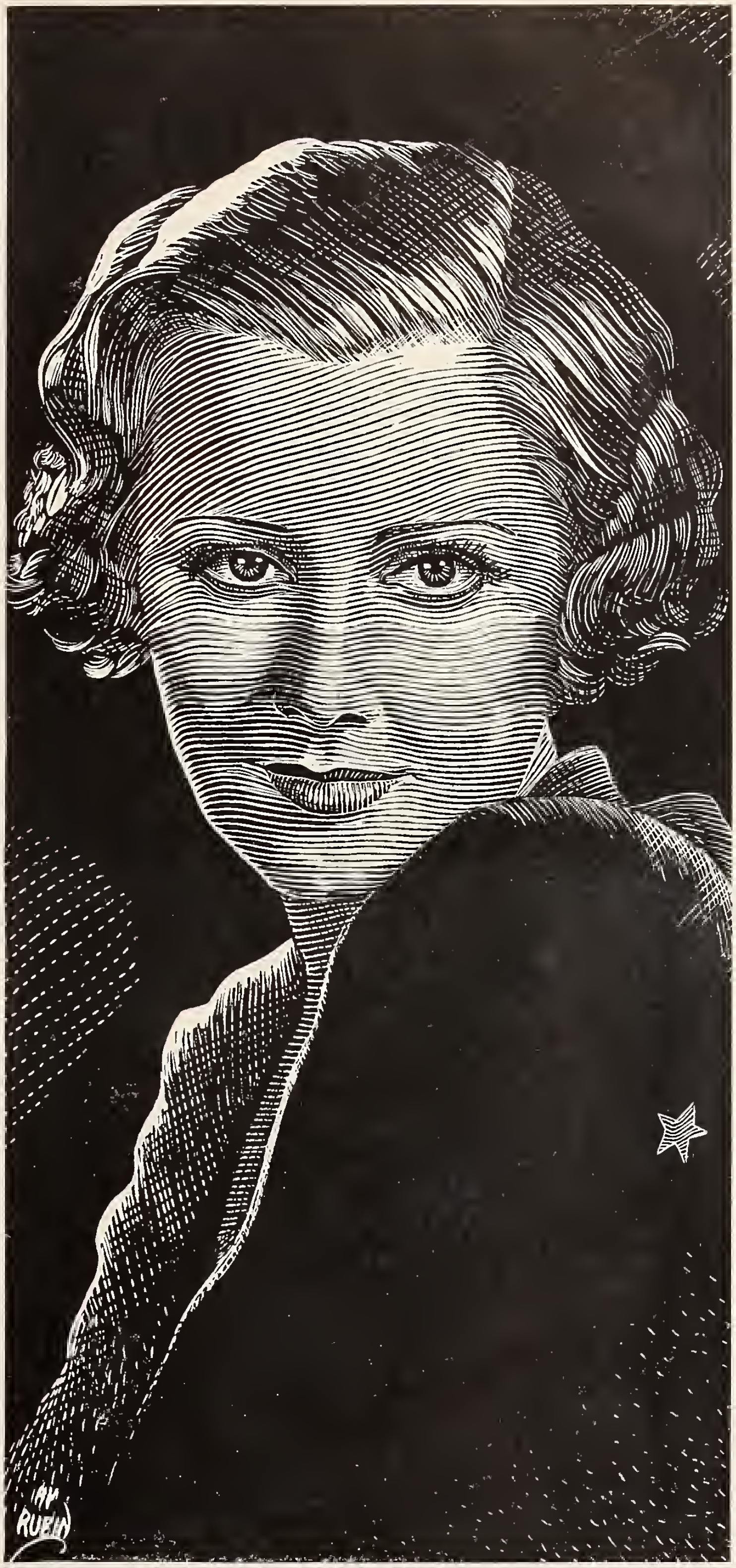
The number of motion pictures suitable for the family trade set a new record the past month, when 43 out of 48 releases, or 90 per cent, were given a "family" rating by the review committee of the National Board of Review. The previous high mark established last February, was 88 per cent.

UNIVERSAL PLAYS NO FAVORITES!

EVERY EXHIBITOR *will be able to preview it at the same time!*

AT THE GREATEST *simultaneous nation-wide trade showing in motion picture history!*

WATCH THESE ANNOUNCEMENTS *for the names of the 38 big cities, for the theatres in which the gigantic showings will be held— and for the secret date!*



Carl Laemmle presents IRENE DUNNE and ROBERT TAYLOR
in JOHN M. STAHL'S Production

MAGNIFICENT OBSESSION

From the best-selling novel by Lloyd C. Douglas with CHARLES BUTTERWORTH
BETTY FURNESS, SARA HADEN, RALPH MORGAN, HENRY ARMETTA

The Farthest Milestone in Motion Pictures!

NEWS NOTES FROM CHICAGO SECTOR

A CHECK-UP on film sales in the Chicago territory for this season shows that the number of deals completed at this time is considerably ahead ot last year. Practically all exchanges have completed the circuit deals for the coming year and are finishing up the independent deals which have been hanging fire.

MGM, Paramount and Fox have closed practically 90 per cent of the available accounts. Fox has but one circuit deal hanging fire and this probably will be closed by the time this story is off the press. Universal, RKO, Republic and Warner have just about finished their selling campaigns and United Artists, which got a late start when the Balaban and Katz circuit deal misfired, is going by leaps and bounds and is headed for a healthy bit of business.

Independent exhibitors also are doing a good piece of business despite the fact that double bills are not the policy here. Many theatres dark for years are open and business is on the upgrade. Lack of enough strong product at the present time for the smaller houses has also helped the independent exchanges and they are having a good demand for their pictures.

The settlement of the B & K fight for an extra seven days clearance opened up the selling in the Chicago city territory and for the past four weeks sales have been higher than any time for several years. All companies report extra heavy activity during the past week with prospects that every worthwhile deal will be okayed by Christmas.

This year no fights mark the selling. Metro's difficulties of last year have been removed, the Great States-Alger feud, downstate, has been cleared up satisfactorily and all unpleasant entanglements have apparently been removed. Business is so good the theatremen are not having time to complain. All they want is box office pictures.

▽

Of major interest here this week was the opening of "Midsummer Night's Dream" for a two-a-day engagement at the Apollo theatre. The picture was booked in rather hastily compared to the time given to preparations before opening in other cities but despite this fact it proved a good draw and with Bob Collier, ace exploiteer, out from New York to arrange many excellent tieups, the picture looks like it will have a successful run for two or three weeks.

The opening was staged on a charity affiliation with the Olivet Institute charity fund. Society leaders who sponsor this charity paid ten dollars a seat for the premiere. Present top price for the picture is $1.50. Movie and society editors gave the film opening plenty of space in the reviews and notes of who attended the opening. Business over the week end was good, nights especially.

Collier has arranged for tieups with both public and private schools.

▽

Holiday Competition Strong

Competition in the loop for the Thanksgiving holiday week was the strongest in months. "Mutiny On The Bounty" at the United Artists is doing nothing less than sensational record-breaking business. Jack Hylton on the stage and "Three Musketeers" on the screen is going great at the Palace. "Dream" at the Apollo, "Thanks A Million" at the Roosevelt and "Old Kentucky" at the Chicago are other houses with plenty of drawing power.

The State-Lake with a stage revue "La Folies de Paree" and "I Live For Love" on the screen is doing the best business in weeks. Stage revue attractions draw exceptionally well in this house which usually features a straight vaudeville policy. Next week the State-Lake will feature the latest "Miss America" on the stage in person and following that another revue "La Vie Nudite", a unit produced in Chicago by Leo Salkin.

Opening at the Chicago Friday will be "Mary Burns, Fugitive". Paramount is giving this picture a special advertising campaign such as was used on "Peter Ibbetson". "So Red The Rose" which was slated for the house on that date probably will be set in the Roosevelt following "Thanks a Million."

▽

George Clifford, Jr., of Oak Park, son of George Clifford, formerly with Quigley Publications, was seriously injured in an auto accident on the way to the Chicago-Illinois football game Saturday. Mr. Clifford suffered a broken leg and internal injuries.

▽

Famous film folk galore stopped over in the Windy City last week while waiting for trains to and from the Coast. Will Hays was among those headed for the coast while Pat O'Brien, Arthur Kelley and Buck Jones were en route east. Nicholas Schenck, returning to New York from Hollywood, remarked as he got off the Santa Fe Chief, that the rumor Irving Thalberg was to get a new ten year contract was merely a rumor, that production at MGM is going strong and that film business everywhere is on the upgrade.

So great was the demand for tickets to the B & K Employees Club "Midnight Mix" that it was necessary to hold the affair in the 3,000 seat Oriental instead of at the Roosevelt, which can accommodate a thousand less. "A Night At the Opera" with the merry, mad Marx brothers starred, provided the screen entertainment while banknight, screeno and other attractions helped make the party a huge success.

▽

Frank Clifford has been nominated for business agent of the local projectionists' union in the forthcoming election. Other nominations are: Peter Shayne, for president, Glen Sweeney, vice-president, Neal Bishop, secretary-treasurer. Election of officers, the first since the killing of Thomas E. Maloy, is set for Dec. 5.

▽

Clyde Eckhardt has been commuting from Chicago to New York the past few weeks. Big business deals at the home office are the cause.

▽

Edward Wolk, equipment manufacturer, has just returned from an eight weeks tour around the east and south. He reports business on the upgrade every place he visited and says that many new theatres are being built around Dallas and there's much building and renovating also in Florida.

▽

John Joseph, the chap that tells the midwest RKO theatre patrons about coming attractions, put over a nice bit of work last Sunday when he arranged for Jack Hylton to play the score from the new Lily Pons picture, "I Dream Too Much," on his nationwide radio broadcast.

▽

More than 70 prints of "Top Hat" are being shown in this territory. The picture is now playing in the smaller neighborhood houses and the past few weekends have found every available print in use. Business on the picture is very good despite the fact that it played in the loop for six weeks to capacity business.

▽

George Kruger, in all his sartorial splendor, was a film row visitor last week. George reports that business at his Hinsdale theatre is very good and he has not had to resort to any giveaway games to promote business.

▽

The weekly showing of pictures for Fox employees on Thursday afternoons is now on a commercial basis. A fee of 10 cents is charged to all who attend. The money goes to the welfare fund of the office. So many outsiders attended the affair that the management thought the dime admission advisable.

▽

Unit number two of the Major Bowes Amateurs will play at five B & K houses during the next ten days. The Congress, LaGrange, Century, Norshore and Marbro have the unit booked for appearances. This unit played the Chicago theatre seven weeks ago.

▽

The Armitage theatre, after being thoroughly remodeled and redecorated, reopened last week. It is now one of the smartest theatres in this district.

▽

Zina De Valdi, ballet dancer at the Chicago theatre who is seriously ill, was presented with a purse of $1,600 by employees of the B & K organization. The money was raised in six days. A Monte Carlo party provided most of the fund.

▽

Shaindel Kalish, prominent young Chicago actress and her husband, Charles Freeman, leave this week for Hollywood where both will start work for Universal.

▽

Wayne King and his orchestra have been booked by RKO for many theatre appearances during January. Opening in Cleveland Jan. 3, the radio-dance band will play in Cincinnati, Detroit, Chicago and Minneapolis during the month. In February the group is scheduled to appear for RKO in Boston and other eastern cities.

Also scheduled for the RKO theatre stages are Clyde Beatty and his 24 "cats," who will open their engagement here the later part of January.

▽

Felix Mendelsohn, of MGM, on the sick list for a few days. With the appearance of warmer weather Felix found things more pleasant and is now back at his desk okaying Metro contracts.

▽

If any of youse guys and youse gals know of something you think would be of interest to those who read this page we wish you'd jot it down and send it to

CROUCH

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
METRO-GOLDWYN-MAYER			
"Whipsaw"	From the short story by James E. Grant. Screen play, Howard Emmett Rogers, Horace Jackson. Director: Sam Wood.	Spencer Tracy, Myrna Loy, Harvey Stephens, Robert Warwick, Irene Franklin, Lillian Leighton, Charles Erwin, Robert Gleckler, Halliwell Hobbes.	Editing
"Kind Lady"	From the story "The Silver Mask" by Hugh Walpole and the play by Edward Chodorov. Screen play, Bernard Schubert. Director: George B. Seitz.	Aline MacMahon, Basil Rathbone, Dudley Digges, Nola Luxford, Barbara Shields, Justin Chase, Murray Kinell, Frank Albertson, Mary Carlisle, Marjorie Gateson, Donald Meek, Eily Malyon, Mary Forbes.	Editing
"The Getaway" (Tentative Title)	Story, Florence Ryerson, Edgar Allan Woolf. Director: Chester Franklin.	Jackie Cooper, Joseph Calleia, Lewis Stone, Robert Warwick, Robert Greig, Jean Hersholt, Sidney Bracy, Robert Livingstone, Edward Pawley, Mischa Auer, Rin Tin Tin, Jr.	Editing
"Three Live Ghosts"	From the novel by Frederic S. Isham. Screen play, C. Gardner Sullivan. Director: H. Bruce Humberstone.	Richard Arlen, Ann Loring, May Robson, Charles Butterworth, Dudley Digges, Charles McNaughton.	Shooting
PARAMOUNT			
"The Trail of the Lonesome Pine"	From the novel by John Fox, Jr. Director: Henry Hathaway.	Sylvia Sidney, Fred MacMurray, Henry Fonda, Fred Stone, Fuzzy Knight, Beulah Bondi, Spanky McFarland, Nigel Bruce, Margaret Armstrong, Ricca Allen, Alan Baxter, Frank McGlynn, Jr., Richard Carle, Charles Middleton.	Editing
"Give Us This Night"	From an original story by Jacques Bachrach. Screen play, Oscar Hammerstein, II, and Brian Hooker. Director: Alexander Hall.	Jan Kiepura, Gladys Swarthout, Philip Merivale, William Collier, Sr., Sidney Toler, Benny Baker, Charles Judels, Maurice Cass.	Editing
RKO RADIO			
"Chatterbox"	Play by David Carb. Screen play, Sam Mintz. Director: George Nicholls, Jr.	Anne Shirley, Phillips Holmes, Gilbert Emery, Erik Rhodes, Edward Ellis, Henry Kleinbach, George Offerman, Jr., Margaret Hamilton, Lucille Ball, Granville Bates, Margaret Armstrong, Allen Vincent, Richard Abbott.	Editing
"Mother Lode"	From the play by Dan Totheroh and George O'Neil. Screen play, John Francis Larkin. Director: Wallace Fox.	Richard Dix, Leila Hyams, Moroni Olsen, Onslow Stevens, Addison Richards, Ray Mayer, Andy Cylde, Ted Oliver, Art Mix, Ethan Laidlaw, Dorothy Colburn.	Editing
"Follow the Fleet"	Screen play, Dwight Taylor, Allan Scott. Director: Mark Sandrich.	Fred Astaire, Ginger Rogers, Randolph Scott, Harriett Hilliard, Kay Sutton, Jane Hamilton, Maxine Jennings, Lucille Ball, Thelma Leeds, Addison Randall, Betty Grable, Eddie Burns, Connie Bergen, Jerry Larkin, Kitty McHugh.	Editing
"The Green Shadow"	From the novel by James Edward Grant. Screen play, Erwin Gelsey. Director: Charles Vidor.	Preston Foster, Margaret Callahan, John Carroll, Guinn Williams, Molly Lamont, Maxine Jennings, Alan Mowbray, Clarence Muse, Florine McKinney, Pat Flaherty.	Shooting
20TH CENTURY-FOX			
"Song and Dance Man"	Based on play by George M. Cohan. Screen play, Maude Fulton. Director: Alan Dwan.	Claire Trevor, Paul Kelly, Michael Whalen, Lester Matthews, Ruth Donnelly, James Burke, Ralf Harolde, Gloria Roy.	Shooting
"Captain January"	Based on a story by Laura E. Richards. Screen play, Sam Hellman, Gladys Lehman, Harry Tugend. Director: David Butler.	Shirley Temple, Guy Kibbee, Slim Summerville, Buddy Ebsen, Helen Wood, Jane Darwell, Sara Haden.	Shooting
"Gentle Julia"	From the novel by Booth Tarkington. Screen play, Lamar Trotti. Director: John Blystone.	Jane Withers, Tom Brown, Marsha Hunt, Jackie Searl, Francis Ford, George Meeker, Maurice Murphy, Harry Holman, Myra Marsh, Hattie McDaniels, Jackie Hughes, Eddie Buzard.	Shooting
"The Prisoner of Shark Island"	Based on the biography of Dr. Samuel Mudd by Nellie Mudd Monroe. Screen play, Nunnally Johnson. Director: John Ford.	Warner Baxter, Gloria Stuart, Ernest Whitman, John Carradine, Harry Carey, Douglas Wood, Paul Fix, Fred Kohler, Jr., Francis McDonald, Arthur Byron, O. P. Heggie, Claude Gillingwater, Francis Ford, John McGuire, Frank Shannon, William Stelling, Joyce Kay, Paul McVey.	Shooting
UNITED ARTISTS			
"Shoot the Chutes"	Original, Clarence Buddington Kelland. Adaptation, Frank Butler. Screen play, Francis Martin, Walter DeLeon. Director: Norman Taurog.	Eddie Cantor, Ethel Merman, Sally Eilers, Parkyakarkus, Helen Lowell, Gordon Jones, Rita Rio, Nick Lucas, Howard Christie, Lindy Hoppers, Clyde Hager, Sunny O'Dea, Chilton and Thomas, William Frawley, Brian Donlevy, Ed. Brophy, Jack LaRue, Agnes Anderson.	Editing
UNIVERSAL			
"Dangerous Waters"	Story, Malcolm Stuart Boylan. Screen play, Richard Schayer, Hazel Jamieson. Director: Lambert Hillyer.	Jack Holt, Robert Armstrong, Charlie Murray, Diana Gibson, Grace Bradley.	Shooting
"Sutter's Gold"	From the novel by Blaise Cendrars. Screen play, Gene Fowler, Jack Kirkland, Walter Woods. Director: James Cruze.	Edward Arnold, Lee Tracy, C. Henry Gordon, Jim Thorpe, Billy Burrud.	Shooting
"Next Time We Love"	From the McCall's Magazine story by Ursula Parrott. Screen play, Melville Baker. Director: Edward H. Griffith.	Margaret Sullavan, James Stewart, Ray Milland, Anna de Matrio, Dickie Moore, Charles Nipple, Jr.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Anthony Adverse"	From the novel by Hervey Allen. Screen play. Sheridan Gibney. Director: Mervyn LeRoy.	Fredric March, Anita Louise, Pedro de Cordoba, Steffi Duna, Gale Sondergaard, Clara Blandick, Edmund Gwenn, Henry O'Neill, Olivia de Havilland, Rafaela Ottiano, Donald Woods, Leonard Mudie, Claude Rains, Alma Lloyd, Marjorie Gateson.	Shooting
"Colleen"	Story, Robert Lord. Screen play, Peter Milne, F. Hugh Herbert. Director: Alfred E. Green.	Ruby Keeler, Dick Powell, Joan Blondell, Jack Oakie, Hugh Herbert, Paul Draper, Louise Fazenda.	Shooting
"Man Hunt"	Story, Earl Felton. Screen play, Roy Chanslor. Director: William Clemens.	Marguerite Churchill, William Gargan, Ricardo Cortez, Dick Purcell, Charles "Chic" Sale, Claire Dodd, Maude Eburne, Kenneth Harlan, Don Barclay, Russell Simpson, Joseph Crehan, Cy Kendall, George Ernest.	Shooting
"The Singing Kid"	Story, Robert Lord. Screen play, Warren Duff. Director: Wm. Keighley.	Al Jolson, Beverly Roberts, Sybil Jason, Edward Everett Horton, Allen Jenkins, Ricardo Cortez, Jack Durant, Frank Mitchell, Joseph King, Claire Dodd.	Shooting
"Red Apples"	From the play, "Applesauce," by Barry Connors. Screen play, Ben Markson. Director: Wm. McGann.	Ross Alexander, Anita Louise, Spring Byington, John Eldredge, Alma Lloyd, Gene Lockhart, Joseph Cawthorn, Dick Purcell.	Shooting
"Snowed Under"	From the story by Lawrence Saunders. Screen play, Mary McCall, Jr. Director: Raymond Enright.	George Brent, Genevieve Tobin, Glenda Farrell, Patricia Ellis, Frank McHugh, John Eldredge.	Shooting
"The Walking Dead"	From the original by Ewart Adamson, Joseph Fields. Screen play, Ewart Adamson. Director: Michael Curtiz.	Karloff, Marguerite Churchill, Barton MacLane, Ricardo Cortez, Warren Hull, Henry O'Neill, Eddie Acuff, Joseph King, Joseph Sawyer, Paul Harvey	Shooting

"TREMENDOUSLY

headlines Regina Crewe
after world premiere at
as the Fox in St. Louis
Baltimore...the Orpheum
set smash campaigns
release engagements on
great masterpiece
nation from coast to

CRIME AND

with **EDWARD ARNOLD** • **Peter Lorre** • Marian

Directed by **JOSEF VON STERNBERG** • a B. P. Schulberg

THRILLING!"

in New York American
Radio City Music Hall
... the Hippodrome in
in San Francisco . . .
for 3 special pre-
Friday of Columbia's
that will sweep the
coast Christmas Week

PUNISHMENT

Marsh • Robert Allen and Mrs. Patrick Campbell
production • A COLUMBIA PICTURE

READERS' OPINIONS

PROBLEM OF DATES ON NEW PICTURES

To the Editor of the Herald:

Don't faint because I'm really sending in some reports on pictures and after so long a time when I just rode along on some other exhibitor's efforts to keep us all informed about current releases.

Last spring we had a very disastrous fire and it takes a lot of time to get back to the original mark. Every spare minute has a chore waiting and I am just beginning to take it easy, the rest of the details can wait until winter's cold, when I can't get out and the theatre will be a good place to loaf or work.

I note that other exhibitors are having trouble getting dates on the new pictures. What good does a big advertising campaign do, if the picture is forgotten before it gets to the smaller situations. We all cash in on the metropolitan advertising to a certain extent and want to have these pictures on our monthly calendars so that our patrons will know that they are to be shown in the local theatre, but it takes us from two to three or even more months to get these pictures set. The chains are allotted their prints, the key towns that are independent, if there are any, get theirs and then it's time for the suburban runs, so we wait. A few more prints are not so costly and anyway our rentals are based on prints and handling, so why not see that the powers that be are notified that there is a shortage and that it is not all the fault of the booker. I'm for more prints and playdates that are closer to release dates.

I was sure sorry to hear about Mrs. J. C. Jenkins' death and hope that the Colonel gets back on the job soon because I enjoy him column. It's pretty nice to call on an exhibitor and talk about J. C. and the Herald, then cuss and discuss all the little difficulties that are current in this business of motion picture with sound.

I'll try to keep up on my reports from now on and that's a promise.—Ray W. Musselman, Princess Theatre, Lincoln, Kan.

OPENING A SECOND THEATRE IN FLORIDA

To the Editor of the Herald:

Am taking on the Pompano theatre in addition to the Dixie Crystal theatre at Clewiston. I built the first theatre in Hendry County in La Belle, which Fred J. Case is now operating. The Clewiston theatre is the second theatre I built in this county. Have just sold my newspaper *La Belle*, which I ran for 12 years.

You'd laugh if I could describe the opening of the first theatre in this then pioneer cattle range country of the "Big Cypress" Seminole wilderness. The house was packed with an audience of ranch cowboys in "ten gallon" hats. We had a Tom Mix silent western. Tom was persecuted by a terrible crook who met his Waterloo in La Belle. When the villain galloped wickedly across the screen after poor Tom and Tony, believe it or not Mr. Ripley, two shots rang out in my theatre. The villain was shot through the heart, and two little bullet holes in my silver screen bear mute evidence to the fact.

I am opening the Pompano theatre Thanksgiving. Thanks for the good wishes.

Your Herald is a mighty good, helpful effort, especially for us smaller exhibitors.—Mary Hayes Davis, Clewiston, Florida.

CALLS 'LA MATERNELLE' A MASTER OF ART

To the Editor of the Herald:

Just a word about the picture that we are reporting on "La Maternelle" (See "What the Picture Did for Me"). I just cannot say enough about it. It really has made history for us and I cannot see why it would not. Other film exhibitors and I want to let people know about this outstanding master work.

A picture like this is a master of art. It should not be lost in the every-day shuffle of ordinary films. It should stand out among the others and people will flock to see it. I would like to replay it if I find time later in the spring and I know that I would do a fine business, just as well as the first time.

I want people to know about this great cinema because it is a milestone in the motion picture industry and it should not be cast by as an unseen thing, here today and gone tomorrow.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich.

Steinhof Sees Cuts In Color Film Cost

Color films will not be much more expensive than black and white and in the near future all commercial films will be made in color, in the opinion of Dr. Eugene G. Steinhof, color expert now in Hollywood.

Dr. Steinhof has been a scenic designer in Europe and has lectured on color in architecture at Carnegie Institute.

He has also developed a new makeup for players and intends to use it in the first film in which he is color director.

Dancers on Theatre Tour

Kathryne Hankin, Lucylle Keeling, Earlene Heath, Mary Ellen Brown, Jean Joyce and Anita Camargo, specialty dancers who appeared in Paramount's "Collegiate," have left Hollywood for an eight weeks engagement in Middle Western theatres. The dancers were chosen by LeRoy Prinz, Paramount dance director, and will be known as the LeRoy Prinz Paramount Girls. Their first appearance will be in Minneapolis.

New Boston Exchange

The Academy Pictures film exchange in Boston will start actively releasing pictures in about three weeks, according to Phillip Smith, circuit operator and premium distributor who is about to open New England's newest exchange. The company's offices have been opened but no sales force has been named as yet.

Simplified Practice Plan for Photograph Paper Revised

The standing committee in charge of Simplified Practice Recommendation, Photographic Paper, has submitted a revision of the recommendation, and the Division of Simplified Practice of the National Bureau of Standards in Washington, D. C., has mailed copies to all interests for consideration and approval. The original recommendation, which became effective March 15, 1929, and which limited the stock sizes and varieties of photographic paper, was approved at a general conference of the industry held in 1928.

The current revision covers the elimination of one size and the addition of five sizes to the present recommendation. The revised schedule, when adopted by those at interest, will remain in effect until it again is revised by the Standing Committee of the industry.

Copies of the revision may be obtained from the Division of Simplified Practice, National Bureau of Standards, Washington, D. C.

Litigations Listed on Wilmington Calendar

Motion pictures and radio litigations involving Warner Brothers, RCA, Trans-Lux Daylight Pictures Screen Corporation, News Projection Corporation and others, are listed on the new calendar in the United States district court at Wilmington, Del., to be heard before Judge John P. Nields.

Listed for trial are: Harry Koplar, St. Louis, represented by Richards, Layton and Finger; Wilmington vs. Warner Bros. Pictures, Inc., represented by Hugh M. Morris; Hazeltine Corporation, represented by Marvel, Morford, Ward and Logan, vs. Radio Corporation of America, represented by Ward and Gray; Wilmington vs. Trans-Lux Daylight Pictures Screen Corporation; International Research Corporation vs. United States Radio and Television Corporation.

Listed for argument are: Emerson Television Radio, Inc., and Emerson Radio and Phonograph Corporation vs. Hazeltine Corporation; RCA Victor Company vs. Hazeltine Corporation.

Telephone Suit Delayed

Hearing on damage suits by a number of New York independent exhibitors against the American Telephone & Telegraph Company was postponed until December 13 by Federal Judge John C. Knox when attorneys for the defendants filed a motion for a bill of particulars. The damage suits allege monopolistic practices on part of the A. T. & T. to restrain trade.

Bowes in Game Tieup

Major Edward Bowes' "Amateur Hour" is the name of a new parlor game which will be marketed, beginning next week, by Warner Manufacturing Company, of Bennington, Vermont, in conjunction with the Major's amateur shows.

MacFadden Joins Fox

V. L. MacFadden has joined the Twentieth Century-Fox company as construction superintendent, working in Hollywood under Ed Ebele. He succeeds Ben Wurtzel.

Exposing a hell of loneliness

Sirens shriek a wedding march in the Big House ...as a girl defies the criminal code– for love!

ONE-WAY TICKET

—written behind prison walls by a guard's daughter

with

LLOYD NOLAN
PEGGY CONKLIN
WALTER CONNOLLY

From the novel by Ethel Turner
Directed by Herbert Biberman
a B. P. Schulberg production

A COLUMBIA PICTURE

THEATRE RECEIPTS

The total of the theatre receipts for the calendar week ended November 23, 1935, from 109 theatres in 18 major cities of the country reached $1,045,250, a decrease of $137,150 from the total for the preceding calendar week, ended November 16, 1935, when 110 theatres in 18 major cities aggregated $1,182,400.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)**
Boston							
Boston	3,246	35c-50c	"To Beat the Band" (Radio).... (plus Gertrude Niesen, Frank and Milt Britton and stage) (35c-65c)	17.000	"Bad Boy" (Fox).................. (plus stage show)	21,500	High 9-7 "Hot Tip".................... 35,000 (plus stage show "Folies Bergere") Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000
Fenway	1,382	30c-50c	"In Old Kentucky" (Fox) and.... "Mimi" (First Division)	4,000	"Dance Band" (First Division) and "Two Fisted" (Para.)	4,500	High 1-6-34 "Lady Killer" and "Girl Without a Room" 12,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2.500
Keith's Memorial	2,907	25c-65c	"Transatlantic Tunnel" .... (GB Pictures)	8,000	"Remember the Night?" (Univ.)	11,500	High 9-7 "Top Hat" .... 33,000 Low 8-17 "Jalna" .... 5,500 (6 days)
Loew's Orpheum	2,970	25c-55c	"Mutiny on the Bounty" (MGM) (2nd week)	19,000	"Mutiny on the Bounty" (MGM) (1st week)	25,000	....
Loew's State	3,537	25c-55c	"Mutiny on the Bounty" (MGM) (2nd week)	18,000	"Mutiny on the Bounty" (MGM) (1st week)	24,500	High 11-16 "Mutiny on the Bounty".. 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7.500
Metropolitan	4,332	35c-65c	"So Red the Rose" (Para.)........ (plus York and King and stage show)	19,500	"The Crusades" (Para.)........... (plus stage show)	22,000	High 4-6 "Private Worlds".............. 41.000 Low 7-20 "Men Without Names"........ 14.000
Paramount	1,793	25c-50c	"In Old Kentucky" (Fox) and.... "Mimi" (First Division)	5,500	"Dance Band" (First Division) and "Two Fisted" (Para.)	7,000	High 1-6-34 "Lady Killer" and "Girl Without a Room" 12.000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4.000
Buffalo							
Buffalo	3,489	30c-50c	"Peter Ibbetson" (Para.).........	10,600	"Hands Across the Table" (Para.)	12.200	High 1-6-34 "Design for Living"........ 26.000 Low 12-19-34 "Music in the Air"........ 5.000
Century	3,000	25c	"Bad Boy" (Fox) and............. "Music Is Magic" (Fox)	6,400	"The Rainmakers" (Radio) and.. "This Is the Life" (Fox)	7,600	High 5-11 "Mark of the Vampire" and "Gigolette" 8.200 Low 8-3 "Mad Love" and "A Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"Mutiny on the Bounty" (MGM) (2nd week)	12,000	"Mutiny on the Bounty" (MGM) (1st week)	22,000	High 11-16 "Mutiny on the Bounty".. 22,000 Low 12-22-34 "Gentlemen Are Born" and "Marie Galante" 3,800
Hippodrome	2.100	30c-50c	"The Last Days of Pompeii"...... (Radio)	5,600	"Metropolitan" (20th Century)....	5,800	High 5-19-34 "The House of Rothschild" 18.000 Low 8-3 "Shanghai" 4,000
Lafayette	3,300	25c	"King Solomon of Broadway".... (Univ.) and "Storm Over the Andes" (Univ.)	8,000	"Transatlantic Tunnel" .... (GB Pictures) (2nd week)	6,000	High 10-19 "She Married Her Boss".. 17,000 Low 7-27 "Notorious Gentlemen" and "Strange Wives" 4,100
Chicago							
Apollo	1,400	25c-50c	"Shipmates Forever" (F.N.)......	4,700	"I Live My Life" (MGM)........ (5 days-2nd week)	3,500	High 9-8'34 "The Cat's Paw"............ 16,000 Low 9-14 "Smilin' Through"............. 3,000 (re-issue)
Chicago	4,000	35c-68c	"Peter Ibbetson" (Para.)......... (plus Victor Herbert Melody revue and Jesse Crawford at organ)	26,600	"Rendezvous" (MGM) (plus...... stage show and Jesse Crawford at organ)	35,200	High 8-11-34 "She Loves Me Not"...... 66,000 Low 5-26-34 "Thirty Day Princess...... 19,000
Garrick	900	25c-50c	"The Crusades" (Para.)...........	7,100	"She Couldn't Take It" (Col.)....	6,700	High 7-27 "No More Ladies" .... 9,000 Low 5-4 "One New York Night"........ 3.000
Oriental	3,940	25c-40c	"The Bishop Misbehaves" (MGM) (plus stage show)	18,700	"Goose and the Gander" (F.N.).. (plus stage show)	19,400	High 11-2 "Woman Wanted".......... 25,500 (on stage: Major Bowes' Amateurs) Low 6-16-34 "Registered Nurse".......... 12.000
Palace	2,509	25c-50c	"Three Kids and a Queen" (Univ.) (plus Henry Armetta and stage show)	14,200	"Remember Last Night?" (Univ.) (plus El Brendel and stage show)	19,000	High 9-14 "Top Hat" .... 32,500 Low 12-1-34 "Kentucky Kernels"........ 8.000
Roosevelt	1,591	40c-$1.00	"O'Shaughnessy's Boy" (MGM).. (30c-60c)	7,000	"The Crusades" (Para.)........... (2nd week)	9,600	High 1-5 "Forsaking All Others"........ 27,000 Low 8-18-34 "Paris Interlude".......... 6,000
State-Lake	2,776	20c-35c	"Two Sinners" (Republic)......... (plus Rita Rio and stage show)	13,000	"King Solomon of Broadway".... (Univ.) (plus vaudeville revue)	13,400	High 9-8-34 "The Most Precious Thing in Life" .... 19,000 Low 7-20 "Alias Mary Dow"............ 8,000
United Artists	1,700	30c-60c	"The Melody Lingers On" (U.A.) (10 days)	12,000	"Barbary Coast" (U. A.)........ (5 days-3rd week)	10,800	High 5-5-34 "House of Rothschild"...... 30,000 Low 4-13 "Vanessa: Her Love Story".. 10,000
Cleveland							
Allen	3,300	30c-42c	"Here's to Romance" (Fox)...... (5 days)	2,000	"Way Down East" (Fox)........	4,000	High 10-12 "She Married Her Boss"...... 7,500 Low 12-15-34 "Silver Streak" 1,400
Hippodrome	3,800	30c-42c	"I Found Stella Parish" (F.N.)..	10,500	"The Three Musketeers" (Radio)	6,400	High 9-21 "Top Hat" .... 27,500 Low 3-17-34 "Journal of a Crime"....... 2.900
RKO Palace	3,100	30c-60c	"Transatlantic Tunnel" .... (GB Pictures) (plus Dave Apollon and stage show)	12,500	"Remember Last Night?" (Univ.) (plus Eddie Peabody and stage show)	13,000	High 4-6 "Transient Lady" .... 39.000 Low 5-19-34 "Where Sinners Meet".... 4,000
State	3,400	30c-42c	"The Crusades" (Para.)...........	11,000	"Mutiny on the Bounty" (MGM)	27,500	High 1-12 "Forsaking All Others"....... 28,000 Low 12-29-34 "Private Life of Don Juan" 3.500
Stillman	1,900	25c-35c	"Mutiny on the Bounty" (MGM).. (30c-42c)	12,000	"It's in the Air" (MGM)........	6.000	High 11-23 "Mutiny on the Bounty".... 12,000 Low 1-12 "Our Daily Bread"............ 2,000
Denver							
Aladdin	1,500	25c-60c	"Metropolitan" (20th Century).... (3 days-2nd week) "She Gets Her Man" (Univ.).... (4 days)	800 800	"Metropolitan" (20th Century).... (1st week)	4,500	High 5-5-34 "House of Rothschild"...... 9,000 Low 6-22 "Nell Gwyn" and "My Heart Is Calling" (6 days) 600
Broadway	1,500	25c-40c	"She Couldn't Take It" (Col.).... (3 days) "Metropolitan" (20th Century).... (4 days)	500 700	"Rendezvous" (MGM)	2,000	....
Denham	1,500	25c-40c	"The Virginia Judge" (Para.).... (plus stage show)	5,000	"Smilin' Through" (MGM).......	6.000	High 9-29-34 "Belle of the Nineties".... 16.500 Low 4-7-34 "She Made Her Bed"....... 800
Denver	2,500	25c-50c	"Thanks a Million" (20th Century)	12,000	"Mutiny on the Bounty" (MGM)	15,000	High 1-13-34 "Roman Scandals" .... 17,500 Low 7-20 "Escapade" 4.000
Orpheum	2,600	25c-40c	"A Night at the Opera" (MGM)..	9,000	"Transatlantic Tunnel" .... (GB Pictures) (25c-50c)	7,500	High 2-17-34 "Hi Nellie" .... 19.500 Low 12-29-34 "Hat, Coat and Glove"... 1,000
Paramount	2,000	25c-40c	"Mutiny on the Bounty" (MGM)..	5.000	"Way Down East" (Fox)......... (5 days) "She Couldn't Take It" (Col.).... (2 days)	900 900	High 5-11 "Bride of Frankenstein"...... 7,000 Low 6-9-34 "Uncertain Lady" 400

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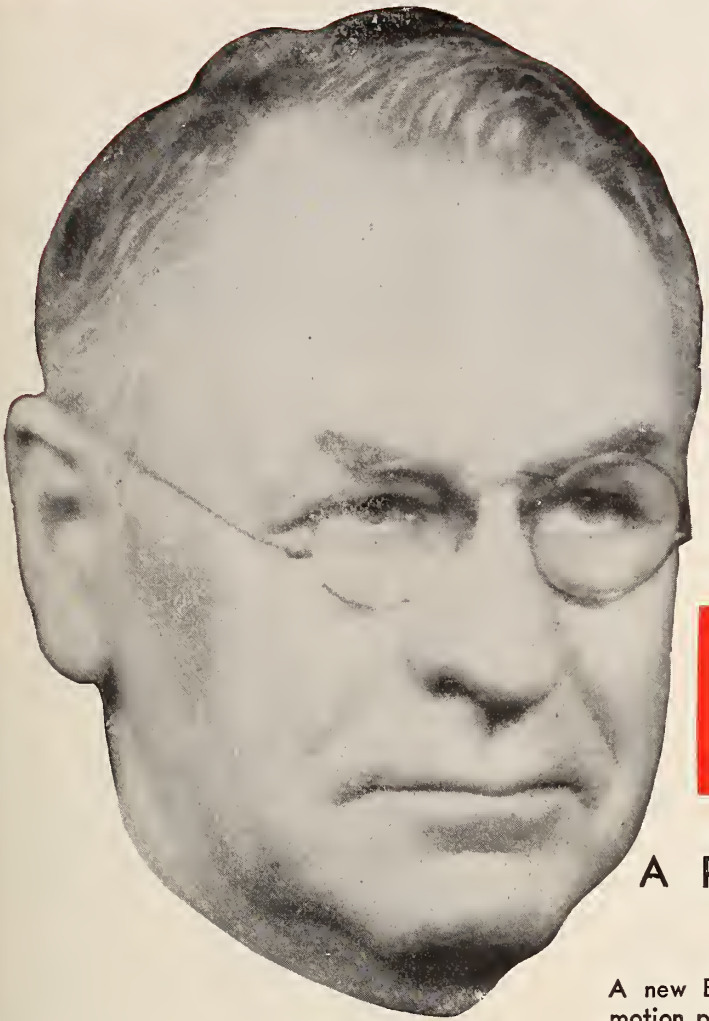

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[THEATRE RECEIPTS--CONT'D]

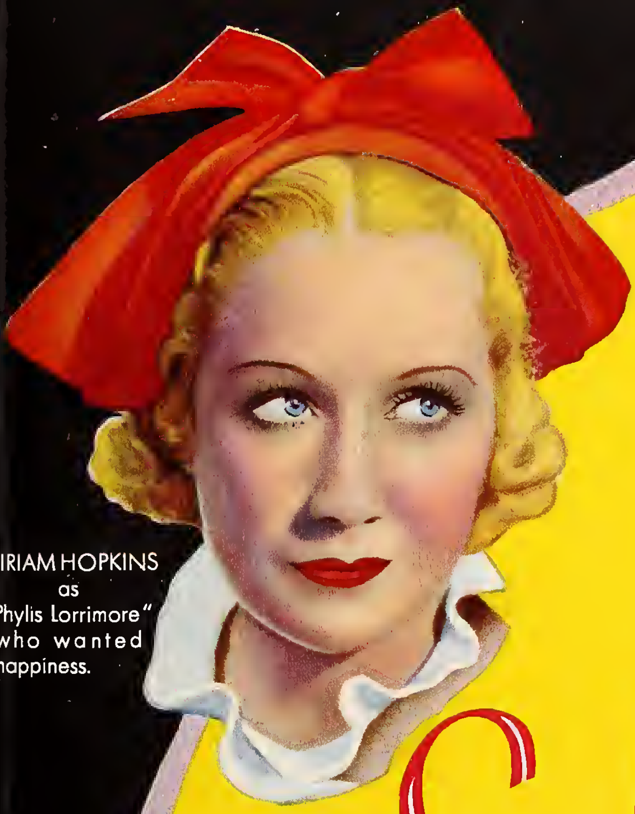
Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)**	
Hollywood								
Chinese	2,500	30c-55c	"Thanks a Million" (20th Century)	10,000	"A Night at the Opera" (MGM)	14,000	High 4-14-34 "House of Rothschild" Low 12-29-34 "Music in the Air"	25,171 4,292
Pantages	3,000	25c-40c	"The Three Musketeers" (Radio)	4,900	"Remember Last Night?" (Univ.)	5,900	High 9-7 "Top Hat" Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	19,000 1,500
W. B. Hollywood	3,000	25c-40c	"Stars Over Broadway" W.B.)	8,100	"The Case of the Lucky Legs" (F. N.)	10,000	High 9-8-34 "Dames" Low 4-13 "Laddie"	25,000 5,700
Indianapolis								
Apollo	1,100	25c-40c	"Thanks a Million" (20th Century)	7,500	"Red Salute" (U.A.)	3,000	High 9-7 "Steamboat Round the Bend" Low 5-4-34 "Thunder in the East"	8,000 1,600
Circle	2,800	25c-40c	"Mary Burns, Fugitive" (Para.)	4,000	"Hands Across the Table" (Para.)	3,000	High 8-17 "Smart Girl" Low 1-19 "The President Vanishes" and "Enter Madame"	8,500 2,000
Indiana	3,100	25c-40c	"Peter Ibbetson" (Para.)	6,000	"The Last Days of Pompeii" (Radio)	5,500	High 9-28 "Top Hat" Low 1-12 "Little Women"	12,000 1,500
Lyric	2,000	25c-40c	"The Payoff" (F.N.) (plus vaudeville)	7,000	"Personal Maid's Secret" (W.B.) (plus vaudeville)	7,000	High 8-31 "Going Highbrow" Low 7-28-34 "Half a Sinner" and "Embarrassing Moments"	13,000 2,000
Palace	3,000	25c-40c	"Mutiny on the Bounty" (MGM) (2nd week)	5,500	"Mutiny on the Bounty" (MGM) (1st week)	12,000	High 6-22 "Age of Indiscretion" Low 4-6 "Casino Murder Case"	12,500 2,750
Kansas City								
Mainstreet	3,100	25c-40c	"The Case of the Lucky Legs" (F.N.) (on stage: "Folies Bergere") (35c-65c)	22,000	"The Three Musketeers" (Radio)	6,800	High 6-23-34 "Glamour" Low 1-12 "I Sell Anything"	23,000 2,000
Midland	4,000	25c-40c	"Mutiny on the Bounty" (MGM) (6 days-2nd week)	9,500	"Mutiny on the Bounty" (MGM) (1st week)	21,000	High 8-24 "China Seas" Low 12-23-34 "Private Life of Don Juan"	25,000 4,000
Newman	1,800	25c-40c	"Peter Ibbetson" (Para.)	7,900	"Special Agent" (W. B.)	8,000	High 9-29-34 "Belle of the Nineties" Low 4-13 "Rocky Mountain Mystery"	14,000 3,500
Tower	2,200	25c-35c	"Little Big Shot" (W.B.) (plus stage show)	9,000	"Welcome Home" (Fox) (plus stage show)	7,000	High 1-12 "Broadway Bill" Low 5-5-34 "Let's Fall in Love"	14,000 4,000
Uptown	2,000	25c-40c	"I Live for Love" (W.B.) and "The Rainmakers" (Radio)	2,500	"The Affair of Susan" (Univ.) and "King Solomon of Broadway" (Univ.)	3,400	High 10-27-34 "Judge Priest" Low 1-27-34 "Good Bye Again"	9,200 1,700
Los Angeles								
Four Star	900	30c-55c	"Metropolitan" (20th Century) (3rd week)	3,000	"Metropolitan" (20th Century) (2nd week)	4,400	High 5-18 "Les Miserables" Low 12-15-34 "Have a Heart"	7,800 2,500
Grand Internat'l	750	35c-40c	"Ung Karlspappan" (Foreign)	1,800	"Casta Diva" (Foreign) (6 days)	1,100		
Hillstreet	2,700	25c-40c	"The Three Musketeers" (Radio)	5,100	"Remember Last Night?" (Univ.)	5,900	High 9-7 "Top Hat" (6 days) Low 1-27-34 "Let's Fall in Love"	17,000 1,800
Loew's State	2,500	30c-55c	"Thanks a Million" (20th Century)	11,500	"A Night at the Opera" (MGM)	17,000	High 4-7-34 "Riptide" Low 12-29-34 "Music in the Air"	28,500 4,206
Paramount	3,596	30c-55c	"Peter Ibbetson" (Para.) (plus F. and M. stage revue)	14,800	"She Couldn't Take It" (Col.) (plus stage show)	18,400	High 8-10 "Paris in Spring" Low 6-22 "People Will Talk"	32,000 12,500
W. B. Beverly	1,612	50c-$1.50	"A Midsummer Night's Dream" (W. B.) (5th week)	6,500	"A Midsummer Night's Dream" (W. B.) (4th week)	13,000		
W. B. Downtown	3,400	25c-40c	"Stars Over Broadway" (W. B.)	7,100	"The Case of the Lucky Legs" (F. N.)	8,800	High 9-8-34 "Dames" Low 12-29-34 "White Lies" and "The Last Wilderness"	20,000 4,900
Minneapolis								
Century	1,650	25c-40c	"Here's to Romance" (Fox)	4,000	"The Crusades" (Para.)	5,000	High 10-5 "Anna Karenina" Low 11-23 "Here's to Romance"	7,500 4,000
Lyric	1,238	20c-25c	"O'Shaughnessy's Boy" (MGM)	1,700	"Welcome Home" (Fox)	1,500	High 9-28 "Bonnie Scotland" Low 1-27-34 "Jimmy and Sally"	2,000 500
Minnesota	4,000	25c-55c	"Mutiny on the Bounty" (MGM)	14,000	"I Live My Life" (MGM)	10,000	High 11-9 "The Crusades" Low 2-3-34 "Eskimo"	20,000 7,000
RKO Orpheum	2,900	25c-40c	"I Found Stella Parish" (F.N.)	6,500	"The Three Musketeers" (Radio)	7,500	High 9-21 "Top Hat" Low 8-25-34 "The Lady Is Willing"	18,000 2,700
State	2,300	25c-40c	"Barbary Coast" (U.A.)	6,000	"Way Down East" (Fox)	6,000	High 11-2 "Broadway Melody of 1936" Low 5-4 "Private Worlds"	7,000 5,000
Time	300	15c-25c	"The Rainmakers" (Radio) (2nd week)	1,500	"The Rainmakers" (Radio) (1st week)	2,000	High 10-24-34 "Girl of the Limberlost" Low 12-8-34 "Cimarron"	3,500 1,000
World	400	25c-55c	"Transatlantic Tunnel" (GB Pictures)	2,800	"Born for Glory" (GB Pictures)	2,000	High 6-8 "Thunder in the East" Low 11-16 "Born for Glory"	5,000 2,000
Montreal								
Capitol	2,547	25c-60c	"The Case of the Lucky Legs" (F.N.) and "Thanks a Million" (20th Century)	10,500	"Hands Across the Table" (Para.) and "Born for Glory" (GB Pictures)	8,500	High 2-24-34 "Queen Christina" Low 12-22-34 "Great Expectations" and "Wake Up and Dream"	13,500 3,500
Imperial	1,914	20c-34c	"La Route Imperiale" (French) and "Church Mouse" (W.B.) (plus French stage show)	4,500	"Pasteur" (French) and "En Marge de la Vie" (French) (plus French stage show)	4,500	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" Low 3-3-34 "Fanny"	6,500 1,500
Loew's	3,115	30c-60c	"Thunder in the Night" (Fox) and "Music Is Magic" (Fox) (plus Major Bowes' Amateurs on stage)	13,000	"The Irish in Us" (F.N.) and "The Payoff" (F.N.) (plus "Passing Revue of 1936" on stage)	11,500	High 12-8-34 "Six-Day Bike Rider" Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman"	14,500 4,500
Palace	2,600	25c-65c	"The Three Musketeers" Radio) and "His Night Out" (Univ.)	10,000	"I Live My Life" (MGM) and "King Solomon of Broadway" (Univ.)	12,000	High 4-27 "Roberta" Low 7-21-34 "Shoot the Works" and "Friday the 13th"	15,000 6,000
Princess	2,272	30c-65c	"Red Salute" (U.A.) and "The Awakening of Jim Burke" (Col.)	7,000	"Barbary Coast" (U.A.) and "Orchids to You" (Fox) (2nd week)	5,500	High 9-21 "The Dark Angel" and "Rainbow Over Broadway" Low 8-4-34 "House of Rothschild" and "Most Precious Thing in Life"	10,500 4,500
New York								
Astor	1,012	25c-55c	"It's in the Air" (MGM) (2nd week)	5,000	"It's in the Air" (MGM) (1st week)	9,000	High 3-32-34 "House of Rothschild" Low 2-23 "Little Men"	23,600 6,000
Capitol	4,700	25c-85c	"Mutiny on the Bounty" (MGM) (2nd week)	59,000	"Mutiny on the Bounty" (MGM) (1st week)	76,300	Higb 11-16 "Mutiny on the Bounty" Low 12-29-34 "The Band Plays On"	76,300 4,500
Center	3,433	35c-$1.25	"Thanks a Million" (20th Century)	28,500	"She Couldn't Take It" (Col.)	9,000		
Palace	2,500	25c-75c	"The Three Musketeers" (Radio) and "The Case of the Lucky Legs" (F. N.)	7,000	"Shipmates Forever" (F.N.) and "The Last Days of Pompeii (Radio)	7,500	High 7-21-34 "Of Human Bondage" Low 12-22-34 "Babbitt"	16,200 6,500
Paramount	3,700	35c-99c	"Mary Burns, Fugitive" (Para.)	22,000	"Hands Across the Table" (Para.) (2nd week)	19,000	High 8-25-34 "Cleopatra" Low 8-11-34 "Elmer and Elsie"	72,000 10,500
Rivoli	2,200	40c-99c	"The Melody Lingers On" (U.A.) (9 days-2nd week)	12,000	"The Melody Lingers On" (U.A.) (1st week)	15,000	High 4-27 "Les Miserables" Low 4-11 "Brewster's Millions"	60,115 13,400
RKO Music Hall	5,945	40c-$1.65	"The Man Who Broke the Bank at Monte Carlo" (20th Century) (plus stage show)	60,000	"Peter Ibbetson" (Para.) (plus stage show)	85,000	High 9-7 "Top Hat" (plus stage show) Low 1-19 "Evergreen"	131,200 52,000
Roxy	6,200	25c-55c	"Three Kids and a Queen" (Univ.) (plus stage show) (5 days-2nd week)	20.000	"Three Kids and a Queen" (Univ.) (plus stage show) (1st week)	35,600	High 8-31 "Diamond Jim" Low 6-30-34 "Affairs of a Gentleman"	47,000 13,700
Strand	3.000	25c-55c	"Stars Over Broadway" (W.B.) (9 days)	13.500	"I Found Stella Parish" (F.N.) (5 days-2nd week)	17,000	High 5-11 "The G Men" Low 1-20-34 "Easy to Love"	60,138 9.271

Every role in this splendid dramatic romance demanded such expert and finished characterization . . . that only a cast as great as this could do full justice to each part!

JOEL McCREA as "Brighton Larrimore" who wanted wealth.

RUTH WESTON as "Edith Gilbert" who wanted a man she couldn't get.

SAMUEL GOLDWYN
PRESENTS
Miriam
HOPKINS
in
Splendor
with
JOEL McCREA
PAUL CAVANAGH
HELEN WESTLEY
BILLIE BURKE
DAVID NIVEN
RUTH WESTON


IRIAM HOPKINS
as
Phylis Lorrimore"
who wanted
happiness.

PAUL CAVANAGH as "Martin Deering" who wanted beauty at any price.

HELEN WESTLEY as "Mrs. Lorrimore" who wanted social prestige.

BILLIE BURKE as "Clarissa" who wanted unceasing gaiety.

Screenplay by RACHEL CROTHERS • *Directed by* ELLIOTT NUGENT
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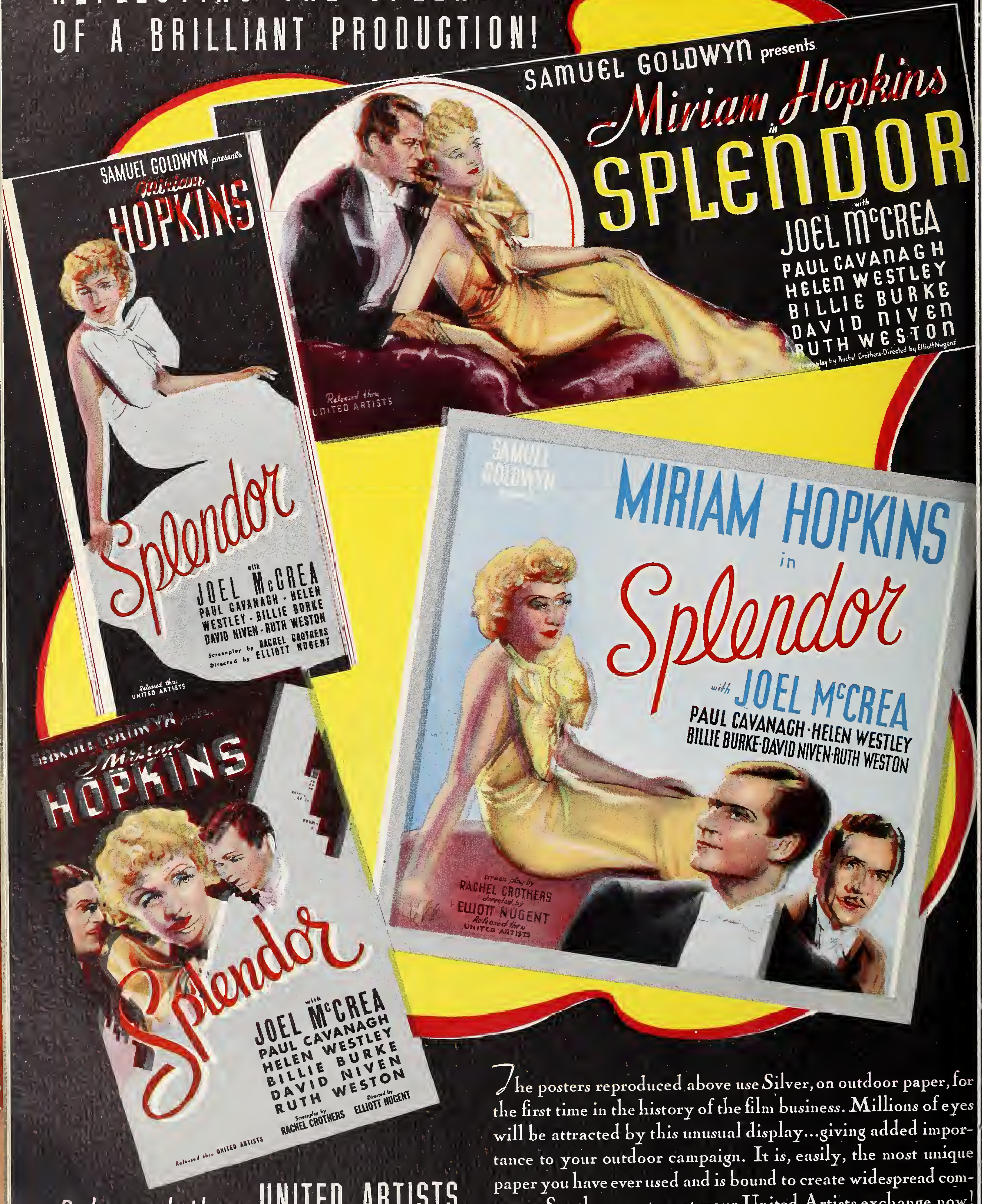
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Miriam Hopkins
in
SPLENDOR
with
JOEL McCREA
PAUL CAVANAGH
HELEN WESTLEY
BILLIE BURKE
DAVID NIVEN
RUTH WESTON
Screenplay by Rachel Crothers · Directed by Elliott Nugent
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Miriam
HOPKINS
Splendor
with
JOEL McCREA
PAUL CAVANAGH · HELEN WESTLEY · BILLIE BURKE
DAVID NIVEN · RUTH WESTON
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SAMUEL GOLDWYN
MIRIAM HOPKINS
in
Splendor
with JOEL McCREA
PAUL CAVANAGH · HELEN WESTLEY
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Directed by ELLIOTT NUGENT
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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Oklahoma City							
Capitol	1,200	10c-41c	"It's in the Air" (MGM)	2,600	"Way Down East" (Fox)	1,600	High 1-6-34 "Going Hollywood" 4,100 Low 9-8-34 "You Belong to Me" 800
Criterion	1,700	10c-55c	"Thanks a Million" (20 Century)	4,600	"I Found Stella Parish" (F.N.) (6 days)	4,000	High 1-27-34 "Dinner at Eight" 9,000 Low 11-2 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-36c	"Music Is Magic" (Fox) (plus stage show) (10c-40c) (4 days) "This Is the Life" Fox) (3 days)	2,400 450	"Fighting Youth" (Univ.) (plus stage show) (10c-40c) (4 days) "The Virginia Judge" (Para.) (3 days)	2,600 350	High 4-6 "While the Patient Slept" and "We're Rich Again" 4,100 Low 3-23 "The Winning Ticket" 400
Midwest	1,500	10c-56c	"Mary Burns, Fugitive" (Para.) (6 days)	2,600	"Mutiny on the Bounty" (MGM)	8,800	High 9-29-34 "Bright Eyes" 9,540 Low 5-26-34 "Merry Wives of Reno" 2,000
Omaha							
Brandeis	1,200	25c-40c	"I Found Stella Parish" (F.N.) and "To Beat the Band" (Radio)	4,800	"The Case of the Lucky Legs" (F.N.) and "A Feather in Her Hat" (Col.)	4,000	High 9-14 "Top Hat" 9,500 Low 2-16 "Babbitt" and "Murder in the Clouds" 3,000
Omaha	2,200	25c-40c	"Mutiny on the Bounty" (MGM) and "King Solomon of Broadway" (U.) (2 days-2nd week) "Hands Across the Table" (Para.) and "Transatlantic Tunnel" (GB Pictures)	2,000 6,800	"Mutiny on the Bounty" (MGM) and "King Solomon of Broadway" (U.) (1st week)	8,100	....
Orpheum	3,000	25c-40c	"Special Agent" (W. B.) and "Here Comes the Band" (MGM)	9,800	"Rendezvous" (MGM) and The Virginia Judge" (Para.)	8,400	High 8-31 "We're in the Money" 18,100 Low 12-29-34 "Babes in Toyland" and "Home on the Range" 5,000
Philadelphia							
Aldine	1,200	40c-65c	"Red Salute" (U.A.) (9 days)	7,000	"Melody Lingers On" (U.A.) (6 days-2nd week)	6,000	High 5-5-34 "House of Rothschild" 23,000 Low 4-20 "Brewster's Millions" 3,000
Arcadia	600	25c-50c	"Hands Across the Table" (Para.)	2,200	"The Big Broadcast of 1936" (Para.)	2,300	High 1-6-34 "Duck's Soup" 6,500 Low 1-27-34 "Women in His Life" 400
Boyd	2,400	40c-55c	"Peter Ibbetson" (Para.)	11,000	"I Found Stella Parish" (F. N.) (6 days)	9,500	High 1-6-34 "Little Women" 30,000 Low 8-17 "Jalna" (5 days) 6,000
Earle	2,000	25c-50c	"Personal Maid's Secret" (W.B.) (plus Little Jack Little and stage show)	12,000	"The Rainmakers" (Radio) (plus Bernice Claire and stage show) (6 days)	12,500	High 4-7-34 "Harold Teen" 40,000 Low 9-28 "Special Agent" 10,000
Fox	3,000	40c-65c	"In Old Kentucky" (Fox) (plus Willie, West and McGinty and stage show)	20,000	"Metropolitan" (20th Century) (plus Patricia Bowman and stage show) (6 days-2nd week)	16,000	High 12-29-34 "Bright Eyes" 28,500 Low 7-28-34 "She Was A Lady" 7,000
Karlton	3,000	25c-40c	"A Feather in Her Hat" (Col.)	2,800	"The Three Musketters" (Radio) (6 days)	2,700	High 11-3-34 "One Night of Love" 8,500 Low 8-17 "She" 2,100
Keith's	2,000	30c-50c	"I Found Stella Parish" (F.N.)	3,100	"Ship Cafe" (Para.) (6 days)	2,400	High 3-3-34 "Carolina" 8,000 Low 1-5 "Sweet Adeline" 1,500
Stanley	3,700	40c-55c	"Mutiny on the Bounty" (MGM) (2nd week)	25,000	"Mutiny on the Bounty" (MGM) (6 days-1st week)	24,000	High 11-23 "Mutiny on the Bounty" (2nd week) 25,000 Low 12-29-34 "Behold My Wife" 7,500
Stanton	1,700	30c-50c	"Mary Burns, Fugitive" (Para.)	8,000	"Transatlantic Tunnel" (GB Pictures) (6 days)	6,500	High 3-31-34 "The Lost Patrol" 9,000 Low 1-5 "Man Who Reclaimed His Head" 2,000
Portland, Ore.							
Blue Mouse	700	25c-40c	"The Man on the Flying Trapeze" (Para.) and "Becky Sharp" (Radio)		"Love Me Forever" (Col.)	2,000	....
Broadway	1,912	25c-40c	"Rendezvous" (MGM)	5,000	"I Found Stella Parish" (F.N.)	5,000	High 4-7-34 "Wonder Bar" 13,000 Low 7-14-34 "The Circus Clown" and "I Give My Love" 3,900
Mayfair	1,700	25c-40c	"To Beat the Band" (Radio) and "Wanderer of the Wasteland" (Para.)	4,000	"The Return of Peter Grimm" (Radio)	4,000	High 10-26 "Cappy Ricks Returns" (plus Major Bowes' Amateurs on stage) 5,000 Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	25c-40c	"Peter Ibbetson" (Para.) (6 days)	4,000	"Metropolitan" (20th Century)	5,000	High 9-28 "She Married Her Boss" 9,500 Low 11-10-34 "Wednesday's Child" 3,500
Paramount	3,008	25c-40c	"In Old Kentucky" (Fox)	7,500	"Hands Across the Table" (Para.) (2nd week)	6,000	High 3-24-34 "David Harum" and "Once to Every Woman" 12,000 Low 6-30-34 "Now I'll Tell" and "Springtime for Henry" 4,000
United Artists	945	25c-40c	"Mutiny on the Bounty" (MGM) (2nd week)	8,500	"Mutiny on the Bounty" (MGM) (1st week)	8,000	High 4-28-34 "House of Rothschild" 9,800 Low 8-4-34 "Paris Interlude" 3,700
San Francisco							
Clay	400	25c-35c	"Moscow Laughs" (Amkino) (2nd week)	1,000	"Moscow Laughs" (Amkino) (1st week)	1,400	....
Fox	4,600	10c-35c	"Java Head" (W.B.) and "Moonlight in Heaven"	4,500	"Ship Cafe" (Para.) and "Wanderer of the Wasteland" (Para.)	5,000	High 7-27 "The Murder Man" 14,000 Low 11-23 "Java Head" and "Moonlight in Heaven" 4,500
Golden Gate	2,800	25c-40c	"It's in the Air" (MGM) (plus stage band)	14,500	"The Last Outpost" (Para.) (plus stage band)	14,500	High 9-14 "Top Hat" 26,000 Low 7-7-34 "Cockeyed Cavaliers" 10,200
Orpheum	3,100	15c-40c	"Remember Last Night" (Univ.) and "Grand Exit" (Col.)	6,000	"Three Kids and a Queen" (Univ.)	15,000	High 6-9-34 "Sing and Like It" 19,500 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	25c-40c	"Stars Over Broadway" (W.B.) and "Transatlantic Tunnel" (GB Pictures)	12,000	"Personal Maid's Secret" (W.B.) and "O'Shaughnessy's Boy" (MGM)	12,000	High 9-29-34 "Belle of the Nineties" 19,000 Low 1-20-34 "Eight Girls in a Boat" and "Fugitive Lovers" 8,000
St. Francis	1,400	15c-40c	"Thanks a Million" (20th Century)	6,500	"Dr. Socrates" (W.B.) and "The Payoff" (F. N.)	6,500	High 1-19 "The County Chairman" 11,000 Low 4-14-34 "Registered Nurse" and "Murder in Trinidad" 3,500
United Artists	1,400	15c-55c	"Red Salute" (U.A.)	5,000	"Barbary Coast" (U.A.) (4th week)	3,600	High 1-6-34 "Roman Scandals" 15,000 Low 3-9-34 "Private Life of Don Juan" 4,000
Warfield	2,700	25c-50c	"In Old Kentucky" (Fox) (plus stage band)	22,000	"Thanks a Million" (20th Century) (plus stage band)	25,000	High 10-5 "I Live My Life" (plus stage band) 35,000 Low 3-31-34 "Gambling Lady" 15,500
Seattle							
Blue Mouse	950	25c-55c	"Rendezvous" (MGM) (2nd week)	3,700	"Rendezvous" (MGM) (1st week)	3,800	High 2-17-34 "Roman Scandals" 7,500 Low 7-7-34 "Tomorrow's Children" 2,550
Fifth Avenue	2,500	25c-55c	"Mutiny on the Bounty" (MGM)	9,650	"Metropolitan" (20th Century)	6,250	High 4-14-34 "Riptide" 12,750 Low 3-24-34 "Fashions of 1934" 3,500
Liberty	1,800	15c-50c	"Red Salute" (U.A.)	5,100	"Grand Exit" (Col.) and "Guard That Girl" (Col.) (10c-35c)	3,850	High 9-28 "She Married Her Boss" 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"Hands Across the Table" (Para.)	3,650	"This Is the Life" (Fox) and "Little America" (Para.)	3,100	High 4-14-34 "Spitfire" 6,500 Low 1-26 "Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-55c	"Thanks a Million" (20th Century) (25c-40c)	7,100	"Hands Across the Table" (Para.)	7,850	High 9-21 "Top Hat" 10,400 Low 4-21-34 "Two Alone" and "I Believed in You" 3,750
Paramount	3,050	25c-40c	"The Last Outpost" (Para.) and "The Case of the Lucky Legs" (F. N.)	5,250	"The Rainmakers" (Radio) and "Way Down East" (Fox)	5,100	High 3-23 "Shadow of Doubt" 8,700 Low 12-8-34 "Peck's Bad Boy" and "Menace" 3,300
Rex	1,500	15c-30c	"Music Is Magic" (Fox) (plus stage show) (15c-25c)	2,250	"Waterfront Lady" (Mascot) (plus stage unit) (20c-30c)	2,700	....

WHAT THE PICTURE DID FOR ME

First National

CASE OF THE LUCKY LEGS, THE: Warren William, Genevieve Tobin—Pleased a lot of people who follow the adventures of Perry Mason. Drew well and they asked for more of this type. Played November 11-12.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

OIL FOR THE LAMPS OF CHINA: Josephine Hutchinson, Pat O'Brien, Jean Muir—This is a swell one. Everyone pleased even though it is a little long. It certainly boosted Pat in this village, but we do not think anything could boost Josephine Hutchinson. Played October 30-31.—Talisman Theatre, Rosedale, Miss. Small town patronage.

GB Pictures

ALIAS BULLDOG DRUMMOND: Jack Hulbert, Fay Wray—Wow! What a nightmare. Wonder if they (cash customers) will come back.—Reggie Buxton, Strand Theatre, Ransom, Kansas. Rural patronage.

Invincible

GHOST WALKS, THE: John Miljan, June Collyer—A dandy program picture. Excellent for double billing. Holds the interest, and has good comedy material. It sent them out laughing. George Cohan's old motto for showmen was: "Always leave them laughing when you say goodbye." Sound advice for managers. Running time, 65 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

Metro-Goldwyn-Mayer

AFTER OFFICE HOURS: Clark Gable, Constance Bennett—Anyone who don't like this picture has an ailment. Lots of everything, even dialogue. Gable sure does his stuff and Connie even peps up.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ANNA KARENINA: Greta Garbo, Fredric March—Didn't draw but you can't blame that on the picture or the stars. Rather slow-moving and not a small town picture. Should have traded it for a re-run or some older picture. Played October 30-31.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

ANNA KARENINA: Greta Garbo, Fredric March, Freddie Bartholomew—This is one of the best shows we have shown in the past year. We had several customers to come to see it two times. Acting superb. No over acting. Right length. It will certainly please your public. Played November 3-5.—Talisman Theatre, Rosedale, Miss. Small town patronage.

BARRETTS OF WIMPOLE STREET, THE: Norma Shearer, Fredric March, Charles Laughton—This picture, as we all know, although old, should do business. If it don't it will please those that come and do you a lot of good. We did about average business and received many favorable comments.— Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BONNIE SCOTLAND: Laurel and Hardy—Just a glorified two-reel comedy. Of course, they have a certain following that comes to see them, but it its problematical how long they will last; they are too much of a type.—A. E. Hancock, Columbia Theatre, Columbia, City, Ind. General patronage.

BROADWAY MELODY OF 1936: Jack Benny, Una Merkel, Robert Taylor, Eleanor Powell—The greatest musical of the year.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CALM YOURSELF: Madge Evans, Robert Young—Robert Young is just what his name implies, young, yes, yes, and much too young. My patrons like the men in early thirties. Story very light; not the usual Saturday night trade. Running time, 70 minutes. Played September 20.—Angelo Chiarenza, Grand Theatre, Cambridge City. Ind. Small town patronage.

CHINA SEAS: Clark Gable, Jean Harlow, Wallace Beery—Had just the usual Sunday night crowd, a better Monday and Tuesday business, but not as big as I expected. Beery is a draw in this town, but Gable and Harlow, washouts. Running time, 80 minutes. Played October 27-29.—Angelo Chiarenza, Grand Theatre, Cambridge City, Ind. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

ESCAPADE: William Powell, Luise Rainer—Sophistication to a large degree; one that the higher class will like very much. Luise Rainer is tops in this one. She did a swell job in her first picture; of that there is no doubt. But it will not be a big draw in the smaller towns is my opinion, judging from our own experience, which is, that it did not do normal business. The picture is there for a high class picture, and again I will say that Miss Rainer is good, especially in the scene where she got slightly "lit." She seems to have a flair for comedy, and that, in my opinion, is how she should be cast in future pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ESCAPADE: William Powell, Luise Rainer—Bill Powell always accepted in this town; customary Sunday business. Lots of curiosity seekers to see Rainer for her firt appearance; don't think they were disappointed. Lots of compliments on story; and a better Monday night patronage due to verbal advertising of Sunday night patrons. Running time, 85 minutes. Played September 22-23.—Angelo Chiarenza, Grand Theatre, Cambridge City, Ind. Small town patronage.

FORSAKING ALL OTHERS: Joan Crawford, Clark Gable, Robert Montgomery—A four star picture with us. Had bad show weather but crowd comment very complimentary. Here is a special that is all the word implies. A finished product with masterly direction. And the star? Ask any of the fair sex over fourteen years of age. Running time, 84 minutes. Played October 11-12.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

HAVE A HEART: Jean Parker, James Dunn—A real nice picture with no great draw. Played it on a double bill with no regrets.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

IT'S IN THE AIR: Jack Benny, Una Merkel—Fair program picture that didn't gross expenses. Not much to it and Jack Benny disappointed a lot of his radio fans by his lack of familiar wisecracks. Made a mistake in running this three days. It is a good bargain night or double feature show. Played November 13-15.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MURDER MAN, THE: Spencer Tracy, Virginia Bruce—Leo didn't roar very loud about this one. Double it or sell it at a bargain price because it won't please very many.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MURDER MAN, THE: Spencer Tracy, Virginia Bruce—A very good picture with Spencer Tracy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MURDER MAN, THE: Spencer Tracy, Virginia Bruce—While only fair business, the ones that came praised Spencer Tracy's acting. Clever lines, but not appreciated by the small town patronage. Running time, 85 minutes. Played October 25-26.—Angelo Chiarenza, Grand Theatre, Cambridge City, Ind. Small town patronage.

NAUGHTY MARIETTA: Jeanette MacDonald, Nelson Eddy—A great singing picture and Eddy's songs are recorded better than any I have ever heard. "I'm Falling in Love with Someone" was particularly fine. On account of blizzard weather we had only small house, but everyone was pleased. A picture you will enjoy "hearing" the second time, and there are not many in that class. The public is getting to appreciate more and more the better class of musical shows. Played November 8-9.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

O'SHAUGHNESSY'S BOY: Wallace Beery, Jackie Cooper—Good business first night; not a three night picture by any means. Beery always accepted by small town patronage. Very spontaneous acting by all stars; many comments on Jackie Cooper's acting. Circus setting always accepted. Commonplace situations good for small town patronage. Running time, 90 minutes. Played November 10-11.—Angelo Chiarenza, Grand Theatre, Cambridge City, Ind. Small town patronage.

O'SHAUGHNESSY'S BOY: Wallace Beery, Jackie Cooper—A pretty fine show. Not as pleasing as Beery's other shows. Fair crowds, but it won't pack them in. Played Oct. 29-30.—Talisman Theatre, Rosedale, Miss. Small town patronage.

PUBLIC HERO NO. 1: Chester Morris, Jean Arthur—Always a good turnout for Chester Morris. With a worthwhile story such as this and its newspaper publicity, I was not surprised at the good turnout for the first night. The second night better yet. Jean Arthur was charming as a co-worker of the public enemy, as well as the lover of the G-man. Running time, 85 minutes. Played September 11-12.—Angelo Chiarenza, Grand Theatre, Cambridge City, Ind. Small town patronage.

SEQUOIA: Jean Parker—One of the best and most entertaining pictures we have shown. The photography was a gem, but I still don't believe it, yet I'll guess I'll have to. If you lived in a deer paradise as I do, you'd know what I mean. Played September 13.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

VANESSA, HER LOVE STORY: Helen Hayes, Robert Montgomery—Good star in poor story with poor title. Result, poor box office. Running time, 70 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

Monogram

HEALER, THE: Karen Morley, Ralph Bellamy—If you want a picture that will provide an evening of good entertainment for Mr. and Mrs. General Public and their families try this one. It has sterling merit as a family picture, is well cast and is a fine human interest story. Best of all the price is fair and you will not be worried to death about percentage. If you should chance to make ten dollars or so above expenses, it's yours. Ralph Bellamy and Karen Morley are sincere, convincing and entertaining in their roles and Judith Allen as the vamp-selfish uses her lure with near devastation. The ailing children at the healing pool and the thrill of a great forest fire with scurrying wild creatures will be enjoyed by all adolescents of 7 to 70.—Mary Hayes Davis, Dixie Crystal Theatre, Clewiston, Florida. General patronage.

KEEPER OF THE BEES, THE: Neil Hamilton, Betty Furness—Here's one for those who like the more simple things of life. A few of the younger set panned it, but the bulk of the trade enjoyed it, and last but not least, it clicked well at the box office. Played October 20-22.—Reggie Buxton, Strand Theatre, Ransom, Kansas. Rural patronage.

Paramount

BIG BROADCAST OF 1936, THE: Jack Oakie, Burns and Allen—The poorest turn-out in months. These musical comedies are getting to be a nuisance. Gracie Allen cute; Jack Oakie, a washout as usual. Running time, 97 minutes. Played October 27-28.—Angelo Chiarenza, Grand Theatre, Cambridge City, Ind. Small town patronage.

COLLEGE RHYTHM: Joe Penner, Jack Oakie, Lanny Ross, Lyda Roberti, Helen Mack—Silly, but most entertaining. I love Joe Penner's Goo-Goo. All in all, good popular entertainment. Played October 25.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

DEVIL IS A WOMAN, THE: Marlene Dietrich, Cessar Romero, Lionel Atwill—This pleased nobody. We played it on bank night and even the man who won the money was dissatisfied.—Talisman Theatre, Rosedale, Miss. Small town patronage.

EVERY NIGHT AT EIGHT: George Raft, Alice Faye—Very entertaining comedy drama, with plenty of good music and a romantic angle. Drew and pleased. Running time, 80 minutes. Played November 3-4.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

EVERY NIGHT AT EIGHT: George Raft, Alice Faye, Frances Langford, Patsy Kelly—Even the chronic kickers agreed that this was a fair show. Not the best nor the worst, but good clean entertainment. Every cash customer praised Frances Langford's singing. Those easy to make laugh smiled at Patsy Kelly. Played Nov. 11-12.—Talisman Theatre, Rosedale, Miss. Small town patronage.

HANDS ACROSS THE TABLE: Carole Lombard, Fred MacMurray—A beautiful production which did

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EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

top business here. This is a running mate for "It Happened One Night." Paramount can be proud of this "sleeper," for it certainly is a credit after their failures. Running time, eight reels. Played November 3-5.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

HOP-A-LONG CASSIDY: William Boyd, Paula Stone—Only one objection, too short. A well-directed, entertaining out-of-door story from Mulford's tale. William Boyd makes ideal "Cassidy" and Paula Stone and Jimmy Ellison good in their parts. Running time, 59 minutes. Played November 15-16.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

LAST OUTPOST, THE: Cary Grant, Gertrude Michael, Claude Rains—Good picture that will please. You fellows who ran the Paramount picture "Grass" years and years ago will recognize scenes from that picture that have been inserted into the picture. It's good.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

LAST OUTPOST, THE: Cary Grant, Claude Rains—This picture did a S.R.O. business, but that drum, drum music nearly drove everyone mad. A very beautiful piece of photography spoiled by drum, drum music. Running time, seven reels. Played November 8-9.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

LOVE IN BLOOM: Joe Morrison, Dixie Lee, George Burns and Gracie Allen—Fair only. Will get by on double bill. Played with "Bahoona," which same seemed to bring the cash customers. Running time, 75 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

MEN WITHOUT NAMES: Fred MacMurray, Madge Evans—Fred MacMurray a coming box office attraction. Business good. These gang war pictures are good drawers and Madge Evans has quite a following. No glamorous settings, but action clever and rapid. A real Saturday picture. Running time, 80 minutes. Played November 8-9.—Angelo Chiarenza, Grand Theatre, Cambridge City, Ind. Small town patronage.

MEN WITHOUT NAMES: Fred MacMurray, Madge Evans—This is an ideal Saturday show for the country exhibitor. Will please customers from town and the surrounding country. Lots of action. The only thing wrong with it is Madge Evans. Played November 8-9.—Talisman Theatre, Rosedale, Miss. Small town patronage.

MISSISSIPPI: Bing Crosby, Joan Bennett, W. C. Fields—Fine entertainment. Featured Joan Bennett. Crosby all washed up with our patrons. Can't explain it. Mushy crooners get the birdie nowadays. The directors are more or less to blame, methinks. Three day run. Closed week. Running time, 74 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Pauline Lord—The title drew the crowd and Miss Lord's acting supported the picture all the way through. I'd call it a real good audience picture. Played September 27.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

SHIP CAFE: Carl Brisson, Arline Judge—Played this one day and jerked it off. It sure cost me plenty to try pawning this thing off. No cast, no story. Poor Carl Brisson, a good boy. "The proof of the pudding is in the eating." Running time, seven reels. Played November 10.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

SMART GIRL: Ida Lupino, Kent Taylor—Very clever comedy drama, with Cawthorn, as the old employer, stealing the show. Running time, 70 minutes. Played November 8-9.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

VIRGINIA JUDGE, THE: Walter C. Kelly, Marsha Hunt—What a butchered up job Paramount has done on this one. Poor old Walter C. Kelly played this part on the stage all his life and then turn out a "nose diver" like this. Everyone disappointed. Running time, seven reels. Played November 6-7.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

THREE CONTRIBUTORS JOIN THE REPORTERS

New contributors to "What the Picture Did for Me" this week are the following:

Angelo Chiarenza, Grand Theatre, Cambridge City, Indiana.

Harlan C. Dodd, Charlestown Theatre, Charlestown, Indiana.

Talisman Theatre, Rosedale, Mississippi.

Returning to the contributing corps after a long absence is

H. A. Griswold, Sewanee-Union Theatre, Sewanee, Tennessee.

Read the reports of these showmen in this issue.

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for BOX OFFICE

RCA

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RCA PHOTOPHONE

High Fidelity

WAGON WHEELS: Randolph Scott, Gail Patrick—This is the big western in sound. Drew like a mustard plaster. Not a "Covered Wagon," but extra good. Played October 11.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

WANDERER OF THE WASTELAND: Gail Patrick, Dean Jagger—A good western picture. Will please western fans. Did S.R.O. business both days on this one. Running time, 60 minutes. Played November 1-2.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

WANDERER OF THE WASTELAND: Dean Jagger, Gail Patrick—Good enough western, but just lacked something that usually puts over the Zane Grey stories. Either poor directing or lack of known male lead. Jagger O. K., but not yet known to patrons. Running time, 66 minutes. Played October 30-31.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

WINGS IN THE DARK: Myrna Loy, Cary Grant—A different and better airplane picture. Myrna is perfect, as usual. Don't pass it up. Played November 8.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

WITHOUT REGRET: Elissa Landi, Kent Taylor—A good picture for a high type audience, but for working class, no soap. Story rather hard to twist about in mind; gorgeous setting, good acting. Elissa Landi is plain, but Paul Cavanagh is tops with the ladies. Not a Saturday picture. Running time, 70 minutes. Played October 25-26.—Angelo Chiarenza, Grand Theatre, Cambridge City, Ind. Small town patronage.

Republic

FORBIDDEN HEAVEN: Charles Farrell, Charlotte Henry—Played against the toughest competition ever and did a remarkable business all three days. I do not know what did it, as I did not like the picture very well myself, but what does that matter if the public likes it. Play it, it will do you good. Running time, 87 minutes. Played October 27-29.—Earl J. McClurg, Grand Theatre, Preston. Idaho. Small town and rural patronage.

MELODY TRAIL: Gene Autry, Ann Rutherford—Would like to buy 100 westerns as good as Republic's "Melody Trail." Has everything a small town and country patronage house could ask for in a western. Played November 9.—Harlan C. Dodd, Charlestown Theatre, Charlestown, Ind. Small town and country patronage.

WESTWARD HO: John Wayne, Sheila Mannors—Here is a western that is a western. Cowboy singing, action, theme song, everything. Give it preferred time. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

ALICE ADAMS: Katharine Hepburn, Fred MacMurray—As an approach towards a universal human appeal—highbrow, lowbrow, city and small town, this is Hepburn's best. Heretofore her work has been for the cultured classes more than for the human heart and mind regardless of cultural opportunity. Everyone who saw this picture liked it—sophisticate and day worked. Friends were made for Katharine Hepburn and my theatre.—Mary Hayes Davis, Dixie Crystal Theatre, Clewiston, Florida. General patronage.

ALICE ADAMS: Katharine Hepburn, Fred MacMurray, Fred Stone—We were led to believe that at last Hepburn had made a show that would please us country hicks and how we were surprised. This pleased nobody, not even the deadheads. Fred MacMurray looked like the proverbial "fish out of water." A few more like this one and he will be finished. This did a horrible first night and the second night was a tragedy. Played Oct. 14-15.—Talisman Theatre, Rosedale, Miss. Small town patronage.

ARIZONIAN, THE: Richard Dix, Margot Grahame—An exceptionally good western and much better than the general run of horse operas. Drew better than most of the later action pictures and pleased more patrons. Played October 25-26.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

ARIZONIAN, THE: Richard Dix—I even liked it myself. Presented in a realistic manner. A real western and no mistake. Everyone liked it but the preacher, and he wasn't there.—Reggie Buxton, Strand Theatre, Ransom, Kansas. Rural patronage.

CAPTAIN HURRICANE: James Barton, Helen Westley—Why they ever made this picture and asked an exhibitor to pay rental for it is more than I can see. This is about the poorest picture we have had from any company at any time. Absolutely nothing to it. If you have it bought, pay for it and leave it on the shelf. You will do your patrons a justice. Played November 12-13.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

HIS FAMILY TREE: James Barton, Maureen Delany—The actors did their best, but the story was light. No draw at all. Running time, 69 minutes. Played November 13-14.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

LAST DAYS OF POMPEII, THE: Preston Foster—A very good spectacular entertainment. Excellently done and has good drawing power.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OLD MAN RHYTHM: Buddy Rogers, Betty Grable—If I had had a mortgage on the "Old Homestead" I would say this was the only one in this dull month that yielded enough above expenses to make a payment. George Barbier as Old Man Rhythm was a "howling success" in the eyes of my fans. Betty Grable's dancing and spontaneous sweetness were above average. Good cast well balanced. Buddy Rogers didn't steal the show, but was liked. Good songs and dances. The popeyed waiter was a wow. But why analyze. They came, they saw, they want away happy.—Mary Hayes Davis, Dixie Crystal Theatre, Clewiston, Florida. General patronage.

POWDER SMOKE RANGE: Hoot Gibson, Boots Mallory—All of our old favorite stars boiled into one western. The actors were O. K., but director had too much drinking interspersed. The old-timers, assisted by Miss Mallory, included among other, Harry Carey, "Hoot" Gibson, William Farnum, William Desmond, Franklyn Farnum, Bob Steele, Tom Tyler. Running time, 74 minutes. Played November 10-11.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

POWDER SMOKE RANGE: Hoot Gibson, Boots Mallory—"Powder smoke gets in my eyes." Here is a western that is a western. And boy! Did they eat it up here. Played to packed house first night in midweek. Patrons told us this was one of the best westerns we have had. It really has some good acting and a good cast. I'll bet that there was enough powder burned in this one to make the Italo-Ethiopian conflict look like a Kentucky back-woods feud. If Mussolini sees this one, he will hang his head in shame and disgrace. However, it is still one of the best westerns we have played. Play it; it will pay you. Played October 30-31.—Charles Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

STAR OF MIDNIGHT: William Powell, Ginger Rogers—This is a nice mystery-comedy that is carried along with whimsical and amusing comedy. Ginger Rogers and William Powell do right by the picture. The acting is swell. The picture is just a bit long for the action. Had plenty of pro and con comments. Played October 27-28.—Charles Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

THREE MUSKETEERS, THE: Walter Abel, Paul Lukas, Margot Grahame, Heather Angel, Ian Keith—Not up to silent version in entertainment value, but should draw well in college communities and with high school trade. Did above average Tuesday-Wednesday business for me. Played November 12-13.—H. A. Griswold, Sewanee-Union Theatre, Sewanee, Tenn. University patronage.

TOP HAT: Fred Astaire, Ginger Rogers—Whatta picture! Whatta picture! One of the best I have seen for a long time. It has everything. I don't see how anyone could go wrong playing this one. Didn't draw so good for some reason, but it's a darn good picture and anyone that says it isn't should be "killed to pieces." Fred Astaire is, without a doubt, the top dancer anywhere; he is even better in this one. Ginger Rogers is grand, as usual. They should change the name, "dancing" to "Astaire-ing." You're all wrong if you don't play it. Played November 6-7.—Charles Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

VILLAGE TALE: Randolph Scott, Kay Johnson—A title that doesn't mean a thing at the box office, but a picture that will give complete satisfaction in small towns. Much better entertainment than many of the socalled specials. Running time, 80 minutes.

Played November 15.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

VILLAGE TALE: Randolph Scott, Kay Johnson—Here is a typical small town picture; plenty of action and a mighty fine story that will please any small town audience. We had many compliments on this one. Played November 5-6.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

Tapernoux-Metropolis

LA MATERNELLE: Madeleine Renaud, Alice Tissot, Paulette Flambert—Well, the Owl has just done its biggest business since its opening six years ago. "La Maternelle" is one of the best pictures that I have ever played. It is marvelous, great and powerful. A picture that is playing the 55th St. Playhouse in New York right now. We stood them in line for tickets. All seats were reserved and we never in our lives saw seats sell so fast. We opened on a Friday, playing a twice daily policy, but by Saturday morning we had to change to three and four times a day. And then we could not seat them. It took Grand Rapids by storm. Talk about your box-office hits, here is one right under your nose if you know how to handle it. We got the Teachers' Art Club to sponsor the picture in that they would help us to sell tickets and get behind it. Well, you know how schools are on pictures, but it seemed that they pushed like it was a class assignment. They extended reading credit to the students. They even let school out early if they would buy tickets. So one can see how it went. We were so busy that we did not get time to eat. People came from a radius of sixty miles to take in this picture. All that I cay say is that it is wonderful. The picture is beyond words to express. It is all that the news people say it is; they can't praise it enough. We played it just as Time Magazine and the Literary Digest had full page articles on the picture. The story is about the children of Montmartre. No great drilled acting; just the children from the streets played the parts, simple, no mike training, just the simple way any child would talk. It was no spectacle or pageant. It was just real life in a children's day school just as they really are, not dressed up or fixed up as the Hollywood stars are. It is simple but yet powerful in its simplicity and filming. The story is about a little girl whose mother leaves her and she attaches herself to the maid in the school and then when the maid gets married, Marie, the little girl, thinks that she has been deserted, and tries to commit suicide. But it ends well as Marie sees that the maid, Rose, still loves her and they take her to live with them It really is food for thought; it is a cinema master work. A picture that will never die as it is taken from truly real life and portrayed in all sincerity. All the talking is in French, but dialogue titles are in English. Play this picture as it is an asset to the industry of fine art. It will never die. Running time, 93 minutes. Played November 15-18.—Albert Heffernan, Owl Theatre, Grand Rapids, Mich. Students of French and adult patronage.

Twentieth Century-Fox

BABOONA: Mr. and Mrs. Martin Johnson—Fine animal picture. Something different. They are still talking about the baboons and the fighting monkeys. Played to a fair house, with men predominating. Friday and Saturday picture. Capacity. Running time, 72 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

BRIGHT EYES: Shirley Temple, James Dunn—Exhibitors' reports on this one led us to choose it in preference to some of Shirley's more recent productions; and we are glad that we did, for it went over 100 per cent. I saw plenty of tears mingled in between the numerous laughs. The men got a great kick out of the antics of the spoiled rich kid, a part which Jane Withers played to perfection, but their hearts were delivered on a silver platter to Miss Temple! Running time, 83 minutes. Played November 16.—J. A. Reynolds, Recreational Director, New Jersey State Prison, Trenton, N. J. Prison patronage.

BRIGHT EYES: Shirley Temple, James Dunn—Golly! This was a swell picture. I'd like to see it again. The lollipop song was the highlight. Jimmie Dunn can do no wrong, and Shirley—she's adorable. Played October 18.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

CHARLIE CHAN IN PARIS: Warner Oland—Just another Chan story, but we must admit we like them. Swell Apache dance. Cold weather spoiled the box office. Played November 1.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

HELL IN THE HEAVENS: Warner Baxter—Another better than average air war story. Lots of action, and Baxter on his toes, as usual. Played October 14.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

IN OLD KENTUCKY: Will Rogers—I ordinarily run two shows a day at three and seven-thirty, but for this packed them in at two, four, seven and nine with the standing room only sign out at two, seven and nine o'clock. Leaving aside the commercial angle, Will Rogers' death leaves not only the theatre but all mankind without one of its best friends. Played November 16.—H. A. Griswold, Sewanee-Union Theatre, Sewanee, Tenn. University and general patronage.

LIFE BEGINS AT 40: Will Rogers—What a pity this star has gone West. One of the very few stars making ace pictures with the sex angle a side issue. He had no competition in pictures or in radio. This was one of his best pictures. Running time, 79 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

METROPOLITAN: Lawrence Tibbett, Alice Brady, Virginia Bruce—While this film may fail to register in the average small town, I feel it a great tribute to my clientele to have pushed the gross on this 25 per cent above the average Thursday-Friday business. An intelligent audience will thank you for playing this picture. Played November 7-8.—H. A. Griswold, Sewanee-Union Theatre, Sewanee, Tenn. University and trade patronage.

MYSTERY WOMAN: Mona Barrie, Gilbert Roland—Far fetched spy story but holds interest, nevertheless. O. K. for the middle of the week on double bill. Second day (Thursday) up. Running time, 69 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

ORCHIDS TO YOU: Jean Muir, John Boles—A good program picture. Did only fair business, but had plenty of favorable comments. The plot is well mixed and sprinkled with Butterworth's comedy. The story concerns a flower girl and a handsome lawyer, his errant wife and her big moment. The story is well handled and has a mixture of all the ingredients for a good picture. Play it. Played November 3-4.—Charles Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

ORCHIDS TO YOU: Jean Muir, John Boles—Not good for anything but a time-waster. Jean Muir is not well enough established to have a following and John Boles doesn't make enough pictures to be kept on the list of stars. Light story. Running time, 70 minutes. Played October 23-24.—Angelo Chiarenza, Grand Theatre, Cambridge City, Ind. Small town patronage.

OUR LITTLE GIRL: Shirley Temple, Joel McCrea—Although we were late with this one it drew very well and pleased. Don't think it was quite up to Temple standard, but our patrons were pleased and said so. Played October 27-28.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

OUR LITTLE GIRL: Shirley Temple, Joel McCrea Like all the rest of the Shirley Temples, this was good at the box office. Story not quite as good as some of her previous pictures, but good enough to please any audience. Played November 2-3.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

OUR LITTLE GIRL: Shirley Temple, Joel McCrea—Mediocre story for the Fox ace star. They come to see Shirley and she never disappoints. Not as good as "Little Colonel," however. James Dunn and Lionel Barrymore are best support for Shirley. Running time, 63 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

SERVANTS' ENTRANCE: Janet Gaynor, Lew Ayres—We liked this picture a whole lot. Foreign setting. The story held interest from start to finish. Played September 6.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

SPRING TONIC: Lew Ayres, Claire Trevor—This is a new low even for Fox. On the second night we grossed an even $1.50 and were glad to get it. If you can get out of playing this one, you had better do it. Played October 23-24.—Talisman Theatre, Rosedale, Miss. Small town patronage.

STEAMBOAT ROUND THE BEND: Will Rogers, Anne Shirley—A very good picture and a fitting tribute to one of the screen's most able entertainers. Drew very good for three days, but didn't do the business here that similar situations claimed. Will satisfy all you can accommodate and fill your house at least once each evening. Don't be afraid to advertise and run a matinee for the old folks because they'll appreciate it and come in the afternoon. Played November 6-8.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

THANKS A MILLION: Dick Powell, Fred Allen, Ann Dvorak—An interesting and well timed plot especially in view of the current interest in politics. A different type musical with Fred Allen of radio fame making an auspicious debut in films. Should be a natural for Powell fans. Did not draw as well as I expected, however. Running time, 80 minutes. Played November 14-15.—H. A. Griswold, Sewanee-Union Theatre, Sewanee, Tenn. University patronage.

UNDER PRESSURE: Edmund Lowe, Victor McLaglen—A he-man picture. A little brutal for the ladies. Played on Friday and Saturday. Running time, 65 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

UNDER PRESSURE: Victor McLaglen, Charles Bickford, Edmund Lowe—How did they ever come to make a picture like that. This ain't good grammar but it ain't a very good picture. However, Fox was very nice when they heard my squawk. In fact, Fox is always nice, and they have real pictures. Played

(*Continued on following page, column 3*)

"ATTENTION PLEASE!"

"During the next few minutes the audience will be given spectacles like this: (Then the fun begins!)"

M-G-M
Audioscopiks!

Watch for me!

September 20.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

UNDER THE PAMPAS MOON: Warner Baxter, Ketti Gallian—We just do feel justified in calling this one mediocre. Warner Baxter is a fair drawing card but everyone got tired of this one. His "I theenk" gets monotonous and "we theenk" you won't brag much about this one either before or after. Played October 25-26.—Talisman Theatre, Rosedale, Miss. Small town patronage.

WELCOME HOME: James Dunn, Arline Judge—Did very well on a double bill. Not a special, but a good program picture that will please most of the cash customers. Played November 1-2.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WHITE PARADE, THE: Loretta Young, John Boles—I can only echo the sentiments of other reports in "What the Picture Did for Me." A masterpiece. One of those what you'd call one hundred percenters. Played October 4.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

United Artists

CALL OF THE WILD, THE: Clark Gable, Loretta Young, Jack Oakie—Played the Baer-Louis fight pictures with this picture and did an exceptional business. Don't know whether it was the fight pictures that got them in or not, but the feature was approved 100 per cent. A good picture for a small town. Jack Oakie practically steals the picture. Played November 9-10.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

Universal

BRIDE OF FRANKENSTEIN: Boris Karloff, Valerie Hobson—Drew very good on one night, Hallowe'en. We darkened the house and let them fret for a while, then turned this on. It made them like it and is a good show for any midnight frolic. Played October 31.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DIAMOND JIM: Edward Arnold, Binnie Barnes—Life of "Diamond Jim" Brady, rather famous figure of by-gone days. Splendidly acted, but with a sad ending. However, seemed to satisfy. Played October 20-21.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

GOOD FAIRY, THE: Margaret Sullavan, Herbert Marshall—Sold as a special. Title killed it. Folks expected nursery tale and stayed away. Just as well perhaps. Running time, 95 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

IMITATION OF LIFE: Claudette Colbert, Warren William, Louise Beavers—Let me give my friends, the Exhibitors of America, a little good advice. Pick up this picture and run it over and over again. Everyone knows it's one of the ten best of the year and will make any exhiibtor a lot of money on repeat runs. Women will see it over and over again. Run it as a double bill so there will be a variety for those who have already seen it. I made more money second run than first and it will do the same for you. Don't be afraid if everyone in your town has already seen it. They will come back time and time again. It's one of the best pictures of all time and you owe it to your patrons to let them see it over again.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

IT HAPPENED IN NEW YORK: Lyle Talbot, Heather Angel—I didn't see the picture but received very mediocre comments. If you have a selection to pick from better pass this one up.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MANHATTAN MOON: Ricardo Cortez, Dorothy Page—Fair sort of entertainment picture; however, like a good many others, the stars mean nothing to our public. Which meant the box office went hungry. Played November 3-4.—Reggie Buxton, Strand Theatre, Ransom, Kansas. Rural patronage.

MISTER DYNAMITE: Edmund Lowe, Esther Ralston—Good crook story. Friday and Saturday business O. K. Thank you, Uncle Carl. Running time, 70 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

RAVEN, THE: Boris Karloff, Bela Lugosi—Don't care for these horror pictures, but the patrons seem to get a kick out of them. So must not be too critical. Good three day box office. Running time, 74 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

SHE GETS HER MAN: Zasu Pitts, Hugh O'Connell—Poor. Just a poor picture. It's too bad to star Zasu in this kind of a picture. My people love Zasu Pitts and it's too bad to give her stories so poor.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

Warner Bros.

BROADWAY GONDOLIER: Dick Powell, Joan Blondell, Adolphe Menjou, Louise Fazenda—This brings them in alive and they stay that way. The

A GREAT HELP

DO YOU KNOW to the penny your exact profit for a given month or year? Do you laboriously waste time or do you follow the one famous, easy method now used by most theatre owners for recording receipts and expenses and allowing for all fixed and current charges?

WHAT WOULD YOU GIVE to know the exact status of your theatre, accounting-wise, when the tax man comes around? There is only one way to be sure that you don't overpay—only one way to prove your return. That's day by day accounting.

IT WILL SAVE you money, time, and aggravation. It is detailed even for the weather and temperature, and yet is notable for its utter simplicity.

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NOW IS THE TIME to check what available space you still have left in your old book. No doubt you will find it running low. Reorder now so that you can continue your important daily entries without interruption.

THEATRE ACCOUNTING

by WM. F. MORRIS, C.P.A.

$3 PER COPY $3

QUIGLEY BOOKSHOP 1790 Broadway
New York, N. Y.

squawkers do not get a chance with this one, even though it is not up to Dick's others. You will be proud to play it and the box office will be proud you did play it. Played October 21-22.—Talisman Theatre, Rosedale, Miss. Small town patronage.

DR. SOCRATES: Paul Muni, Ann Dvorak—Here are the gangsters in a little different role and it's as noisy as the Fourth of July in spots, but the cash customers will eat it up and ask for more. Paul Muni does very well as a doctor and Barton MacLane is a tough egg what is tough. Play it where you want action. Played November 4-5.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FRONT PAGE WOMAN: Bette Davis, George Brent—Great in every scene. What an actor this Brent is! Bette Davis plenty good, too, in her role. It is a relief to see an upstanding actor as is this man Brent, that looks the he-man role and is. He is no matinee idol, but he has what it takes for both sexes. Good story, good direction and moves at a fast pace. I can stand a lot more of them that will lay off the dialogue and give some action, gangland or no gangland.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

FRONT PAGE WOMAN: Bette Davis, George Brent—Did satisfactory business and seemed to please. Enough action to keep the customers awake and that's something.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FRONT PAGE WOMAN: Bette Davis, George Brent—Everyone disappointed in Bette Davis. Every customer complained that the show was too long and drawn out. Was a fair crowd first night but the second night terrible.—Talisman Theatre, Rosedale, Miss. Small town patronage.

I LIVE FOR LOVE: Dolores Del Rio, Everett Marshall—Not much, but this Marshall can sing and that means you'll entertain some of the musically inclined. Didn't draw any SRO. Played October 21-22.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

PAGE MISS GLORY: Dick Powell, Marion Davies—Just fair. Dick Powell seemed to be miscast. Davies does fair work; clever in her impersonation of dowdy maid, and then blossoming into Miss Glory, around which the picture revolves. But it lacked something, as it flopped the second day. Mostly the impossible story, I think.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

PAGE MISS GLORY: Marion Davies, Dick Powell—Failed to register at the box office. The picture is just fair so far as entertainment is concerned. Beautiful sets and lots of money spent on the production. Miss Davies just does not fit in the part and we were all disappointed in Dick Powell. As a program picture it is O. K. but not as a big special. The picture just misses for lack of entertainment.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

SPECIAL AGENT: George Brent, Bette Davis—Good. Will satisfy and draw even if you do have some gangster stuff, but then the papers are full of it so a little on the screen couldn't do much harm. Played October 23-24.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

STRANDED: Kay Francis, George Brent—Pleased the general public. Did no business on the second night, however. All right for a week night.—Talisman Theatre, Rosedale, Miss. Small town patronage.

Short Features

Educational

BOUNDING MAIN, THE: Song Hit Stories—A fine single reel of sailor singing. Different.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DAME SHY: Tom Patricola, Buster West—A good two-reel comedy that should please old and young. Running time, 20 minutes.—G. W. Harttmann, Armour Theatre, North Kansas City, Mo. Small town patronage.

DAME SHY: Buster West, Tom Patricola—One of the best slapstick comedies we have played. Our audience was in an uproar.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

E-FLAT MAN: Star Personality Comedies—Got a few laughs but didn't break any records.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FOILED AGAIN: Paul Terry-Toons—Another cartoon that is O. K. for kids.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

KING LOONEY XIV: Terry-Toon—Pretty good cartoon. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MAGIC WORD, THE: Tom Howard, George Shelton—I ran this with Rogers' "Steamboat Round the Bend." Very good—in fact excellent comedy. Keeps the audience in an uproar. Put this on your best days. Running time, 17 minutes.—George E. Hall, Rose Bowl Theatre, Franklin, Neb. Small town and farming patronage.

PALOOKA FROM PADUCAH: Buster Keaton—A little different from the usual two reeler. Story is wound around a family of hill billies, their mountain homelife, and a wrestling match. The latter gives one a fairly good idea, to a ridiculous degree, of course, of the present day mat game. Running time, 20 minutes.—J. A. Reynolds, Recreational Director, New Jersey State Prison, Trenton, N. J. Prison patronage.

STYLISH STOUTS: Tom Howard—I'd like to see the guy who thinks that this fellow is funny. He isn't and he never will be, to me.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Metro-Goldwyn-Mayer

ALIBI RACKET: Crime Doesn't Pay Series—Pleased more than most of the comedies. Really interesting and they watched every foot of it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

CALICO DRAGON: Happy Harmonies—Nice recording and color. Pleased the kids.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FOOTBALL TEAMWORK: M-G-M Sports Parade—Nice program filler. Invited High School football team to see it and drew a blowup. However, got it next day but that doesn't help. Metro service on shorts is poor.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HISTORIC MEXICO CITY: FitzPatrick Travel Talks—Pretty and what a trip for two bits.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HOW TO SLEEP: M-G-M Miniatures—Had it set two or three times; finally did get it as a substitution and it is pretty good.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LITTLE PAPA: Our Gang—Good enough. Wish all comedies were as good as the "Gang's."—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LITTLE SINNER: Our Gang—Very funny. So rare that you wonder how come. This Gang Comedy is funny and gets a lot of laughs.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

NURSE TO YOU: Charley Chase—Where is the fun, Charley? You used to do it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SLIGHTLY STATIC: Todd-Kelly—Terrible for this pair whom we have come to look upon as program savers and they even let us down.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TRAINED HOOPS: M-G-M Miniatures—Good. You'll like this and so will the customers.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TWIN-TRIPLETS: Todd-Kelly—Patsy tried hard but she just couldn't make them laugh. It was very unfunny.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

RKO Radio

GOING ON TWO: Dionne Quintuplets—This did business, especially in a 70 per cent French town. The mothers and grandmothers turned out 100 per cent.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MARCH OF TIME: This may be a great program for the radio, but my patrons do not seem to care for it. Just a newsreel stretched to a two-reel subject.—G. W. Harttmann, Aromur Theatre, North Kansas City, Mo. Small town patronage.

OCEAN SWELLS: Blonde and Red Head Series—Not so hot. Not enough action and dancing. Only a fair two-reel musical. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SOUTH SEASICKNESS: Edgar Kennedy—Not so hot.—Mayme P. Musselman, Princess Theatre, Lincoln Kan. Small town patronage.

Twentieth Century - Fox

WEST INDIES CRUISE: Along the Road to Romance Series—Traveltalk or geography lesson and I quit school a long time ago. Why do we have to pay for somebody's travels?—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Watch for me!
OUCH!
The pitcher throws a baseball right out of the screen and sends the audience into hysterics!
M-G-M
Audioscopiks
Biggest Innovation Since Talkies!

United Artists

PLUTO'S JUDGMENT DAY: Mickey Mouse—Very good. Pleased all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

YE OLDEN DAYS: Mickey Mouse—Very good indeed and was just the short ot play on the program with "La Maternelle." It was received very well, indeed. Running time, 9 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

Universal

THREE LAZY MICE: Cartune Classics—A real good color short which adds to any program, even if they are mice.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TOWNE HALL FOLLIES: Oswald Cartoons—My, how these cartoons are improving. This one is a dandy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Warner Vitaphone

BILLBOARD FOLLIES: Merrie Melodies—Another fine colored cartoon. Characters on the billboards put on the show.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BUDDY, THE GEE MAN: Looney Tunes—Cartoon that maybe pleased the few kids who were present.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DUBLIN IN BRASS: Morton Downey—Pretty good.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HUSBAND'S HOLIDAY: Hobart Cavanaugh—A waste of time. Not a funny minute in all twenty.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

KEYSTONE HOTEL: Old Timers—They said it was a special and I can't understand it. Guess the reason was because it had a few laughs in it. Really better than the other Big V Comedies. Still not bragging.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MERRILY WE ROLL ALONG (new title: BILLBOARD FROLICS): Merrie Melodies—These colored cartoons are all good and this is no exception. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MERRY OLD SOUL, THE: Merrie Melodies Series—Entertaining cartoon in color. Lot of new ideas on how to handle the tiny tots.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

NO CONTEST: Ruth Etting—The general opinion was that this is one of the most unique and best assembled shorts ever shown here. Ruth is always popular with male audiences, and her name brought a good hand the moment it was flashed on the screen. Running time, 21 minutes.—J. A. Reynolds, Recreational Director, New Jersey State Prison, Trenton, N. J. Prison patronage.

NUTVILLE: Radio Ramblers—Pretty good.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

OH, EVALINE: Hal LeRoy, Eleanor Whitney—I can get a kick out of seeing this boy do one dance and so can most of my patrons so we all like his comedies.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

PHIL SPITALNY ALL GIRL ORCHESTRA: Melody Masters—Good band act that pleased. All girls and they can toot plenty.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SMOKED HAMS: Big V Comedies—A two reel comedy that's pathetic. Put extra insurance on yourself before playing this one. It's the worst attempt of a comedy I've ever seen.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WATCH THE BIRDIE: Bob Hope—Twenty minutes without a smile.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Serials

Universal

HUSTLERS OF RED DOG: John Mack Brown—Plenty of action and it held up during the run. Kids eat this stuff up and they do more good than a comedy.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Newsreels

Twentieth Century-Fox

FOX MOVIETONE NEWS: No. 9—Fox News heads a program as an overture would the symphony, as it did at the picture, "La Maternelle." Fox News leads the program. Running time, 11 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

FOX MOVIETONE NEWS: The later issues have been full of Ethiopia and football and these two subjects have a lot of patrons interested so believe that Fox has the best news on the market.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Dexter Arrives at New Post

Gayne Dexter has arrived in London from Australia to take charge of advertising and publicity for Warner Brothers in the English capital. Mr. Dexter began with Union Theatres in Sydney in 1914, was later director of publicity for the original First National in New York and was recently managing editor of the Australian trade paper, *Everyone's*.

Karrh Buys Additional House

William M. Karrh of Swainsboro, Ga., operator of several houses in southern Georgia, has purchased the Grand theatre, Waynesboro, and will remodel it before reopening.

New Theatre for Statesboro

Hal Macon, owner of the State theatre, Statesboro, Ga., has purchased a centrally located piece of property on which he will erect a new 800-seat theatre.

Patton Building New Theatre

E. H. Patton, operator of the Arcadia at Kerrville, Texas, is building a new house in the town where he has been located for the past nine years. The new theatre will be named the Dixie.

Barnett on World Trip

George Barnett, president of Modern Film Sales Corporation, is on a round-the-world trip in the interests of an expanded world-wide distribution program for his company. These plans include establishing permanent relations in practically every foreign market.

Opening New Florida House

Mary Hayes Davis will open the new Pompano theatre Thanksgiving Day in Pompano, Florida.

Pyramid Distributing Eleven

The Pyramid Exchange of Buffalo, N. Y., created last September, is distributing seven Imperial pictures, two Tower productions, "Marrying Widows" and "Big Time Or Bust," and two pictures starring Richard Talmadge, "Now Or Never" and "Fighting Pilot."

Gets Winnipeg Houses

Jack Miles of Winnipeg, Canada, now has eight theatres there under his control, the Lyceum, Starland and College having been recently acquired from Universal by the Canadian Film Company, of which he is general manager. He also operates five other houses through Allied Amusements, Ltd., of Winnipeg.

Watch for me!
WHOOPS!
Right out of the screen! Beautiful gal on the flying trapeze! And the audience shrieks!
M-G-M
Audioscopiks—
Most Important Idea Since Talkies

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

MORE THAN A "MOVIE"

There should be little disagreement with the statement that the success of many a civic project depends upon participation and cooperation of local theatremen. This being so, then it is time to re-evaluate the standing of the motion picture theatre in the community and to look upon the theatre now as something more than a place that exhibits motion pictures.

Ample evidence is at hand to confirm these observations and as an instance one need go no further on this score than the current Thanksgiving Day celebrations which were highlighted in so many situations by the "canned goods" matinee. This entirely laudable manner of charitable work undoubtedly owes its success to theatre participation and it is also to be noted that showmen cooperate enthusiastically even in the absence of any cash return at the box-office.

The Hallowe'en theatre party is another recent development of this willingness on the part of theatremen to further civic aims. What Herb Grove did in Rock Island, Ill., is typical of what theatremen in all parts of the country have done voluntarily and without profit to abate a serious nuisance.

On the cultural side, encouragement given various photoplay study movements by showmen has aided materially in popularizing these educational endeavors. The Boston University School of Education is among the latest to join up, sponsoring a series of film lectures and demonstrations at George Kraska's Fine Arts Theatre.

It has long been our conviction that the motion picture theatre should be referred to with the same civic pride as is the portion of schools, churches and other like institutions. That highly placed local organizations now turn eagerly to the theatre for support in solving civic problems and advancing community interests is indication enough that the motion picture theatre has definitely outgrown its "movie" classification.

▽ ▽ ▽

SPARK, FUEL, COMBUSTION

Among the things the general membership could no doubt stand less of on this bright sunshiny afternoon is what seems to these old ears the continuous sounding off here, there and otherwise of the much abused term "manpower". Days are few indeed when to our attention there does not come some declaration expounding on the value, need or possession of this highly regarded asset.

The importance of manpower obviously does not need a great deal of further stressing from this pen, for we have pounded upon the necessity of its development, maintenance and protection. But power will not generate without spark, fuel and combustion, and these accessories must be supplied.

Yes, they are being supplied and generously in many situations and from these sources come the declarations on manpower that command respect. But there are others, unfortunately, who call for power and more power, expecting it in exchange for nothing more effective than high pressure "pitches" and veiled threats.

Theatremen cannot function as high powered motors unless they are given the same attention and consideration.

▽ ▽ ▽

MANAGER-PHOTOGRAPHERS

In increasing numbers, Round Tablers endeavoring to stay within ad budget limitations and still forward photos of exploitations with their campaigns are turning to their own cameras for these reproductions. And, as to be expected, the standard of photography is not uniformly perfect, due in most instances to lack of savvy on what to do and how.

It is for this reason we are publishing on a following page some practical pointers on taking clear photos that will reproduce well. The article by Mr. MacFarlane was written especially for the benefit of our contributors and it is to be anticipated that this information will not only result in a general improvement in the snapshot department, but will serve also to encourage the amateur photographer-manager.

▽ ▽ ▽

THE MANNER OF SELLING

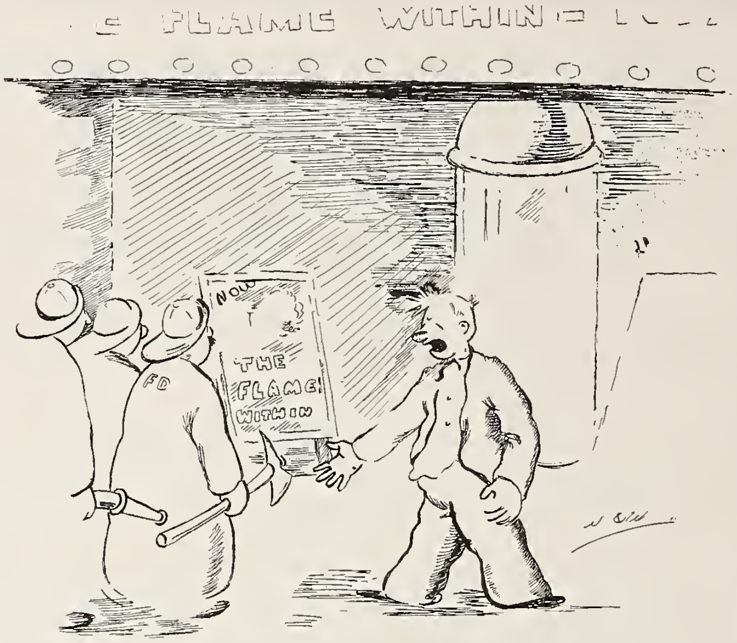
The exploitation barrages laid down in recent weeks on Paramount's "So Red the Rose" and MGM's "Mutiny on the Bounty" evidently contained enough whiz-bang to allow all objectives to be reached swiftly and successfully. The numerous campaigns reported on these pictures were colorful, practical and effective at the box-office.

Of course, these two fine productions lend themselves to exciting exploitations, but it is to be noted that the background of their selling to the public embraced zest, sparkle and verve.

Though every picture cannot be a "Mutiny" or a "Rose," there are other worthy attractions that are ready to give rich milk after a shot of the same zingo and zip. Enthusiasm in selling oft times brings out a box-office color that at first appears to be entirely lacking.

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS!



Cartoon created by
Tony Wadlington,
Alhambra Theatre,
Hopkinsville, Ky.

Drunk: "For Heaven's sake (hic), do something; my wife's in there."

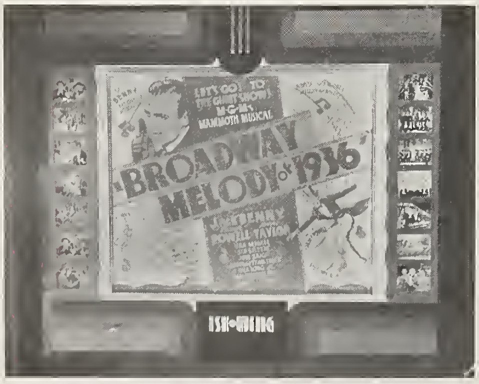
Photoplay Guide Issued On "The Perfect Tribute"

Reported the first time for a short subject is the photoplay study guide issued by Dr. William Lewin, on MGM's "The Perfect Tribute," having to do with the career of Abraham Lincoln, interpreted on the screen by Chic Sale. In his foreword, Dr. Lewin said the purpose of the guide on the short was, in part, to encourage the production of a greater number of worth-while short films.

The picture had its world premiere recently and fittingly in Springfield, Ill., at the Orpheum, under the supervision of Ralph Lawler, who did this as one of his last jobs before going to his new assignment at the Newman in Kansas City.

Topping everything was the presence of Chic Sale, who was the guest of Governor Horner during his stay. The Governor participated in many of the stunts put over by Lawler, including a reception dinner at the Executive Mansion in honor of the star, and radio appearances.

Among the other things done were young orators' contest put over with local daily. Entrants, high school students, were required to recite the Gettysburg address from the stage of the theatre for a cup presented by Sale. Lincoln displays were arranged at schools, proclamation by Governor, and showing of Lincoln relics on mezzanine floor were also highlighted, these attracting constant crowds during showing.



LOBBY DISPLAY. This attractive setpiece was used for "Broadway Melody" by Johnny McManus, Loew's Midland, Kansas City, Mo. Note collection of stills.

Win a Hollywood Air Trip!

Sobler Earmuffs Ushers In Newspaper Ad

A. W. Sobler of San Diego's Spreckles Theatre pulled an unusual ad slant on Warner Bros.' "We're in the Money," which he states gathered plenty of giggles. His two-column ad showed a full-face of one of his ushers with ear-muffs clamped on him. In large type, the ad announced "We've had to put earmuffs on our ushers" and explained that due to the side-splitting humor of the film the ushers were unable properly to discharge their duties.

Win a Hollywood Air Trip!

Mayor Starts Projection Machine for Ayer on "Night"

Mayor George G. Birdsall of Colorado Springs, started the projection machine in motion for Ralph Ayer's "Two for Tonight" campaign at the Ute Theatre. Stunt broke papers with stories and photos.

Ralph contacted tours headquarters and by giving passes to drivers of cars exacted promises from them to plug picture to tourists. Leading men's haberdasher devoted window to display of men's formal attire, tying in with picture. Contacting the studios, congratulatory wires on opening were received from stars and made into one-sheet display for lobby. Civic club presidents were invited to opening and Western Union printed jumbo reproductions of wires received from stars.

6000 Pupils Attend Halloween Matinee

Conceded to be one of the most effective safe-and-sane Halloween cooperations between schools, civic organizations and theatre was that promoted by Manager Herb Grove, Fort, Rock Island, Ill., wherein over 6,000 boys and girls were guests at a special Saturday morning show.

Contacts were made with school officials by means of Halloween pledges furnished to every school room in the city, private and parochial institutions included. Pledge copy which was a promise to refrain from damaging property ran as follows:

"I promise to refrain from destroying, harming or removing property, or doing anything that is not good, clean, harmless fun during the Halloween Season. In consideration of my good behavior I will be allowed to attend the free show at the Fort Theatre, Saturday morning, November second, through the courtesy of the Fort Theatre. I understand that if I break this pledge I will not be entitled to attend this show."

Each pledge sheet contained spaces for 40 names, school, teacher grade and class. Signed pledges were returned to theatre and exact number of tickets were sent to each school with time printed on each ticket designating time of individual show children were to attend. As thousands of children were taken care of, three complete shows were given, at 8:30 for high schools; 9:30 for students closest to theatre, and 11:00 for students from schools in outer districts. Program included a George O'Brien and cartoons and theatre employees of all classifications donated their services .

Local organization such as PTA, Chamber of Commerce, civic authorities and merchants cooperated unanimously. The Mayor issued statements for the papers which also ran daily stories on the build-up and actual performances.

Payoff was by actual checkup of police and fire departments also cooperating, damage done by Halloween pranksters in Rock Island was considerably less than in adjoining towns where no shows of this kind were put on.

Matinees were the second annual Halloween party put on by Grove the success of which has of course considerably heightened Tri-States prestige in that sector.

Win a Hollywood Air Trip!

WINDOW TIEUP. Store cooperated with J. C. Adams, Metropolitan, Regina, Sask., for "Redheads", entire window in red velvets, silks, satins, and star cutouts.

Film Course Given At Boston Theatre

A series of eight lectures and demonstrations of various films has been arranged by George Kraska, maestro of the Fine Arts Theatre, sponsored by the Boston University School of Education under the title "The Place of the Motion Picture in Our National Life."

The first lecture, all of which are to be given at the theatre on Saturday mornings, was on "The Social Influence of the Motion Picture: its mass appeal, effect on current thought, manners, speech, dress, relation to changing social standards." The second lecture was on drama in motion pictures, with special attention to "Midsummer Night's Dream."

Some of the other discussions of the series are titled, "The Motion Picture As An Art Form," "The Motion Picture in Education," "Developing Appreciation of Motion Pictures," "The Motion Picture and American Culture."

The course extends credits for students attending the series, the charge being $10.50 for the eight lectures. For those attending but not studying for credits the fees are about half.

Win a Hollywood Air Trip!

Program Boxes

The Geneva and Delavan Theatres, Lake Geneva and Delavan, Wis., carry small, neat boxes in front of theatre building which are filled with programs of coming attractions. Passersby stop and help themselves to the programs, thus assuring the theatres of getting advertising into the homes.

Win a Hollywood Air Trip!

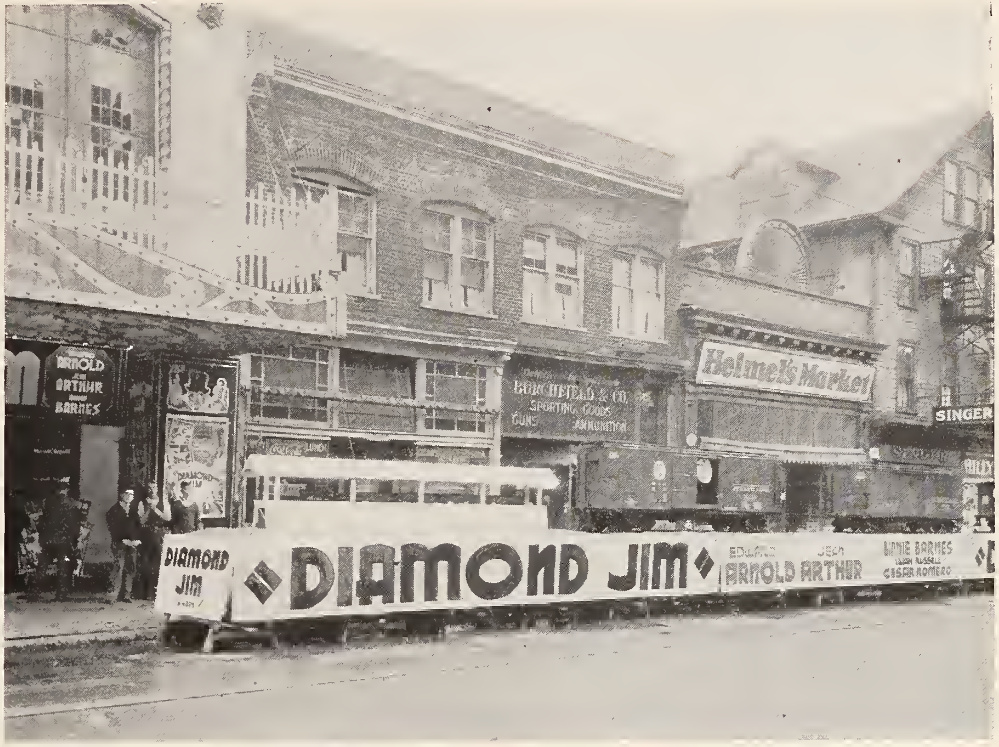
Fishkin Uses Lucky Number Contest to Plug "Top Hat"

With neighborhood store cooperating on a lucky numbers contest, for "Top Hat" at the Commodore Theatre, Brooklyn, Louie Fishkin promoted merchandise for giveaways. Accompanying photo shows lobby display with negligee, undergarments, etc., to be awarded winners. Lettered top hats spelling out title, together with balloons and serpentine completed the gala effect. Entire house staff wore toppers and chest bands during engagement.

For "Call of the Wild," Louie created an atmospheric lobby with snow shoes, pine trees, stuffed dog, logs, etc. Enlarged photos of Gable and Young graced the display. Assistant Harry Kriegman aided in putting over the campaign.

MERCHANDISE
STAGE — THEATRE
HOLDERS
LUCKY NUMBERS
TUES EVE'G
OCT 22
with
thru
Courtesy of
RAINBOW
SHOPS

Fishkin's "Top Hat" Lobby Display



BLOCK LONG BALLY. The railroad exhibit shown by the Pennsylvania at the World's Fair was promoted by Manager Dave Goodman for street bally on "Diamond Jim" for the date at the Strand, Altoona, Pa. Length of the exhibit is 84 feet, covering entire block, says Goodman. Note miniature freight cars and train shed.

Further Campaigns On "So Red the Rose"

Montgomery, Alabama, celebrated its "So Red the Rose" campaign with a swell newspaper sheaf. Bill Wolfson, manager of the Paramount Theatre there, directed his advance to the papers with the result that local sheet ran a daily story for two weeks ahead and carried its review of the picture on the front page. The front of the Paramount was decorated with a rose trellis effect, using simulated flowers and leaves for display.

For the opening, roses were promoted from florist for each lady attending, florist newspaper space to tie in. The entire block on which the theatre is located was decorated with bunting and flags. Wolfson also staged an atmospheric prologue.

Little Rock - U.D.C. Tieup

Little Rock, Arkansas, went to town for the Arkansas Theatre, managed by Ralph Noble. Noble was fortunate in securing the cooperation of Mrs. William D. Massey, President General, United Daughters of the Confederacy, who received. Governor Futrell and Mayor Overman also attended the premiere, as did many social and political people. Noble staged a lobby broadcast. He netted publicity and photos with the attendance of the three oldest living Confederate veterans.

Jackson's Autographed Script Stunt

The Majestic Theatre, Jackson, Mississippi, put on a campaign under the supervision of Manager Henry Seel, which resulted in a gala premiere. Governor Connor attended. Seel presented an autographed script of "So Red the Rose" to the Jackson *Daily News* and was rewarded with a laudatory editorial for the picture. Roses were distributed to ladies at the opening and the local school band was promoted to play selections in the lobby.

Baton Rouge Premiere

Baton Rouge, historic Confederate capital and present state capital of Louisiana, put across a campaign for "So Red the Rose" that had repercussions in New Orleans. C. E. O'Donnell, of the Paramount Theatre in Baton Rouge, had a lobby broadcast at the premiere over a local station which brought all important persons attending the premiere to the microphone, including Governor Allen. The New Orleans press sent representatives covering the crowd, story and reviews. The ballyhoo consisted of an elaborately decorated theatre front, a band outside, the usual flashlights, and crowds.

All of the openings were supplied by the Paramount Home Office advertising department with a card giveaway containing a piece of sound film of the love scene between Margaret Sullavan and Randolph Scott.

WINDOW DISPLAY. An attention attractor was Roscoe Drissel's, Loew's Parkway, Wilmington, Del. "I Live My Life" window display which was lit at night.

WIRED CAMPAIGNS FROM AFIELD

Harry Brown, Jr.

Metropolitan, Boston

Paramount "So Red the Rose"

Full window display Jordan Marsh Company. Local Southern club officers and wives to premiere with Governor Curley. Pictures of group attending theatre in papers with special stories. Civil war anecdote contest conducted with Boston Traveler with autographed studio scripts as grand prize. Display in lobby of Southern Roses wired by southern florists. Telegrams in Western Union windows reproducing florists' wire. Special national ads in papers stop extensive outdoor billing campaign. Daily announcements selling current and advance programs at no cost over local Columbia and National Broadcasting Stations. Autographed studio script presented to Governor resulting in news pictures.

J. C. Burge

Capitol, Oklahoma City, Okla.

M-G-M "It's in the Air"

The Jello campaign was worked but a different slant was used, "a few single passes were placed in Jello packages. In return, the largest chain grocery, operating 10 stores, gave center space on their floors to a direct Benny at Capitol now. This grocery uses full coverage of City Herald, full page, of which half was given to Benny's picture. Same copy was used in the largest newspaper, which broke on opening day. These ads were direct to Benny at the Capitol. The school board agreed to let all history classes use "Last Days of Pompeii" as a book report. Window cards in libraries and book marks in all schools. Also public libraries. This is not a campaign on paper, but was actually done.

Bill Hendricks

Warner's, Memphis, Tenn.

Warner's "Dream"

A campaign of dignity which began six months ago preceded the opening in Memphis of "A Midsummer Night's Dream." Unprecedented newspaper breaks included editorials in all newspapers. Sponsored by fashionable Nineteenth Century Club and endorsed by Better Films Council membership, which includes 75 civic groups. The opening was a gala occasion, with entire block floodlighted and broadcast over WHBQ, with photographers reporting notables in attendance and with Congressman officially opening theatre. Opening attended by society and notables in formal attire. Posting was most comprehensive in local history, blanketing fifty-mile area in three states. Radio included numerous speakers, sketches enacted by Little Theatre Players, announcements and featuring of Mendelssohn music. Speakers appeared before school assemblies, luncheon clubs and women's clubs. Opera and road-show mailing lists and Better Films Council mailing lists used for letters. English teachers, Shakespearian groups, music schools and groups and dance schools contacted. Giant banner at strategic downtown location. Displays on school bulletin boards and in branch libraries. Displays of formal attire in department store windows tying in with grand opening, traveling box-office to schools in advance and personal sale of tickets in advance in all schools. Fraternities, sororities, clubs and fraternal organizations contacted for group theatre parties, book store windows and displays, stills on display in windows, stories in all school papers and country papers. Programs placed in all hotel rooms, elaborate advance lobby panels and impressive front display. Ministers and Rabbis contacted and several of them speaking of the production in their regular services. Railroad excursions to Memphis arranged and cards placed in all towns in drawing radius. Inserts placed in letters mailed by stores and in telegrams delivered. Arrangements made to have symphony orchestra feature Mendelssohn music in concert poster contest in art department of school and posters placed on display in downtown windows.

Harry Goldberg

Warner's Stanley, Philadelphia, Pa.

M-G-M "Mutiny on Bounty"

Radio film broadcast WCAU and KYW used on Mutiny tieup with Curtis Publishing Co. lending ten original oil paintings worth five thousand dollars from original story Pitcairn Island. This display used week in advance of opening in connection with National Art Week resulting in much favorable comment and newspaper publicity. All small radio stations used transcriptions with manager of the theatre personally making addresses on two. All department stores gave window displays on the book.

George N. Hunt, Jr.

Loew's, Louisville, Ky.

M-G-M "It's in the Air"

Store co-op ad all papers on Jello with Independent Grocers Association. Grocers Association has one hundred twenty-five stores. Each store distributed three hundred handbills paid for by Association, three hundred chain and independent grocers used window streamers furnished by General Foods. Had newspaper save front page mat on latest stratosphere record flight and printed five thousand throwaways full page size, red circling headline and overprint in red. Received local radio plug Sunday, following Benny program.

Johnson Musselman

Rialto, Louisville, Ky.

Paramount "So Red the Rose"

Card was placed in public library advertising picture and book. Poster card in window of jewelry store tying in "So Red the Rose" and their chinaware. Poster card placed in window of bookstore advertising book and picture. Card in flower shop tied in picture and roses. Display using title pages, poster card and blowup used at music counter five and ten tying in song hit. Card tying in picture and article about Margaret Sullavan in screen magazine placed at magazine counters. Poster card tying in picture and antique silverware placed in jewelry store window. Poster Card and special colored map on "So Red the Rose" displayed in window of book store. Photos placed in drugstores and restaurants. Stills in hotel lobbies and other prominent places. Blowups in five and tens. Special prevue performance given by Daughters of Confederacy. Governor and Mayor attending. Local radio broadcast used for opening with prominent and important civic leaders speaking. Front transformed into Southern mansion with atmospheric display of red roses and old-fashioned Southern columns. Trailer run three weeks in advance. Local display two weeks in advance and large searchlights thrown on roses in front of theatre.

Bill Ramsey

Strand, Memphis, Tenn.

G-B "Trans-Atlantic Tunnel"

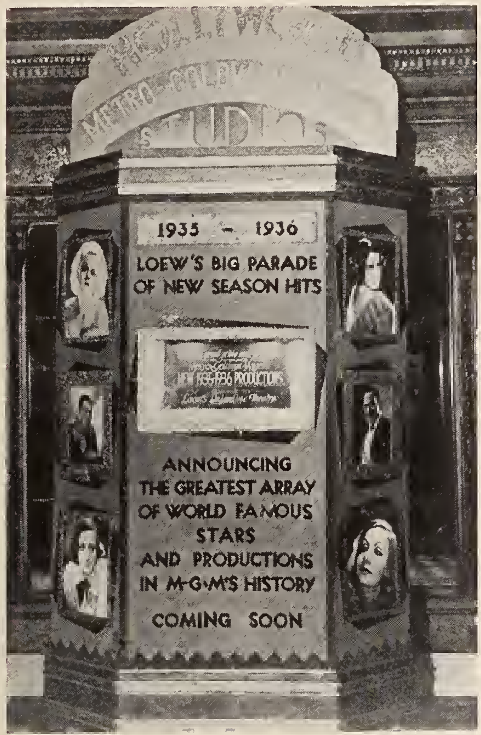
Thorough campaign made on "Trans-Atlantic Tunnel," consisting of illustrated heralds distributed to all apartment and office buildings. Flags and tire covers on all taxi cabs and few private automobiles reading, "Trans-Atlantic Tunnel. New York to London." Radio tie-ups plugging. Next wonder of World. Personally made daily radio announcements of picture. Exploitation made in conjunction with Elliott Johnson, publicity director of Malco-Memphis Theatres.

Flynn Stubblefield

Strand, Louisville, Ky.

Paramount "Peter Ibbetson"

Ten thousand blotters distributed in all high schools, colleges and offices tieup ad men clothing. Study guides and talks at all women's clubs, bookstore and library tieups. Extra newspaper ad lineage on "Peter Ibbetson." Extra newspaper ad lineage, stories and art. Stories in fifty country newspapers within hundred mile radius. Bookstore and library tieups on life of Will Rogers' book. Lobby display and donation box for Will Rogers Memorial Fund.


METRO-GOLDWYN STUDIOS
1935 - 1936
LOEW'S BIG PARADE OF NEW SEASON HITS
ANNOUNCING THE GREATEST ARRAY OF WORLD FAMOUS STARS AND PRODUCTIONS IN M-G-M'S HISTORY
COMING SOON

Caldwell's Unique Lobby Flash

Caldwell's Unique Display Plugs Coming Attractions

An unusual and unique display is used by Wally Caldwell, Loew's Valentine, Toledo, who purchased a second-hand electrical device for changing panels (see photo), machine containing 24 panels approximately 12 by 30 inches.

Wally built a large stand around display with photos of stars and appropriate copy. Automatically the cards changed and after the "insert" cards served their purpose, Caldwell changed to use of stills of coming attractions.

Win a Hollywood Air Trip!

Crippled Kids See "Curly"

Tying in with the Elks' Crippled Kiddies Clinic, Graham B. Jeffrey, Strand, Theatre, Reading, Pa., invited the tots to the opening performance of "Curly Top." Bannered trolley cars transported the children from their homes to theatre, where they were given promoted bags of candy. Telegram received from Shirley Temple was read from stage and local dailies played up the stunt.

Win a Hollywood Air Trip!

PALACE
FARMER TAKES A WIFE
PALACE
BLUEBIRD DIAMOND
JOHNSTON JEW

STREET BALLY. Old fashioned gig, with man dressed as farmer, paraded streets of Hamilton, Can., as part of George Stroud's bally on "Farmer" at the Palace.

WORKABLE CHRISTMAS IDEAS

What Theatremen Did Last Year to Stimulate Grosses During the Christmas and New Year Periods

With the holiday season right around the corner, showmen already are planning what to do to hold up their end before and during the festal period. The ideas listed here are from Round Tablers who found them of assistance last year and offer these slants again for the information of our readers.

Lobby and "Santa" Slants

Francis Deering, at Loew's State, Memphis, planted a compo board Christmas tree beneath which was placed boxes and packages to simulate holiday gifts, lettered with titles of coming pictures. Caption was "Our Christmas Gift to You."

Deering also hooked in with local paper to film pictures of Santy arriving via plane and annual Xmas parade, reel to be shown at the State. Paper paid all expenses and plugged the tie-in strongly. With another paper, Francis cooperated to place huge tree in lobby with public invited to deposit gifts for needy.

Toy Angles

Annual affair is Frank La Falce's tie-in with local sheet for toy matinees in all Warner Washington houses, children admitted for new toy or article of wearing apparel. These are turned over to Community Chest for distribution tie-up is highly successful with as many as 30,000 toys reported collected on one of these drives.

Standard Theatres of Oklahoma City also stress the toy matinee, J. M. Schoeppel, Midwest Theatre, having worked successfully with local fire department to repair broken toys brought to the theatre as admissions to the special show.

The above two tie-ins are typical of what has been and what is being done generally for underprivileged children. Newspapers, civic associations, lunch, women's clubs, etc., can always be depended upon to cooperate.

Free Shows for Poor

Ruly Kuehn, while at the Fabian, in Hoboken, N. J., put on a special show for the youngsters in conjunction with local business men's association which paid for all expenses including special tickets distributed through mayor's office to schools, etc. Each child was given small gift basket and escort to and from theatre was furnished by police department.

Howard Waugh, in Memphis, arranged with local paper to sponsor series of special matinees for folks living at city Transient Bureau. Morris Rosenthal, at the Majestic, Bridgeport, Conn., also put on matinees for children on welfare lists and arranged the broken toy-fire department tie-up.

Other Holiday Shows

Starting the Sunday opening Christmas Week and continuing matinees daily the day before Christmas, Fred C. Souttar, at the Lincoln, Belleville, Ill., put on a series of "Fairy Book" shows, talent supplied by dancing school. Fairy tale characters familiar to children were presented.

E. C. Grady, at the Hoosier, Whiting, Ind., in conjunction with his regular kid club Christmas party gave a lot of gifts away from his Christmas tree on a lucky number idea.

Julius Lamm, at the Uptown, Cleveland, Ohio, puts on an annual stage show with local civic club which cooperates on a percentage basis, club members selling tickets to friends, Julius giving special prizes to those disposing of most tickets and is successful in promoting lots of the talent.

Louis Lamm, at the Capitol, Elyria, also puts on annual party for the kids Saturday before Christmas, talent obtained from dancing schools. Youngsters are given gifts with tree supplied by cooperating florist and presents from local merchants.

New Year Slants

Last New Year's Eve Fred Souttar put on a stage wedding of a colored couple. This is one he has used before and finds it a reliable clicker. On same bill he put on an old-time movie show with silent film, song and ad slides, film breaks, piano and drum for the music.

Tableaux of baby 1936 chasing Old Man 1935 across stage as clock strikes midnight; "happy new year" lettered on old drops or cut-out of compo, flittered and suspended have also served to announce the new year as music of "Auld Lang Syne" is played with audience invited to join in.

Other Seasonal Angles

Among the ideas that have paid their way are those that tie-in with stories, such as checking service for Xmas purchases at theatre while patrons are seeing the show. Milt Chamberlain, at the Plaza, New York, has been advertising this in his programs addressed to early shoppers.

Gifts of special books of tickets, 12 in a book, are also plugged by Chamberlain, cost of these about 20 per cent less than regular prices.

Stores this year are going stronger than ever for toys of the better known cartoon comics and managers are supplying large cut-outs of these and other fitting advertising on tie-ups.

Santa Claus, in person, is still the big draw at stores, theatre matinees and where stores tie-in with theatres to exhibit toy displays in foyer, mezzanine, etc.

"Shop Early" stickers with theatre copy for use on packages at stores was also used, as was imprinted sticker tape containing theatre and store advertising.

Harry Botwick, at the State, Portland, Me., likes the lobby information booth presided over by girl who gives information on train schedules and answers questions of general interest including perhaps different sales advertised by stores, etc. Arrangements can be made for appointments at theatre and where the booth idea can be carried out effectively, girl and phone might be promoted from transportation company or cooperating merchants.

Free coffee or tea service in the mezzanine is another aid, managers advertising the comfort and relaxation angle at the theatre to break up the shopping tour.

'MUTINY ON BOUNTY' SCORES

Theatremen from Portland to Texas Employ Many Exploitation Angles to Put Over MGM Special

Matching the strength of the production with a host of ingenious and effective slants in advance of their dates, showmen in various parts of the country went to town to put over MGM's "Mutiny on the Bounty." Among the angles used the ship's model contest arranged by Billy Ferguson and tieins with living descendants of Fletcher Christian helped to roll up a tremendous publicity score.

Fort Worth to Pitcairn Island

Discovering that Mayor Wall, of the nearby town of Grapevine has been for 20 years a close friend to the natives of Pitcairn Island, Manager Frank Weatherford and publicist Charley Carden, Worth Theatre, Fort Worth, Texas, contacted the official for cooperation on the date. Mr. Wall supplied a comprehensive display of various articles made by the islanders which were shown in the lobby, these being forwarded by the Pitcairners to the city official for sale.

Publicity highlight of the campaign was a two-column interview on the mayor's experiences with the islanders, topped by a cut of some of the living Christian descendants. Caption carried full mention of the theatre.

Ship Model in Racine

Not one of the two originals being toured by MGM but an exact model of the original "Bounty" constructed after five years of labor by a neighboring citizen was one of the standouts in the drive put over by Manager Owen McKivitt, Venetian, Racine, Wisc., with exploiter Morris Abrams.

In addition to display of the model, builder also delivered lecture describing it in full detail.

Man-on-the-street broadcast was also effective, passersby being asked three questions regarding the picture and another topper was benefit tiein with women's university club with over 6,000 tickets sold. Ship model contest also was put on.

Saunders Promotes Islander

Bridgeport, Conn., also lays claim to an original Pitcairn Islander, a Miss McCoy, who was promoted by Manager Matt Saunders, of Loew's Poli, to loan for exhibit at the theatre, a lot of island articles. Featured was a model of the "Bounty" made at Pitcairn some 50 years ago.

Saunders received another neat break with the discovery that a Bridgeport youth had recently returned from a tour of the South Seas during which he had visited Pitcairn. Matt used this slant for a feature story of the lad's experiences, including, of course, full mention of the picture.

What Saunders reports one of the strongest plugs given a picture locally was editorial in leading paper boosting the attraction and the better quality of pictures now being released.

Contests in Portland

It was Ted Gamble, at the United Artists, who planted contests with two leading dailies, one the ship model idea with extra prizes given by the paper. The other consisted of running a daily list of characters in the picture with highlights of their individual characteristics together with a photo each day of one of the players. Prizes were given for those best casting the players according to the characteristics.

Seized upon by Gamble was another break wherein house safe was tapped, being brought to public notice with page one stories and a cartoon ad tying it to the picture. Ad received so much comment that insurance company was reported to have investigated whether robbery was authentic or stunt for the picture.

Helpful too was variation of the street car bally, tieup being made with traction company to supply car for the purpose of transportating patrons free of charge to the theatre. This information was lettered on both sides.

Tremendous newspaper campaign, including extra large punch displays of art and a nine o'clock opening instead of the usual time helped to convince folks in that sector on the importance of the production. Exploiteer J. A. Schiller assisted.

Indianapolis Merchants Cooperate

Manager Ward Farrar, working with Fred Bartow, arranged another angle of the ship's model contest by a tiein with eight leading merchants wherein stores would act as headquarters for the contest distributing pamphlets and blueprints in addition to devoting window space to theatre displays especially made up by theatre art shop. In addition, each merchant took space in two separate co-op pages, ads all carrying copy on the picture and contest. Stores also contributed cash prizes for local prizes.

Top street stunt was display of traveling ship's model under supervision of Capt. Rodney Phifer planted in front of vacant store adjoining theatre and which also was brought to stores of merchants cooperating on the contest.

Louisville Store's Workshop

Exclusive headquarters for the model contest was granted boys' department of leading Louisville department store by Manager George Hunt, of Loew's Theatre, store setting up workshop for use of children entering contest. Special department was arranged for information, blue prints, entry blanks, special knives and building sets, store taking large ads to announce the tiein.

Hunt also hooked up with head of Young America Clubs to syndicate publicity on this in various newspapers, local paper sponsoring club playing contest up strongly until termination. Editor is giving ten local awards and school superintendent cooperated with special letters to teachers requesting they mention contest in classes.

For street bally, Hunt dug up flat truck and had designer build it up to resemble the Bounty. Large lettered mats on the sides with sails and bowsprit projected in front added atmosphere. Costumed girls distributed heralds and Tahitian love flowers.

J. T. Knight, Jr.

Proper Maintenance

Is important to your

Box Office

J. T. KNIGHT, JR., outstanding specialist in theatre operation and engineering, contributes exclusively to BETTER THEATRES.

HIS regular articles offer expert and unbiased counsel on theatre operation, maintenance, equipment and staff organization of motion picture theatres.

IF you are planning to remodel—if you are making arrangements for new apparatus—if you are confronted with any maintenance or operation problems, Mr. Knight will be glad to help you in such matters. Merely write BETTER THEATRES, giving full details and your inquiry will be turned over to Mr. Knight for his immediate attention and an early reply.

BETTER THEATRES
1790 BROADWAY, New York

HOW TO TAKE YOUR OWN PHOTOS

Mechanics of Taking Inexpensive And Effective Pictures Explained Comprehensively by Cameraman

by JOHN W. McFARLANE

For publicity purposes pictures should be interesting enough to command attention. They must also be up to a certain photographic standard to make good half-tone reproduction possible. While these photographs are often made by a professional photographer, they can be taken fairly well by the manager himself, if he has or can borrow a suitable roll film camera. The subjects of interest are: 1. The theatre marquee and its decoration. 2. Individual displays under the marquee. 3. Displays in the lobby. 4. Traveling displays on the street.

The most desirable camera for most of these subjects is one which makes pictures at least 2¼ by 3¼ inches, and preferably larger. The lens should be one of the "faster" types; that is, its marking should be f 8, f 7.7, f 6.3, f 5.6, f 4.5.

The Theatre Front by Day

Set the camera at about eye level on a stepladder, diagonally across the street from the theatre. Choose that time of day, if any, when the theatre front is in sunlight. Set the focusing scale for 100 feet, the diaphragm at f/8 and the shutter speed at 1/25 (25 on the scale). Make the exposure while no cars are passing the theatre.

If the theatre is so situated that the sun does not strike it, set up as before, but take three different pictures, changing the exposure as follows: 1. Diaphragm wide open (whether f 8, or f 6.3 or f 4.5, etc), shutter speed 1/25 second. 2. Diaphragm wide open, with short "bulb" exposure. Set the shutter speed at "B" on the scale and press the exposure lever for about a quarter of a second. The timing need not be accurate, but it is very important that the camera be held firmly on the ladder, to prevent camera motion. 3. Diaphragm at f 11, "bulb" exposure of about two seconds, made as before.

If possible, pictures 2 and 3 should be made with neither traffic nor pedestrians moving. These pictures can be made any time before sunset. One of these three pictures will be good, varying light conditions make it impossible to say which. The film expense for the other two is very small, and the photo finisher can be instructed to print only from the best of the three.

The Theatre Front at Night

The same camera can be used, after the crowds leave. Set up the camera as before with all the theatre lights on, expose the three negatives as follows:

1—f/11½ seconds (on the "B" setting).
2—f/11 3 seconds (on the "B" setting).
3—f/11 15 seconds (on the "T" setting).

If you wish pictures of the activity in front of the theatre at night, it is beyond the camera used so far. The best thing is to use some miniature camera fan with an f/2 lens. He can secure pictures at 1/50 of a second under a brightly lighted marquee.

Displays under the Marquee

Such displays are rarely in direct sunlight. By daylight, use the three negative method, again on the ladder. The subject distance will be from six to 15 feet. Measure the distance from subject to lens, and set the focusing scale accordingly. The exposures should be:

1. f/11 ¼ second.
2. f/11 2 seconds.
3. f/11 10 seconds.

If there are actors in the display, they must "hold it" for the exposure time.

By night, displays under the marquee and lit by it, can be photographed in the same way as by daylight, but the exposures should be:

1. f/11 1 second.
2. f/11 5 seconds.
3. f/11 30 seconds.

If there is action in the display, or spectators present, it is more practical to photograph it using a photoflash lamp in a hand reflector. These lamps give one flash lasting about 1/50 second. To use them, the camera is set on a support, the diaphragm set at f 11, the shutter is opened (using either the "B" or "T" setting), the flash fired and the shutter closed again.

Displays in the Lobby

As the lighting level in the lobby is very much lower than that under the marquee and varies more widely, it is more practical to use a photoflash lamp. As before, the camera should be set on a ladder or other support, the focusing scale set for the distance measured from subject to camera lens, and the Photoflash lamp fired while the shutter is opened at f/11. It pays to make more than one picture of a display in which people are active, to secure an appropriate pose.

Traveling Displays

Arrange if possible to have sunlight on the display. Try for a background that is not distracting, so that telephone poles will not appear to sprout from the actors' heads, or the like. Measure the distance, set the focusing scale, set the diaphragm at f/8, the shutter at 1/25 second, and expose while holding the camera as still as possible, or, better yet, place it on a support.

While sunlight will produce the most pleasing picture, the display may be photographed in shadow if necessary, following the procedure for theatre marquees in shadow.

Right Kind of Prints

If the picture size is smaller than 3¼ by 4¼, an enlargement, either five by seven or eight by ten can be used. Such an enlargement, on glossy paper, is desirable in any case, for these reasons: in making such enlargements the more careful photo finisher so handles the printing that all parts of the subject are shown up to best advantage. He also goes to considerable trouble in retouching defects. Also, it is easier for the photo-engraver to work from an enlargement than from a small contact print. Point out to the photo finisher that the picture is to be used for reproduction.

Win a Hollywood Air Trip!

JACK BENNY UNA MERKEL
JACK BENNY
15 STARS
UNA MERKEL ELEANOR POWELL
MELODY
OF 1936

NEON FLASH. This attractive front was executed by Jimmy Thames, Ritz, Corpus Christi, Tex., for "Melody". Note red neon music note in center.

Wise Man Sells "Solomon"

Irv Stein sent a local "King Solomon" out as a bally for that date at the Strand in Milwaukee. Banner informed all that the wise man would answer questions. Irv admits he had to pick a man that was quick on the repartee and the stunt worked nicely.

Win a Hollywood Air Trip!

Cooper Stages Kid Party for "Ginger"

As part of his campaign on "Ginger" Max Cooper, Fox Theatre, Hackensack, N. J., conducted a Ginger party to which kiddies flocked en masse. Opening day of show free ice cream and ginger cookies wrapped in imprinted cellophane bags were distributed.

On stage skit was presented with Pop Eye and his three sailor companions which Max says the kids gobbled up and newspaper breaks were landed through invitation extended to orphan kiddies.

Win a Hollywood Air Trip!

Only One Theatre can be first
Only the STATE can
GIVE YOU
Such BIG HITS as
Joan CRAWFORD
I LIVE MY LIFE
COOPER HARDING
Peter Ibbetson
O'SHAUGHNESSY'S BOY
BEERY COOPER
Cecil B. DeMille's
THE CRUSADES
MUTINY ON THE BOUNTY
GABLE LAUGHTON
ROSE of the RANCHO
SWARTHOUT BOLES
COMING SOON!

BILL POSTER. To announce his coming attractions at the State Theatre, Portland, Maine, Harry Botwick rigged up this lobby display with bill poster cutout.

Gottlieb Stages Search For Philly's "Dawn Glory"

A search for the Dawn Glory of South Philadelphia was highlight of Herb Gottlieb's campaign for that date at Warners' Plaza. Winner was picked not for resemblance of Marion Davies, but for personality, charm and grace. Merchants were tied up for gifts and cafe held banquet for Miss Glory.

Winner was chosen by audience applause and honorary judges were chosen from among city officials. Contest started opening day of picture with eliminations held few nights later. Merchants plugged stunt in ads and accompanying photo shows display of donated merchandise in lobby.

Win a Hollywood Air Trip!

Granara's $1,000 Reward

Jack Granara, publicist, RKO Boston, Boston, Mass., flooded the town with $1,000 reward tack cards for return of a pooch in connection with "3 Kids and a Queen." Card carried cut of purp lost in Boston and for which reward was offered and one of May Robeson's mutt appearing in film. Picture copy and playdates followed.

Win a Hollywood Air Trip!

Henger Stages "Lucky Legs" Contest at Criterion

George Y. Henger, city manager Standard Theatres Corp., Oklahoma City, Okla., reports excellent box-office results through his "lucky legs" contest planted in local daily in connection with "The Case of Lucky Legs" at the Criterion there.

Announcement of contest was carried under four-column head in paper with art work and offer of $100 in cash to winner with hosiery to runners-up. Contestants submitted photos of themselves in bathing suits to reveal shapes of legs and from these entrants were selected to appear at theatre in person opening night.

Curtain was lowered about 24 inches from floor, revealing legs of girls with audience applause deciding winners. Contest gained loads of free space in papers and proved mighty successful.

Win a Hollywood Air Trip!

Weitzenfeld's Street Bally

S. D. Weitzenfeld, assistant to Bunny Bryan, Pantheon Theatre, Chicago, Ill., was responsible for the street stunt on "Alibi Ike" shown in accompanying photo. Man dressed in baseball attire carried bat and signs with theatre copy.

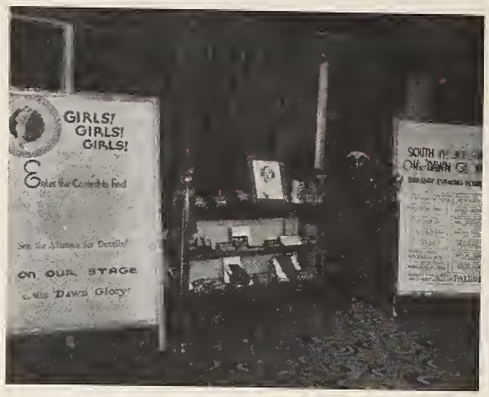
Win a Hollywood Air Trip!

Telescope Plugs "China Seas" Date for Gates

As part of his advance campaign on "China Seas" at Loew's Park, Cleveland, Arnold Gates stationed a telescope on busy street intersection inviting all to look at the stars. Inside copy on lens read "Gable-Harlow-Beery now at," etc., etc. Another street bally was bannered ricksha pulled by man in Chinese costume.

Through tieup with radio station, song guessing contest was arranged, tickets awarded first twenty submitting correct titles. Contest ran for week with theatre and picture getting plug. Pressbook "Seas" contest was planted with leading shoe store, stories and art run in papers and store's announcements.

Local ballroom cooperated, featuring a Harlow Waltz contest, cash prizes awarded by owners to first three winners and runnersup getting tickets to picture.



Gottlieb's Merchant Display in Lobby

Walsh's "Love Me" Window Tieup

Joe E. Brown
ALIBI IKE
PANTHEON

Weitzenfeld's "Alibi Ike" Street Bally

Look!
THE STARS OF THE HOUR!

Gates Star Gazing Gag

Paper Doll Contest Planted By Walsh for "Love Me"

A Grace Moore paper doll contest was planted in the Sunday *Times* by R. D. Walsh, New Lafayette, Buffalo, N. Y., on "Love Me Forever" in which silhouette figures of the star were run together with costumes. Tickets were awarded those submitting neatest jobs of dressing the "doll," mounting her on cardboard and coloring it.

Through tieup with leading ladies' apparel shop, window display was arranged (see photo) with dress department offering photos of the star. Still another store featured a Moore coiffure using cut in ads.

Win a Hollywood Air Trip!

Larry's Newspaper Stunt

Nice break in the Baltimore *News* and *Post* on a "Remember Last Night" contest was landed by J. Lawrence Schanberger as part of his advance campaign at Keith's Theatre. Newspaper offered prizes to readers for most interesting and amusing event in their life.

Win a Hollywood Air Trip!

Naval Academy Orchestra Attends "Annapolis" Premiere

To usher in the world premiere of "Annapolis Farewell" at the Metropolitan Theatre, Washington, D. C., Frank La Falce, Warner's zone publicist, invited the Naval Academy orchestra from Annapolis appearing in picture to theatre to play overture, navy tunes and exit marches for the performance.

Distinguished guests attending opening commented on picture for society editors of all papers, theatre was decorated under direction of Navy Department with flags, colors, etc., and newsreel cameramen took pictures of crowds, shots later shown at all Warner Theatres playing the picture.

Win a Hollywood Air Trip!

Salmon Inaugurates Popeye Clubs at Houses

Monty Salmon, district manager for the Quaker Theatres, Upper Derby, Pa., has organized Popeye clubs for the Tower, Roosevelt and Nixon Theatres there. Membership cards are given each kid and for each card that is punched 10 consecutive times, free ducats are given. Managers of the houses give brief talk on Saturday matinees covering goodwill, etc. Popeye costumes and dolls are given away every week.

For "Annapolis Farewell," Monty contacted the American Legion for their bugle band which paraded through main thoroughfares followed by Legion officials in cars covered with flags, pennants, banners, etc.

Win a Hollywood Air Trip!

Schools Cooperate With Lampe on "Harmony Lane"

Gaining cooperation of schools, Gus Lampe, Eckel Theatre, Syracuse, N. Y., for "Harmony Lane" distributed biographies of Stephen Foster's life to pupils, while singing classes dedicated certain days to "Foster days" and read material regarding the picture. Reporter from local daily interviewed superintendent of schools on life of the composer, carrying stories in paper.

Sound truck toured streets playing melodies from picture, music stores distributed heralds and plugged tunes.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935- 36 season.

ACADEMY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Revolt of the Zombies				
Secret of Scotland Yard				
Slave Ship				
Thrill of the Century	Steffi Duna	Dec. 14†		

AMBASSADOR

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard - Polly Ann Young	Oct. 5		
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13	*58	Mar. 16

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Call of the Yukon	Kermit Maynard	Feb. 15,'36†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You		Jan. 15,'38†	6 rls.	
Kiss Me Goodbye	Magda Schneider-Arthur Riscoe	Dec. 9†	6 rls	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence (A)	Chick Chandler-Shirley Grey	Mar. 30	66	Aug. 17
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15		
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end				
Below the Deadline				
Little Red Schoolhouse				
Mother of the World				
Phantom Clue				
Ring Around the Moon	Erin O'Brien-Moore - Donald Cook			

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26	61	
Air Hawks	Ralph Bellamy-Tala Birell	May 7	70	
(See "Air Fury" "In the Cutting Room," Mar. 30.)				
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†	58	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 18	68	
Crime and Punishment	Peter Lorre-Edward Arnold	Nov. 20†	89	
Eight Bells	Ann Sothern-Ralph Bellamy	Apr. 11	70	
(See "In the Cutting Room," Feb. 23.)				
Escape from Devil's Island	Victor Jory-Florence Rice	Nov. 10†	65	
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr. 18	58	May 25
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57	
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept. 20†	67	Nov. 23
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59	
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20	68	Apr. 6
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar. 8	56	Apr. 13
Justice of the Range	Tim McCoy-Billie Seward	May 25	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1	69	Mar. 23
Love Me Forever	Grace Moore-Leo Carrillo	June 27	93	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	71	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15	57	May 25
Party Wire (G)	Jean Arthur-Victor Jory	Apr. 27	69	Apr. 20
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18	57	
(See "Alias John Law" "In the Cutting Room," Dec. 8,'34.)				
Riding Wild	Tim McCoy-Billie Seward	June 28	58	
She Coudln't Take It (G)	George Raft-Joan Bennett	Oct. 20†	86	Nov. 16
She Married Her Boss	C. Colbert-Melvyn Douglas	Sept. 19	91	
Superspeed	Norman Foster-Florence Rice	Sept. 1	57	
Swell Head	Wallace Ford-Barbara Kent	Apr. 8	62	
Together We Live	Ben Lyon-Sheila Manners	Aug. 16	70	
(See "In the Cutting Room," Nov. 3,'34.)				
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†		
Unknown Woman	Marian Marsh-Richard Cromwell	June 14	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20	65	May 11
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†		
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†	57	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling of Dan Matthews, The	Richard Arlen-Charlotte Wynters	Dec. 10†		
Doctor Steel	Ralph Bellamy-Joan Perry			
Hell Ship Morgan	George Bancroft-Ann Sothern			
If You Could Only Cook	Jean Arthur-Herbert Marshall		72	
Lawless Riders	Ken Maynard-Geneva Mitchell	Dec. 28†		
Lone Wolf Returns, The	Melvyn Douglas-Gail Patrick	Dec. 20†		
Mine with the Iron Door, The	Richard Arlen			
No More Yesterdays	Ruth Chatterton-Otto Kruger	Dec. 30†		
Opera Hat	Gary Cooper			
Outlaw Brands	Charles Starrett-Joan Perry			
Panic on the Air	Ann Sothern-Lloyd Nolan	Dec. 31†		
Rolling Along	Rochelle Hudson-Harry Richman			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Calibre	Bob Steele	Mar. 8†	8 rls.	
Kid Courageous	Bob Steele	July 26†	6 rls.	
Loser's End	Jack Perrin	Aug. 28	8 rls.	
Mystery Ranch	Tom Tyler	Apr. 12	6 rls.	
Rider of the Law, The	Bob Steele	Oct. 26†	6 rls.	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls.	
Shadow of Silk Lennox	Lon Cheney, Jr.	Nov. 1†	6 rls.	
Silver Bullet	Tom Tyler	May 11	6 rls.	
Smokey Smith	Bob Steele	Sept. 26	6 rls.	
Terror of the Plains	Tom Tyler	June 27	6 rls.	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	80	Oct. 26
Tombstone Terror	Bob Steele	Apr. 25	8 rls.	
Western Justice	Bob Steele	June 14†	6 rls.	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Scream in the Dark	Lon Chaney, Jr.		6 rls.	
Wolf Riders	Jack Perrin	Dec. 26†	6 rls.	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Iglo	Marica Gerval	Sept. 3†	85	
Father Knows Best	Szoke Szakall	May 14	80	
Homely Girl	Javor Murathy	Sept. 1†	88	
Honor Among Thieves	Kabos-Csikos	Sept. 10†	73	
Hussar Romance	Irene Agai	Apr. 21	75	
Iron Men	Torzs-Turay	Sept. 15†	71	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Rakoczi March	Paul Javor	Apr. 20	84	
Rakoczi March (German dialogue)	Frohlich-Horn	June 15	83	
Seeing Hungary (English titles)	Travelogue	Aug. 29	58	
Sweet Stepmother	Maria Tasnadi	Nov. 22†	90	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Singing Troubadour	Szucs Sebok	Dec. 1†	77	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr. 15	85	May 18
Don Quixote	Chaliapin-Sydney Fox	July 1	81	July 8,'33
Dream of My People	Cantor Rosenblatt	June 1		
Hello Paris		Oct. 15†		
Iceland Fishermen (G)	Pierre Loti story	Sept. 15	72	Oct. 5
Last Wilderness, The (G)	Howard Hill	May 14	63	May 25
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60	
Ra Mu		Sept. 1†		
Sans Famille	Robert Lynen	Aug. 1		
Scandal in Budapest		Nov. 1†		
World in Revolt	Graham McNamee	Mar. 1		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita	Franz Lehar	Dec. 10†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Get That Man!	Wallace Ford-Lillian Miles	July 11	61	
Lone Bandit, The	Lane Chandler-Doris Brook	Mar. 14	60	
Outlaw Tamer, The	Lane Chandler-Janet Morgan	May 18	80	
Rescue Squad	Ralph Forbes-Verna Hillie	Mar. 7	61	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker			
Fire Trap	Evalyn Knapp-Norman Foster			

(THE RELEASE CHART--CONT'D)

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 15†	65	June 15
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22†	66	Nov. 23
Frontier Justice	Hoot Gibson	Oct. 1†	58	
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20†	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15†	69	
Hong Kong Nights	Tom Keene-Wera Engles	Sept. 15†	59	
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - J. Loder	Sept. 1†	70	Aug. 17
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†		
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct. 8†	98	June 8
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†		
Rainbow's End	Hoot Gibson	June 10	60	
Red Wagon	Charles Bickford-Raquel Torres	Nov. 8†		
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1†	67	
Sunset Range (G)	Hoot Gibson	May 1	54	Mar. 9

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drake the Pirate (G)	Matheson Lang-Jane Baxter		95	June 1

FIRST NATIONAL

Title	Star	Rel. Data	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18	97	Apr. 8
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug. 31	83	Aug. 3
Case of the Curious Bride, The (G) 879	Warren William - M. Lindsay	Apr. 13	68	Apr. 13
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct. 5	77	Sept. 21
G Men, The (A) 880	James Cagney-Margaret Lindsay	May 4	85	Apr. 27
Girl from Tenth Avenue, The (A) 858	Bette Davis-Ian Huntar	June 1	69	June 1
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20	97	Mar. 23
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 18	95	Mar. 23
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept. 21†	65	Oct. 5
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov. 16†	84	Nov. 2
In Caliente (G) 856	Dolores Del Rio-Pat O'Brien	May 25	84	July 8
Irish in Us, The (G) 866	James Cagney-Pat O'Brien	Aug. 3	80	July 20
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27	71	Apr. 27
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8	97	May 18
Payoff, The 968	James Dunn-Claire Dodd	Nov. 9†	64	
(See "In the Cutting Room," July 6.)				
Shipmates Forever (G) 952	Dick Powell-Ruby Keeler	Oct. 12†	109	Sept. 28
Traveling Saleslady (G) 870	Joan Blondell-Glenda Farrell	Apr. 8	63	Apr. 6
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9	61	Mar. 9

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood, The	James Cagney-Guy Kibbee			
Backfire	Ross Alexander-Patricia Ellis			
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec. 7†	69	Nov. 23
Captain Blood 855	Errol Flynn-Olivia De Havilland	Dec. 28†		
(Sea "In the Cutting Room," Sept. 28.)				
Ceiling Zero	James Cagney-Pat O'Brien	Jan. 25,'36†		
(See "In the Cutting Room," Nov. 16.)				
God's Country and tha Woman	Bette Davis-George Brent			
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21†	*63	Nov. 18
Murder of Dr. Harrigan, The	Kay Linaker-Ricardo Cortez	Jan. 18,'36†	66	
Prison Farm	Donald Woods-Kay Linaker			
(See "In the Cutting Room," Nov. 23.)				
Song of the Saddle	Dick Foran-Alma Lloyd			
Story of Louis Pasteur, The	Paul Muni-Josephine Hutchinson			
(See "Enemy of Man," "In the Cutting Room,' Sept. 28.)				

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept. 1†	63	May 16
Born for Glory 3508	Barry Mackay-John Mills	Sept. 30†	74	
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15†	72	June 15
Loves of a Dictator (A) 780	Clive Brook-Madeleine Carroll	June 15	81	Feb. 10
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15	74	Dec. 29,'34
Mister Hobo (G) 3418	George Arliss-Gene Gerrard	Nov. 15	87	Oct. 19
(Reviewed under the title, "The Guv'nor.")				
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter	Sept. 30†	74	Apr. 13
My Heart Is Calling (G) 3409	Jan Kiepura-Marta Eggerth	May 1	90	Feb. 2
My Song for You 3414	Jan Kiepura-Sonnie Hale	June 1	70	Nov. 10,'34
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1†	85	July 8
Transatlantic Tunnel (G) 3513	Richard Dix-Madge Evans	Oct. 27†	94	Nov. 2

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boys Will Be Boys	Will Hay			
First a Girl 3512	Jessie Matthews-Sonnie Hale	Dec. 1†		
King of the Damned 3504	Conrad Veidt-Helen Vinson			
King Solomon's Mines 3511				
Modern Masquerade 3505	Jessie Matthews			
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray		90	Oct. 19
Rhodes, the Empire Builder 3514	Walter Huston			
Secret Agent 3508	Madeleine Carroll-Peter Lorre			
Soldiers Three 3515	Maureen O'Sullivan-C. Aubrey Smith			
Untitled 3507	Boris Karloff			

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20†	85	
Miss President	Lily Muraty	Oct. 15†	90	
One Sunday Afternoon	Dita Parlo	Sept. 27†	85	
Three Men Under the Snow	Jeno Torzs		85	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Paul Javor	Jan. 1,'36†	85	
Frozen Child	Jeno Torzs	Dec. 10†	90	
Heart Specialist	Gyula Csortos	Dec. 30†	90	
I Cannot Live Without Music	B. Somogyi	Dec. 20†	95	
New Landlord, The	Ilona Titkos	Dec. 20†	90	
One Night In Venice	Gyula Csortos	Jan. 1,'36†	85	
Smile Please	Szoeke Szakall	Dec. 1†	86	

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Death from a Distance (G)	Russell Hopton-Lola Lane	Apr. 30	68	Oct. 19
Murder at Glen Athol	John Miljan-Irene Ware	Oct. 1		
Public Opinion (A)	Lois Wilson-Shirley Grey	Mar. 15	68	Sept. 7
Society Fever	Lois Wilson - Lloyd Hughes	Oct. 1		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs				
Brilliant Marriage				
Death Rides Double				
Hidden Alibi				
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page			
Tango	Marian Nixon-Chick Chandler			
Under the Lilacs				

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble (A) 1012	H. B. Warner-Onslow Stevens	July 10	65	Nov. 2
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May 1	73	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	73	
Sweepstake Annie (G) 1009	Marian Nixon-Tom Brown	Mar. 5	81	Feb. 23
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15	66	

MAJESTIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey	Apr. 15	64	Mar. 30
Mutiny Ahead (G)	Neil Hamilton-Kathleen Burke	Mar. 1	63	July 13
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10	69	Dec. 1,'34
Reckless Roads	Judith Allen - Regis Toomey	July 1	66	

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 18	65	Oct. 26
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug. 25	84	Aug. 31
Headline Woman (G)	Roger Pryor-Heather Angel	May 15	70	May 18
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22	89	June 29
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May 1	85	May 11
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept. 7	71	Sept. 14
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	68	Oct. 26

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Minutes Running Time	Reviewed
Age of Indiscretion (A)	May Robson-Madge Evans	May 10	80	May 11
Ah, Wilderness! (G)	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 8†	95	July 6
Baby Face Harrington (G)	Charles Butterworth-U. Merkel	Apr. 12	63	Mar. 30
Bishop Misbehaves, The (G)	Edmund Gwenn - Maureen O'Sullivan	Sept. 13†	86	Nov. 9
Bonnie Scotland (G)	Laurel and Hardy	Aug. 23†	82	Sept. 14
Broadway Melody of 1936 (G)	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
Calm Yourself (G)	Madge Evans-Robert Young	June 28	69	June 22
China Seas (G)	Clark Gable - Jean Harlow - Wallace Beery	Aug. 18†	89	Aug. 3
Escapade (G)	William Powell-Luise Rainer	July 5	89	July 13
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17	73	May 16
Here Comes the Band (G)	Ted Lewis-Virginia Bruce	Aug. 30†	87	Aug. 17
I Live My Life (G)	Joan Crawford-Brian Aherne	Oct. 4†	99	Oct. 5
It's in the Air (G)	Jack Benny-Una Merkel	Oct. 11†	80	Nov. 18
Mad Love (A)	Peter Lorre-Frances Drake	July 12	69	July 6
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 28	60	Apr. 6
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24	70	May 16
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Mutiny on the Bounty (G)	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29	106	Mar. 2
Night at the Opera, A (G)	Marx Brothers	Nov. 15†	96	Oct. 28
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	62	June 8
One New York Night	Franchot Tone-Una Merkel	Apr. 5	71	
(See "Mystery In Room 309" "In the Cutting Room," Mar. 16.)				
O'Shaughnessy's Boy (G)	Wallace Beery-Jackie Cooper	Sept. 27†	86	Oct. 5
Perfect Gentleman, The	Frank Morgan-C. Courtneidge	Nov. 22†	73	
(See "In the Cutting Room," Sept. 14.)				
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31	69	May 25
Pursuit (G)	Chester Morris-Sally Eilers	Aug. 9†	62	Aug. 3
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19	99	Apr. 13
Rendezvous (G)	Wm. Powell - Rosalind Russell	Oct. 25†	106	Nov. 9
Smilin' Through (Re-release)	Norma Shearer - Fredric March-Leslie Howard	Aug. 23	100	Oct. 22,'32

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8	69	Mar. 2
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3	75	June 22
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1	77	Feb. 23
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22	90	Mar. 16
Woman Wanted (G)	Joel McCrea-Maureen D'Sullivan	Aug. 2†	68	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bohemian Girl, The	Laurel and Hardy			
Getaway, The	Jackie Cooper-Joseph Callela			
Great Ziegfeld, The	William Powell - Myrna Loy - Luise Rainer			
Kind Lady	Aline MacMahon-B. Rathbone	Dec. 20†		
(See "In the Cutting Room," Nov. 23.)				
Last of the Pagans	Mala-Lotus Long	Dec. 13†		
(See "In the Cutting Room," Nov. 16.)				
Riffraff	Jean Harlow-Spencer Tracy	Jan. 3,'36†		
(See "In the Cutting Room," Nov. 16.)				
Robin Hood of El Dorado	Warner Baxter-Ann Loring			
Rose Marie	J. MacDonald-Nelson Eddy			
Tale of Two Cities, A	Ronald Colman-Elizabeth Allan	Dec. 27†		
(See "In the Cutting Room," Nov. 16.)				
Tarzan Escapes	Johnny Weissmuller - Maureen D'Sullivan			
Three Live Ghosts	Richard Arlen-Ann Loring			
Whipsaw	Myrna Loy-Spencer Tracy	Dec. 8†		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3026	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 3
Dawn Ride, The 3033	John Wayne-Marion Burns	June 20	57	
Desert Trail 3037	John Wayne-Mary Kornman	Apr. 22	54	
(See "In the Cutting Room," Feb. 23.)				
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25	72	Mar. 9
Healer, The (G) 3004	Ralph Bellamy-Karen Morlay	June 15	77	June 1
Honeymon Limited (G) 3016	Neil Hamilton-Irene Hervey	July 1	70	June 22
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15	76	Apr. 13
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Mystery Man (G) 3025	Robert Armstrong	Apr. 25	62	Feb. 18
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 13
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6†	82	Aug. 31
Big Broadcast of 1936, The (G) 3511	Jack Dakie-Burns & Allen	Sept. 20†	97	Sept. 21
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21	79	June 8
Coronado 3524	Jack Haley-Johnny Downs	Nov. 29†		
(See "In the Cutting Room," Oct. 19.)				
Crusades, The (G) 3508	Loretta Young-Henry Wilcoxon	Oct. 25†	125	Aug. 10
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3	80	Mar. 2
Dr. Jekyll and Mr. Hyde 3459 (Re-Issue)	Fredric March-Miriam Hopkins	July 5	85	Dec. 28,'31
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct. 25†	60	Oct. 12
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug. 2†	80	Aug. 10
Four Hours to Kill (A) 3439	Richard Barthelmess-H. Mack	Apr. 19	74	Apr. 8
Glass Key, The (G) 3444	George Raft-Claire Dodd	May 31	77	May 25
Goin' to Town (A) 3442	Mae West-Paul Cavanagh	May 17	71	May 11
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Oct. 18†	80	Oct. 19
Here Comes Cookie (G) 3507	George Burns-Gracie Allen	Aug. 30†	65	Aug. 24
Hold 'Em Yale (G) 3438	Patricia Ellis-Cesar Romero	Apr. 12	63	Mar. 30
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23†	59	
Last Outpost, The (A) 3505	Cary Grant-Gertruda Michael	Oct. 11†	77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Man on the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July 26	66	Aug. 10
Mary Burns, Fugitive (G) 3521	Sylvia Sidnay-Melvyn Douglas	Nov. 15†	84	Nov. 18
Men Without Names (G) 3446	Fred MacMurray-Madga Evans	June 28	66	June 29
Nevada (G) 3523	Larry Crabbe-Kathleen Burka	Nov. 29†	*80	Nov. 16
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5	83	June 1
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24	67	Apr. 6
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8†	85	Nov. 9
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19	83	Mar. 2
Scoundrel, The (A) 3437	Noel Coward-Julia Haydon	June 7	68	May 4
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19	76	July 20
Ship Cafe (G) 3520	Carl Brisson-Arline Judga	Nov. 1†	66	Nov. 2
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26	70	July 27
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22†	83	Nov. 18
Stolen Harmony (G) 3440	George Raft-Ben Bernia	Apr. 28	74	Apr. 27
This Woman Is Mine 3447	Gregory Rato - John Loder - R. Bennett-Kath. Sergrava	Aug. 9†	75	
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct. 4†	65	Nov. 2
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13†	61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept. 27†	60	Sept. 26
Virginian, The 3460 (Re-Issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14	83	
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jaller	Sept. 20†	66	Nov. 18
Wings Over Ethiopia (G) 3518		October Special	52	Oct. 26
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 18†	75	Aug. 17

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything Goes	Bing Crosby-Ethel Merman			
(See "In the Cutting Room," Nov. 18.)				
Bar 20 Rides Again	Wm. Boyd-Jimmy Ellison	Dec. 6†		
(See "In the Cutting Room," Nov. 2.)				
Bride Comes Home, The (G)	Claudette Colbert-F. MacMurray	Jan. 10,'36†	85	Nov. 23
Collegiate	Joe Penner-Jack Oakie	Dec. 27†		
(See "In the Cutting Room," Sept. 28.)				
Desire	Marlene Dietrich-Gary Cooper			
Drift Fence	Larry Crabbe-Kath. DeMille			
Give Us This Night	Jan Kiepura-Gladys Swarthout			
(See "In the Cutting Room," Nov. 23.)				
Her Master's Voice	Edw. E. Horton-P. Conklin			
(See "In the Cutting Room," Nov. 16.)				
If I Had a Million (Re-Issue)	Gary Cooper-George Raft		95	Nov. 12,'32
It's a Great Life 3518	Joe Morrison-Rosalind Keith	Dec. 20†		
(See "In the Cutting Room," Sept. 28.)				
Klondike Lou	Mae West-Victor McLaglen			
Milky Way, The	Harold Lloyd-Adolphe Menjou			
(See "In the Cutting Room," Sept. 28.)				
Millions in the Air	John Howard-Wendy Barrie	Dec. 13†		
(See "In the Cutting Room," Nov. 2.)				
Rose of the Rancho 3516	John Boles-Gladys Swarthout	Jan. 3,'36†		
(See "In the Cutting Room," Aug. 17.)				
Soak the Rich	Mary Taylor-Walter Connolly			
Trail of the Lonesome Pine, The	Henry Fonda-Sylvia Sidnay			
(See "In the Cutting Room," Nov. 23.)				
Woman Trap	Gertrude Michael-Geo. Murphy			

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct. 1	60	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cappy Ricks Returns (G) 3508	R. McWade-Florina McKinney	Sept. 25†	66½	Sept. 14
Crime of Doctor Crespi, The 3548	Erich von Stroheim - Harriet Russell	Oct. 21†	63	
Lawless Range 3562	John Wayne-Sheila Mannors	Oct. 3†		
Melody Trail (G) 3587	Gene Autry-Ann Rutherford	Oct. 21†	60	Oct. 19
New Frontier, The 3558	John Wayne-Murial Evans	Sept. 30†		
(See "In the Cutting Room," Sept. 28.)				
Racing Luck 3547	William Boyd	Nov. 28†	60	
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Nov. 25†		
Spanish Cape Mystery, The 3530	Helen Twalvetrees-Donald Cook	Oct. 25†	73	
(See "In the Cutting Room," Sept. 7.)				
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 7†	69	Nov. 9
Tumbling Tumbleweeds 3588	Gene Autry-Lucile Browne	Sept. 19†	57	
Two Sinners (G) 3507	Dtto Kruger-Martha Sleeper	Sept. 12†	72	Oct. 5
Westward Ho (G) 3558	John Wayne-Sheila Mannors	Sept. 1†	60	Aug. 3

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec. 18†		
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Dec. 23†		
Forced Landing 3524	Esther Ralston-Onslow Stevens	Jan. 6,'36†		
(See "In the Cutting Room," Oct. 5.)				
Frisco Waterfront 3518	Ben Lyon-Helen Twelvetrees	Dec. 9†		
(See "In the Cutting Room," Oct. 26.)				
Hitch Hike Lady 3537	Alison Skipworth-James Ellison	Dec. 18†		
(See "In the Cutting Room," Nov. 23.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharina Hepburn-Fred MacMurray	Aug. 23	99½	Aug. 10
Annie Dakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 9
Arizonian, The (G) 538	Richard Dix-Margot Grahama	June 28	75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins-C. Hardwicka	June 28	75	June 22
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31	80	May 25
Chasing Yesterday (G) 528	Anne Shirley-O. P. Heggia	May 3	77½	Apr. 6
Dog of Flanders (G) 525	Frankie Thomas-Helen Parrish	Mar. 22	72	Mar. 2
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	68	Oct. 5
Hi Gaucho 606	John Carroll-Steffi Duna	Oct. 11†	59	
(See "In the Cutting Room," Aug. 17.)				
His Family Tree (G) 604	Jamas Barton-Maureen Delany	Sept. 20†	68½	Oct. 5
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14	72	May 25
Hot Tip (G) 542	James Gleason-Zasu Pitts	Aug. 16	69	Aug. 31
I Dream Too Much (G) 610	Lily Pons-Henry Fenda	Nov. 29†	*95	Nov. 23
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	91	May 4
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22†	87	Nov. 9
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Laddie (G) 526	John Beal-Gloria Stuart	Apr. 5	89½	Mar. 9
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 18	98	Oct. 12
Nitwits, The (G) 534	Wheeler and Woolsey	June 7	81½	May 25
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug. 2	75	Sept. 23
People's Enemy (A) 527	Preston Foster-Melvyn Douglas	Mar. 15	70	May 4
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	71½	Aug. 31
Rainmakers, The (G) 805	Wheeler and Woolsey	Oct. 25†	78	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13†	82½	Aug. 31
Roberta (G) 524	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 6	105½	Feb. 23
She (G) 537	Helen Gahagan-Randolph Scott	July 12	94½	July 13
Star of Midnight (G) 529	William Powell-Ginger Rogers	Apr. 19	90	Apr. 6
Strangers All (G) 531	May Robson-Preston Foster	Apr. 28	69½	Mar. 30
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	98	Oct. 12
To Beat the Band (G) 807	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 28
Top Hat (G) 801	Fred Astaire-Ginger Rogers	Sept. 8†	99½	Aug. 24
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10	80	June 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chatterbox	Anne Shirley-Phillips Holmes			
(See "In the Cutting Room," Nov. 23.)				
Follow the Fleet	Fred Astaire-Ginger Rogers	Dec. 27†		
Green Shadow, The	Preston Foster-Marg't Callahan			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mary of Scotland	Katharine Hepburn			
Mother Lode	Richard Dix-Leila Hyams			
(See "In the Cutting Room," Nov. 16.)				
Sevsn Keys to Baldpate 611	G. Raymond-Margaret Callahan	Dec. 6†		
(See "In the Cutting Room," Nov. 2.)				
Sylvia Scarlett 614	Katharine Hspburn-Cary Grant	Dec. 27†		
(See "In the Cutting Rosm," Sept. 28.)				
Two Faces	Wallace Ford-Molly Lamont	Dec. 13†	*70	Nov. 23
(See "It Happened in Hollywood," "In the Cutting Rsom," Nov. 2.)				
Two O'Clock Courage	Walter Abel-Margot Grahame			
(See "In the Cutting Rosm," Nov. 23.)				
We're Only Human 612	Preston Foster-Jane Wyatt	Dec. 20†		
(See "Husk," "In the Cutting Reom," Oct. 19.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Nsw Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 10
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1	61	May 11
Soviet Russia Thru the Eyes of an American (G)	N. Brokenshire	Imperial Pictures	Oct. 1	72	Ost. 26
Struggle for Life (G)		Foy Productions	June 18	53	June 29
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15	59	May 18
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1	58	July 13

TWENTIETH CENTURY - FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	58	
(See "In the Cutting Room," Sept. 28.)				
Black Sheep* (A) 543	Edmund Lowe-Claire Trevor	June 14	75	May 18
Charlie Chan in Egypt*(G)544	Warner Oland-"Pat" Paterson	June 21	72	June 8
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Cowboy Millionaire* (G) 538	George O'Brien-E. Kennedy	May 10	67	Apr. 27
Curly Top* (G) 549	Shirlsy Temple-John Beles	July 26	74	July 27
Dante's Inferne* (A) 611	Claire Trevor-Spencer Tracy	Aug. 23†	88	Aug. 10
Daring Young Man, The* (G) 528	James Dunn-Mae Clarke	May 24	75	Apr. 27
Doubting Thomas* (G) 542	Will Rogers-Billie Burke	June 7	73	Apr. 20
Dressed to Thrill* (G) 605	Clive Brook-Tutta Rolf	Aug. 18†	68	July 13
Farmer Takes a Wife, The* (G) 608	Janet Gaynor-Henry Fonda	Aug. 2†	91	July 20
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept. 13†	78	Aug. 24
George White's 1935 Scandals* (A) 534	Alice Faye-James Dunn	Mar. 29	83	Apr. 6
Ginger* (G) 545	Jackie Searl-Jane Withers	July 5	74	July 27
Hard Rock Harrigan* (548)	George O'Brien-Irene Hervey	July 19	60	July 6
Here's to Romance* (G) 809	Nino Martini-Genevieve Tebin	Oct. 4†	88	Aug. 31
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 13
It's a Small World* (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12	71	Apr. 6
Ladies Love Danger* 540	Gilbert Roland-Mona Barrie	May 3	69	
(See "Secret Lives," "In the Cutting Room," Mar. 30.)				
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov. 29	66	Nov. 18
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov. 8†	79	Oct. 28
Music Is Magis* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Ost. 12
Navy Wife* 608	Claire Trevor-Ralph Bellamy	Nov. 29†	72	
(See "Beauty's Daughter," "In the Cutting Room," Aug. 17.)				
Orchids to You* (G) 548	Jean Muir-John Boles	July 12	74	June 22
Our Little Girl* (G) 539	Shirley Temple-Joel McCrea	May 17	65	June 15
Redheads on Parade* (G) 804	John Boles-Dixie Lee	Aug. 30†	77	July 13
Silk Hat Kid* (G) 547	Lew Ayres-Mae Clarke	July 19	67	Aug. 31
Spring Tonis* (G) 535	Lew Ayres-Claire Trevor	Apr. 19	58	July 8
Steamboat Round the Bsnd* (G) 612	Will Rogers-Anne Shirley	Sept. 8†	80	Aug. 9
$10 Raise* (G) 537	Edward Everett Horton	Apr. 5	70	Mar. 23
Thanks a Million (G) 817	Dick Powell-Ann Dvorak	Nov. 15†	87	Nev. 2
This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	65	
Thunder Mountain* (G) 607	Geo. O'Brien-Barbara Fritchie	Sept. 27†	58	Sept. 21
Thunder in the Night*(G)613	Edmund Lowe-Karen Msrley	Sept. 20†	67	July 13
Under the Pampas Moon* (G) 541	Warner Baxter-Ketti Gallian	May 31	78	May 25
Way Down East* 618 (G)	Rochelle Hudson-Henry Fonda	Ost. 25†	84	Aug. 24
Welcoms Homs* (G) 603	James Dunn-Arline Judge	Aug. 9	72	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain January*	Shirley Temple-Guy Kibbee			
Champagne Charlie*	Paul Cavanagh-Helen Wood	Jan. 31,'38†		
Charlie Chan's Secret* (G)	Warner Oland-Rosina Lawrence	Jan. 10,'38†	71	Oct. 26
Gentle Julia*	Jane Withsrs-Tom Brown			
It Had to Happen	George Raft-Rosalind Russell			
King of Burlesque, The*	Warner Baxter-Alice Faye	Jan. 3,'36†		
(See "In the Cutting Room," Nov. 23.)				
Littlest Rebe,l The* 624	Shirley Temple-John Boles	Dec. 27†		
(See "In the Cutting Room," Nov. 16.)				
My Marriage (G)	Claire Trevor-Kent Taylor		*68	Nov. 23
Paddy O'Day* (G)	Jans Withers-Pinky Tomlin	Jan. 17,'38†	78	Nov. 2
Prisoner of Shark Island, The	Warner Baxter-Gloria Stuart			
Prefessional Soldier	V. McLaglen-Freddie Bartholemew	Jan. 24,'38†		
Ramona	Rochelle Hudson-John Boles			
Shsw Them No Mersy (G) 621	Rochslle Hudson-Cesar Remero	Des. 8†	116	Nov. 2
Song and Dance Man*	Claire Trevor-Paul Kelly			
Whispering Smith Speaks* 823	George O'Brien-Irene Ware	Dec. 20†		
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13†	*70	Nov. 23

(Asterisk (*) denoles Fex Pictures. Others 20th Century Produstlens.)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Revlswed
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20	78	Apr. 13
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 14
Cardinal Richelieu (G)	George Arliss-M. O'Sullivan	Apr. 28	80	Mar. 30
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 8†	90	Sept. 14
Escape Me Never (A)	Elisabsth Bergner-Hugh Sinclair	June 27	80	Apr. 20
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21	105	Apr. 8
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17	95	June 8
Melody Lingers On, Ths (G)	Josephine Hutchinson - George Hsuston	Nov. 9†	85	Nov. 9
Nell Gwyn (A)	Anna Neagle-Csdric Hardwicke	June 14	75	July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Sanders of the River (G)	Leslie Banks - Paul Robesen - Nina Mae MacKinney	July 4	95	Apr. 20
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†		
(Sse "In the Cutting Room," Nov. 2.)				
Things to Come	Raymond Massey	Nov. 29†		
Thunder in the East	Charles Boysr-Merle Oberon	May 13	79	Dec. 1,'34
(Reviewed under the title, "The Battle.")				
Wsdding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8	90	Feb. 23

Coming

Title	Star	Rel. Date	Running Time Minutes	Revlswed
Amateur Gentleman, The	Douglas Fairbanks, Jr. - Elissa Landi			
Ghost Goes West	Robert Donat-Jean Parker			
Man Who Could Work Miracles, The	Roland Young	Dec. 11†		
Modern Times	Chas. Chaplin-Paulette Goddard			
Moscow Nights	H. Baur-Penelope Dudley Ward			
Navy Born	Miriam Hopkins-Joel McCrea			
Sheot the Chutes	Eddie Cantor-Ethel Merman	Dec. 25†		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connsll	Ost. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27	66	July 6
Bordsr Brigands 8085	Buck Jones	May 27	56	
Bride of Frankenstein (A) 8009	Boris Karloff-Valerie Hobson	May 8	80	Apr. 20
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20	65	June 8
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	93	July 20
Fighting Youth 9017	Charlss Farrell-June Martel	Sept. 30†		
His Night Out (G) 9021	Edward Everett Horton - Irene Hervey	Ost. 21†	74	Nov. 2
It Happened in New York (G) 8023	Lyle Talbot-Heather Angel	Mar. 18	66	Apr. 13
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
King Solomen of Breadway (G) 9018	Edmund Lowe-Dorothy Page	Sspt. 30†	74	Sept. 21
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15	68	July 8
Manhattan Moon (G) 8028	Ricardo Cortez-Dorothy Page	Aug. 5	69	Ost. 19
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22	69	Apr. 8
Night Life of the Gods (G) 8008	Alan Mowbray-F. McKinney	Mar. 11	73	Jan. 12
Outlawed Guns (G) 8086	Buck Jones-Ruth Channing	July 29	62	Oct. 28
Princess O'Hara (G) 8013	Jean Parker-Chsster Morris	Apr. 1	80	Mar. 30
Raven, The (A) 8018	Karloff-Bela Lugosi	July 22	81	June 15
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
She Gets Her Man (G) 8018	Zasu Pitts-Hugh O'Connsll	Aug. 19	64	Aug. 10
Stone of Silver Creek (G) 8084	Buck Jones-Noel Fransis	Apr. 15	60	Apr. 20
Storm Ovsr the Andes (G) 9028	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jsan Rogers	Nov. 11†	68	Ost. 19
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	
Three Kids and a Queen(G)9023	May Robson-Henry Armetta	Oct. 28†	90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 16†	60	
(See "In the Cutting Room," Aug. 10.)				
Transient Lady (G 8019	Gene Raymond-Henry Hull	Mar. 3	72	Mar. 23
Werewolf of London (A) 8015	Henry Hull-Valcrie Hobson	June 3	75	May 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dangerous Waters 9032	Jack Holt-Robert Armstrong			
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.)				
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†		
(See "In the Cutting Room," Sept. 28.)				
Her Excellency the Governor 9013	Binnie Barnes			
Invisible Ray 9015	Karloff-Bela Lugosi	Dec. 16†		
(See "In the Cutting Room," Nov. 2.)				
Magnifisent Obsession 8006	Irsne Dunne-Robsrt Taylor			
(See "In the Cutting Room," Oct. 5.)				
Next Time We Love	Marg't Sullavan-Jamss Stewart			
Silver Spurs	Buck Jones			
Song of Joy 9010	Marta Eggsrth			
Spinster Dinner 9007	Carole Lombard-Melvyn Douglas			
Sunsst of Power	Buck Jones-Dorothy Dix			
Sutter's Gold	Edward Arneld-Lee Tracy			

WARNER BROS.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown-O. De Havilland	June 15	72	July 27
Broadway Gondolier (G) 805	Dick Powell-Jean Blendsll	July 27	98	July 8
Dinky (G) 824	Jackie Cooper-Mary Aster	May 11	65	Sept. 7
Don't Bet on Blendes (G) 813	Warren William-Claire Dedd	July 13	80	July 27
Dr. Socrates (G) 909	Paul Muni-Ann Dverak	Oct. 19†	70	Oct. 19
Florentine Dagger, Ths (G) 829	Donald Woods-Margaret Lindsay	Mar. 30	69	May 4

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 25
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July 6	67	Sept. 7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 3
Moonlight on the Prairie(G)928	Dick Foran-Shelia Mannors	Nov. 2†	63	Oct. 26
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar. 23	63	May 25
Page Miss Glory (G) 905	Marion Davis-Dick Powell	Sept. 7†	92	July 13
Personal Maid's Secret 920	Margaret Lindsay-Warren Hull	Oct. 26†	58	
(See "Living Up to Lizzie," "In the Cutting Room," Aug. 17.)				
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	76	June 29
We're In the Money (G) 820	Joan Blondell-Glenda Farrell	Aug. 17	65	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel of Mercy	Josephine Hutchinson			
Anthony Adverse	Fredric March-D. De Havilland			
Colleen	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell			
Dangerous	Bette Davis-Franchot Tone	Jan. 4,'36		
(See "Hard Luck Dame," "In the Cutting Room," Oct. 26.)				
Freshman Love	Patricia Ellis-Warren Hull	Jan. 11,'36†		
(See "In the Cutting Room," Nov. 16.)				
Glorious	Marion Davies-Dick Powell			
Green Light	Leslie Howard			
Man Hunt	Marguerite Churchill-W. Gargan			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
Miss Pacific Fleet 916	Joan Blondell-Glenda Farrell	Dec. 14†		
(See "In the Cutting Room," Nov. 2.)				
Petrified Forest	Leslie Howard-Bette Davis			
Red Apples	Ross Alexander-Anita Louise			
Singing Kid, The	Al Jolson-Beverly Roberts			
Snowed Under	George Brent-Genevieve Tobin			
Walking Dead, The	Karloff-Marguerite Churchill			
Widow from Monte Carlo, The	Dolores Del Rio-W. William			
(See "Meet the Duchess," "In the Cutting Room," Nov. 2.)				

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		85	June 1
Avec l'Assurance (G)	Saint-Grainer	Paramount	May 3	83	May 18
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May 3	80	
Die Unschuld vom Lande	Lucie English	86th St. Corp.	May 10	85	
Die Vem Niederrhein	Lien Deyers	86th St. Corp.	May 17	84	
Divine Spark, The (G)	Marta Eggerth-Phillips Holmes	Gaumont-British		82	July 13
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
Heroes of the Arctic (G)		Amkino	May 23	70	June 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
I Give My Heart (A)	Gitta Alpar	Assoc. British		85	Nov. 18
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 16
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16
Les As Du Turf (G)	Pauley	Paramount	May 10	99	May 18
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 15
Music Hath Charms (G)	Henry Hall	Assoc. British		65	Nov. 9
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle-Cedric Hardwicke	B. & D.		75	Sept. 28
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 26	86	July 13
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Red Village, The (A)	S. Shkuret	Amkino	May 1	90	May 18
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 13
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27
Soviet Journey (G)		Amkino		91	Aug. 17
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 10
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Swenedhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Bremen Town Musicians	Mar. 6	8
Old Mother Hubbard	Apr. 3	7
Mary's Little Lamb	May 1	7
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 15†	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Techted In th' Haid"	Oct. 24†	
No. 2—"Patch Mah Britches"		
BROADWAY COMEDIES		
Alimony Aches Andy Clyde	June 29	19
Captain Hits the Ceiling, The (All Star)	July 26	19
Do Your Stuff (Radio Rogues)	June 15	19
Double Trouble Andy Clyde		
Gobs of Trouble (All Star)	July 12	19
Gum Shoes (All Star)	Mar. 1	21
His Bridal Sweet Harry Langdon	Mar. 15	20
His Marriage Mixup Harry Langdon	Oct. 31†	18
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge Leon Errol	Oct. 3†	19
Hot Paprika Andy Clyde		
I Don't Remember Harry Langdon		
It Always Happens Andy Clyde	Sept. 15†	19
Leather Necker, The Harry Langdon	May 9	20
Oh My Nerves (All Star)	Oct. 17†	17
Old Sawbones Andy Clyde	Apr. 11	17
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Pop Goes the Easel (3 Stooges)	Mar. 29	20
Stage Fright (All Star)	June 1	10
Star Gazing (Radio Rogues)	Sept. 26†	19
Three Little Beers (3 Stooges)		
Tramp, Tramp, Tramp Andy Clyde	May 22	20
Uncivil Warriors (3 Stooges)	Apr. 26	20
Yoo Hoo Hollywood (All Star)	Nov. 14†	18
COLOR RHAPSODIES		
Bon Bon Parade	Oct. 10†	8
Cat, a Bell and Mouse, A	May 10	7
Little Rover	June 28	9
Make Believe Revue, The	Mar. 22	10
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8
KRAZY KAT CARTOONS		
5. Hotcha Melody	Mar. 15	7
6. King's Jester	May 20	7
7. Peace Conference, The	Apr. 26	7
8. Garden Gaieties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Nov. 21†	7
LAUGHING WITH MEDBURY		
In the Old Days	Mar. 22	10
Strange Championships	July 20	10
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11
Flying Feet	May 3	10
Hold That Shark	Mar. 29	10
Jump Horse Jump	Sept. 27†	11
Spills and Splashes	Aug. 5	10
Tense Moments	Aug. 20	10
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10
SCRAPPY CARTOONS		
Graduation Exercises	Apr. 12	7
Let's Ring Doorbells	Nov. 7†	7
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Ghost Story	May 24	7
Scrappy's Trailer	Aug. 29†	7
SCREEN SNAPSHOTS		
No. 7—	Mar. 15	10½
No. 8—	Apr. 12	10
No. 9—	May 10	10
No. 10—	June 6	10
No. 11—	July 5	10
No. 12—	Aug. 2	10
No. 13—	Aug. 30	10
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10
SPICE OF LIFE		
No. 7—	Apr. 25	10
STARS OF TOMORROW		
No. 1—	Aug. 1†	11
No. 2—	Sept. 7†	11
No. 3—	Nov. 2†	10
No. 4—	Nov. 16†	11
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½

DU WORLD

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19

EDUCATIONAL

[Distributed through Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The		2 rls.
Grooms In Gloom	May 10	17
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4	17
Mixed Policies		2 rls.
Stylish Stouts	Aug. 23†	17
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	2 rls.
Flicker Fever	Sept. 26†	20
It Never Rains	May 24	20
Knockout Drops	Dec. 6†	2 rls.
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5	17
Time Out	June 14	20
MUSICAL COMEDIES		
Hall Brother	Mar. 22	19
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	2 rls.
Rhythm of Paree	Sept. 27†	21
SONG AND COMEDY HITS		
College Capers	Sept. 27†	12
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 27†	1 rl.
Sorority Blues	Dec. 6†	1 rl.
Way Out West	Oct. 25†	11
SONG HIT STORIES		
Fireman's Day Off	Apr. 12	10
Life of the Party, The	Apr. 26	9
Old Camp Ground, The	Mar. 15	9
Song Plugger	Jan. 18	9
SPECIAL		
Wings Over Mt. Everest	July 19†	22
STAR PERSONALITY COMEDIES		
Amateur Husband, The	Aug. 16†	16
A Nose for News	Apr. 5	17
E-Flat Man	Aug. 9†	21
Friendly Spirits	May 31	20
Hayseed Romance	Mar. 15	20
Ladies Love Hats	Nov. 1†	20
Light Fantastic, The	June 28	18
Object Not Matrimony	Mar. 1	18
Only the Brave	Apr. 19	17
Penny Wise	Sept. 6†	16
Tars and Stripes	May 3	20
Timid Young Man, The	Oct. 25†	20
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	8
Amateur Night	July 5	6
Bird Land	Aug. 23†	6
Chain Letters	July 26	6
Circus Days	Sept. 6†	6
Five Puplets	Apr. 19	6
Flying Oil	Apr. 5	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept. 20†	8
June Bride, A	Nov. 1†	6
King Looney XIV	June 7	8
Mayflower, The	Dec. 27†	1 rl.
Moans and Groans	June 28	6
Modern Red Riding Hood, A	May 17	6
Moth and the Spider, The	Mar. 8	8
Old Dog Tray	Mar. 21	6
Opera Night	May 31	6
Peg Leg Pete, the Pirate	May 3	6
Southern Horse - pitality	Nov. 29†	6
What a Night	Jan. 25	6
Ye Olde Toy Shop	Dec. 13†	1 rl.
TREASURE CHEST		
Clever Critters	Sept. 20†	8
Dog Days	July 12	8
Gangsters of the Deep	Nov. 1†	8
Hold That Line	Oct. 11†	7
Manhattan Tapestry	Dec. 27†	1 rl.
Personality and the Pen	May 10	10
Seeing Eye, The	Dec. 20†	1 rl.
Ski-Scrapers	May 24	8
Sunday Sports In Mexico	Nov. 8†	10
Taming the Wild	Apr. 28	10
TUXEDO COMEDIES		
Dame Shy	Ang. 2†	16
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Ye Old Saw Mill	Aug. 30†	17
YOUNG ROMANCE		
All for One	June 21	19
Girl Fever		2 rls.
Love in a Hurry	May 17	16
Way Up Thar	Nov. 8†	2 rls.

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 2	Mar. 8	
No. 3	Apr. 19	
No. 4	May 31	
MUSICAL MOODS (Technicolor)		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4	8
Mediterranean Songs	Nov. 1†	7
Barcarolle		8
NEWSLAUGHS		
No. 1	Nov. 20†	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks		8
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		

FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Armies of the World		10
Hazardous Occupations		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
MAGIC CARPET SERIES		
Geneva-by-the-Lake		10
Italian Riviera		10
West Indies Cruise		10

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Four Star Boarder	Apr. 27	20
Infernal Triangle	Aug. 17†	20
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	
Poker at Eight	Mar. 9	21
Public Ghost No. 1	Dec. 14†	20
Southern Exposure	Apr. 6	21
CHIC SALE SPECIAL		
Perfect Tribute, The	Aug. 15†	19
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept. 14†	18
No. 3—Desert Death	Oct. 19†	21
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8
Colorful Guatemala	Feb. 23	9
Historic Mexico City	Sept. 7†	9
Honolulu, Paradise of the Pacific	Nov. 2†	8
Los Angeles, Wonder City of the West	Mar. 16	9
Rainbow Canyon	Feb. 2	8
Rural Mexico	Nov. 30	
HAPPY HARMONIES (Harman-Ising)		
7—When the Cat's Away	Feb. 16	9
8—The Lost Chick	Mar. 9	9
9—Calico Dragon	Mar. 30	8
10—Good Little Monkeys	Apr. 13	9
11—Chinese Nightingale	Apr. 27	10
12—Poor Little Me	May 11	11
13—Barnyard Babies	May 25	
14—The Old Plantation	Sept. 21†	11
15—Honeyland	Oct. 19†	10
16—Alias St. Nick		
LAUREL & HARDY		
Fixer-Uppers	Feb. 9	21
Thicker Than Water	Mar. 16†	21
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11
How to Sleep	Sept. 14†	
Trained Hoofs	Oct. 12†	

Title	Rel. Date	Min.
M-G-M SPORTS PARADE		
Basketball Technique	Aug. 31†	8
Football Teamwork	Sept. 8†	8
Gymnastics	Oct. 26†	9
Water Sports	Oct. 26†	8
MUSICAL REVUES		
Memories and Melodies	Feb. 16	16
Two Hearts in Wax Time	Mar. 23†	15
ODDITIES		
Chain Letter Dimes	Apr. 20	7
Donkey Baseball	Mar. 2	9
Fightin' Fish	Apr. 6	9
Little People, The	May 4	9
Pitcairn Island Today	July 6	10
Prince, King of Dogs	July 6	9
Sporting Nuts	Mar. 23	9
Starlit Days at Lido	Sept. 28†	20
Windy	Feb. 9	9
OUR GANG		
Beginner's Luck	Feb. 23	20
Follies of 1936	Nov. 30†	18
Little Papa	Sept. 21†	20
Little Sinner	Oct. 26†	18
Teacher's Beau	Apr. 27	20
Sprucin' Up	June 1	17
SPECIAL		
Lucky Beginners	Aug. 3†	20
TODD-KELLY		
Hot Money	Nov. 16†	18
Misses Stooge, The	Apr. 20	19
Sing, Sister, Sing!	Mar. 2	21
Slightly Static	Sept. 7†	19
Tin Man, The	Mar. 30	15
Top Flat	Dec. 21†	20
Twin Triplets	Oct. 12†	

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Grampy	Aug. 16†	7
Betty Boop and the Little King	Jan. 24,'36†	1 rl.
Henry, the Funniest Living American	Nov. 22†	1 rl.
Judge For a Day	Sept. 20†	8
Language All My Own, A	July 19	7
Little Nobody	Dec. 27†	1 rl.
Little Soap and Water, A	June 21	7
Making Stars	Oct. 18†	1 rl.
No! No! A Thousand Times No!	May 24	7
Stop That Noise	Mar. 15	7
Swat the Fly	Apr. 19	7
Taking the Blame	Feb. 15	7
COLOR CLASSICS		
Dancing on the Moon	July 12	7
Kids in the Shoe, The	May 10	7
Musical Memories	Nov. 8†	1 rl.
Somewhere in Dreamland (Technicolor)	Jan. 10,'36†	1 rl.
Time For Love	Sept. 6†	7
HEADLINERS		
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27†	
Babes in Hollywood	Oct. 18†	
Cab Calloway's Jitterbug Party	May 24	8
Cavalcade of Music, The	Oct. 4†	1 rl.
Excuse My Gloves Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Follow the Leader Isham Jones and His Orchestra	July 26	10
Hark Ye, Hark Ben Bernie-Grace Barry	Mar. 22	10
Is My Face Black Molasses 'n' January	May 3	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2†	11
Melody Magic Johnny Green and His Orchestra	Apr. 12	10
Musical Cocktail Anson Weeks and His Orchestra	July 5	10
Parade of the Maestros Red Nichols, Ferde Grofe, Emery Deutsch and their orchestras	Nov. 15†	1 rl.
Radio Rhapsody Johnny Green and Orch.	Dec. 6†	1 rl.
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 23†	9

Title	Rel. Date	Min.
Symphony in Black Duke Ellington and His Orchestra	Sept. 13†	10
PARAMOUNT PICTORIAL NEW SERIES		
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29	10
No. 10—Metropolis Afloat—Lilies (Technicolor)—Lew Pollack	Apr. 26	10
No. 11—Main Street Afloat—Songmakers of a Nation (Joseph E. Howard)	May 24	10
No. 12—Fashions Afloat — Clubs to You — Herman Hupfeld	June 21	10
No. 13—Willard Robison — Gadgets for Madame — Steel Thunderbolts	July 19	11
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor)—Flame Fighters	Aug. 16†	11
No. 2—Making Money—Deep Sea Delicacies—Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10
No. 3—Nesting Time — Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct 11†	1 rl.
No. 4—Jewelry — Made to Order — Let's Listen to Latin America	Nov. 8†	1 rl.
No. 5—	Dec. 6†	1 rl.
No. 6—	Jan. 3,'36†	1 rl.
No. 7—	Jan. 31,'36†	1 rl.
PARAMOUNT VARIETIES		
No. 7—	Feb. 1	10
No. 8—	Mar. 1	
No. 9—	Mar. 29	
Broadway Highlights No. 1	May 17	10
Broadway Highlights No. 2	June 28	10
Broadway Highlights No. 3	Aug. 9†	10
Broadway Highlights No. 4	Sept. 27†	1 rl.
Broadway Highlights No. 5	Dec. 13†	1 rl.
Countryside Melodies (Technicolor)	Nov. 29†	1 rl.
Famous People at Play	June 14	1 rl.
Hollywood Extra Girl	Aug. 23†	11
Jungle Antics	Feb. 22	10
Lucky Stars	Dec. 27†	1 rl.
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27†	10
Movie Milestones	July 26	10
Nature Speaks	July 12	
No Motor to Guide Him	June 7	
Popular Science (color)	May 31	10
Screen Souvenirs No. 3	Feb. 8	10
Screen Souvenirs No. 4	Apr. 19	10
Shorty Goes South	Sept. 13†	10
Shorty on the Farm	Apr. 5	9
Spring Night	Nov. 1†	1 rl.
Strings and Strains	Mar. 22	10
Superstition of the Rabbit's Foot	Mar. 8	9
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	7
Be Kind to "Aminals"	Feb. 22	7
Beware of Barnacle Bill	Jan. 5	7
Choose Your "Weppins"	May 31	7
Clean Shaven Man, A	Jan. 24,'36†	1 rl.
Dizzy Divers	July 26	7
For Better or Worser	June 28	7
Hyp-Nut-Tist, The	Apr. 26	7
King of the Mardi Gras	Sept. 27†	1 rl.
Pleased to Me Chal	Mar. 22	7
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls.
Spinach Overture, The	Dec. 6†	1 rl.
You Gotta Be a Football Hero	Aug. 30†	7
Vim Vigor and Vitaliky	Dec. 27†	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept. 20†	9
No. 2	Nov. 29†	1 rl.
No. 3	Jan. 31,'36†	1 rl.
SCREEN SONGS		
It's Easy to Remember Richard Himber and Orch.	Nov. 29†	1 rl.
I Wished on the Moon Abe Lyman and Orchestra	Sept. 20†	8

Title	Rel. Date	Min.
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 8—Feline Athletes	Feb. 22	10
No. 9—Sporting Sounds	Mar. 22	10
No. 10—Nerve Control	Apr. 19	10
No. 11—Animal Intelligence	May 17	10
No. 12—Top Form	June 7	10
No. 13—Hollywood Hobbies	July 5	10
No. 14—Jungle Waters	Aug. 2†	10
No. 15—Making Manhandlers	Aug. 30†	10
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Jumping Jacks	Oct. 25†	1 rl.
No. 18—Sport on the Range	Nov. 22†	1 rl.
No. 19—Sporting Network	Dec. 20†	1 rl.
No. 20—What's the Answer	Jan. 17,'36†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Hunger Pains	Feb. 22	17½
Pickled Peppers	June 7	19½
Wig Wag	Apr. 12	19½
CHICK CHANDLER COMEDIES		
Horse Heir	Feb. 1	19½
Raised and Called	Mar. 22	20
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14	21½
Flying Down to Zero	Apr. 19	19
DUMBBELL LETTERS		
No. 10	Feb. 1	5
No. 11	Feb. 15	5
No. 12	Mar. 1	5
No. 13	Mar. 15	5
No. 14	Mar. 29	5
No. 15	Apr. 12	5
No. 16	Apr. 26	4
No. 17	May 10	4½
No. 18	May 24	5
No. 19	June 7	5
No. 20	June 20	5
EASY ACES		
Capital Idea	Oct. 4†	10
Jolly Old London	Aug. 30	9½
Little New New York	June 14	10
Pharaohland	Feb. 22	9
Six Day Grind	July 26	10½
Topnotchers	Apr. 19	11
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	9½
FOUR STAR COMEDIES		
Hit and Rum	Apr. 26	19
Salesmanship Ahoy	July 19	18½
HEADLINER SERIES		
No. 4—Sim Phoney Concert	Mar. 15	21
No. 5—Drawing Rumers	July 12	17
No. 1—Night Life†	Sept. 13	21
No. 2—Tuned Out†	Nov. 15	20
EDGAR KENNEDY COMEDIES		
Edgar Hamlet	July 5	20½
Happy the Married	Nov. 1	18
In Love at 40	Aug. 30†	19
Sock Me to Sleep	May 17	20
South Seasickness	Mar. 29	20½
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Oct. 4†	20
No. 4	Oct. 18†	18½
MARCH OF TIME		
No. 5	Aug. 16†	20
No. 6	Sept. 20†	21
No. 7	Oct. 18†	20
MUSICALS		
Night at the Biltmore Bowl, A	June 21	17½
Spirit of 1976	Feb. 15	21½
MUSICOMEDIES SERIES (Ruth Etting)		
Old Spanish Onion, An	Mar. 1	20
Ticket or Leave It	May 26	21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-1934)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Newly Reweds	Aug. 2†	19
Where There's a Will	Oct. 4†	18
RADIO MUSICAL COMEDIES		
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½
RAINBOW PARADE CARTOONS		
Bird Scouts	Sept. 20†	7
Hunting Season	Aug. 9	7
Japanese Lantern	Mar. 8	[illegible]

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Merry Kittens, The	May 31	7
Molly Moo Cow and the Indians	Nov. 15†	7½
Parrotville Post Office	June 28	7½
Picnic Panic	May 3	9
Putting on the Dog	July 19	7½
Rag Dog	July 19	7½
Spinning Mice	Apr. 5	8
Sunshine Makers, The	Jan. 11	8

SMART SET

Title	Rel. Date	Min.
Quiet Fourth, A	Aug. 9†	15
Returned Engagement, A	Oct. 11†	21

SPECIALS

Title	Rel. Date	Min.
Going on Two	Sept. 17	17
Trip Thru Fijiland, A	May 10	14½

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Bugles from Blue Grass	Oct. 11†	10½
Inside the Ropes	Aug. 16†	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Beach Masters	Nov. 8†	10½
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9

SUPERBA COMEDIES

Title	Rel. Date	Min.
Counselitis	Nov. 22†	18
Home Work	Sept. 20†	19

VAGABOND ADVENTURE SERIES

Title	Rel. Date	Min.
Jamaica	May 17	9½
Quebec	Aug. 2	9½
Roumania	June 28	11
Saar, The	Mar. 22	11

WORLD ON PARADE

Title	Rel. Date	Min.
Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	10½
Spain's Romantic Isle, Majorca	Oct. 18†	10½

STATE RIGHTS

AL BONDY
(General Electric)

Title	Min.
Excursions in Science No. 1	8

CARTOON EXHIBITOR

Title	Min.
Of All Things	4

METROPOLIS-TAPERNOUX

Title	Min.
Bolero	14

PAT GARYN

Title	Min.
O'Mahoney-George Bout	17

PHIL BROWN

Title	Min.
Norwegian Sketches	10

SACK
(National Pict.)

Title	Min.
Tubal Cain	15

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
13. Mickey's Service Station	Mar. 15	9
14. Mickey's Kangaroo	Apr. 20	9
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17 Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	8

SILLY SYMPHONIES

Title	Rel. Date	Min.
10. The Golden Touch	Mar. 21	8
11. Robber Kitten	Apr. 18	9
12. Cookie Carnival, The	May 23†	8
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½
15. Three Orphan Kittens	Nov. 21†	9

UNIVERSAL

CARTUNE CLASSICS

Title	Rel. Date	Min.
No. 3—Candyland	Apr. 22	1 rl.
No. 4—Springtime Serenade	May 27	1 rl.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	8

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 8	Mar. 25	11
No. 9	May 27	10
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	1 rl.
No. 15	Dec. 9†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Desert Harmonies (No. 12-A)	Apr. 10	10
Great Idea, A (No. 1-B)	Aug. 28	2 rls.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	
Harlem Bound (No. 4)	Nov. 6†	2 rls.
Here's the Gang (No. 13-A)	May 8	20
Meet the Professor (No. 10-A)	Feb. 13	19
On Your Radio Dial (No. 3)	Oct. 23†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
Telephone Blues (No. 11-A)	Mar. 13	19

OSWALD CARTOONS

Title	Rel. Date	Min.
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	8
Bronco Buster	Aug. 5	7
Case of the Lost Sheep	Dec. 9†	
Do a Good Deed	Mar. 25	7
Elmer the Great Dane	Apr. 29	1 rl.
Monkey Wrenches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Towne Hall Follies	June 3	8
Two Little Lambs	Mar. 11	8½

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 7—Novelty	Mar. 4	8
No. 8—Novelty	Apr. 1	10
No. 9—Novelty	Apr. 22	10
No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	1 rl.
No. 15—Novelty	Dec. 2†	

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best Sterling Holloway	July 20	2 rls.
His Last Fling (Van Ronkel No. 8)	July 31	20
My Girl Sally Sterling Holloway (Van Ronkel No. 4)	June 5	19
Old Age Pension Henry Armetta Tom Patricola	Mar. 27	20
Would You Be Willing? (Van Ronkel No. 3)	May 27	2 rls.

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Camera Thrills	Sept. 30	21

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Opera House Louis Prima and orch.	Nov. 16†	1 rl.

BIG V. COMEDIES

Title	Rel. Date	Min.
Get Rich Quick Allen Jenkins	Apr. 20	20
His First Flame Shemp Howard- Daphne Pollard	Mar. 9	19
Old Gray Mayor, The Bob Hope	Apr. 6	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4	2 rls.
Pretty Polly Polly Moran	June 1	19
Serves You Right Shemp Howard	June 15	20
Husband's Holiday Hobart Cavanaugh	July 6	17
High, Wide and Hansom Herb Williams	July 20	2 rls.
Watch the Birdie Bob Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.
Double Exposure Bob Hope	Nov. 23†	2 rls.

BROADWAY BREVITIES

Title	Rel. Date	Min.
Gypsy Sweetheart Winifred Shaw- Phil Regan (Technicolor)	Mar. 30	20
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 23	20
Mr. & Mrs. Melody Ilomay Bailey-Lee Sims	Mar. 16	20
Shoestring Follies Eddie Peabody	Feb. 16	21
Singing Silhouettes, The Olga Baclanova	Mar. 30	20
Castle of Dreams, The Morton Downey	Apr. 6	20
Cure It with Music Fifi D'Orsay	Apr. 13	2 rls.
In This Corner Roscoe Ates	Apr. 27	2 rls.
Main Street Follies Hal LeRoy	May 11	20
Love Department, The Bernice Claire	May 18	20
$50 Bill Eleanor Whitney- 12 Aristocrats	May 25	20
Better Than Gold Fifi D'Orsay	June 8	20
Springtime in Holland Dorothy Dare- Felix Knight (Technicolor)	June 22	20
Film Follies, The Ray Perkins	June 29	22
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21
Lady in Black, The Countess Olga Albani	Aug. 17	20
Dublin in Brass Morton Downey	Sept. .7†	20
Oh Evaline Hal LeRoy- Eleanor Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren- Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 19†	18
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	2 rls.
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20

LOONEY TUNES

Title	Rel. Date	Min.
No. 5—Buddy's Pony Express	Mar. 9	1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, the Gee Man	Aug. 24	7
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7

MELODY MASTERS

Title	Rel. Date	Min.
Charlie Davis and Band	Feb. 16	10
Rimac's Rhumba Orchestra	Apr. 18	10
Barney Rapp and His New Englanders	Mar. 16	10
Freddy Martin and His Orchestra	May 11	10
Dave Apollon and His Band	June 8	10
Borrah Minnevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10
Jack Denny and Orchestra	Oct. 7†	10

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 6—Along Flirtation Walk	Apr. 6	7
No. 7—My Green Fedora	May 4	1 rl.
No. 8—Into Your Dance	June 8	1 rl.
No. 9—Country Mouse, The	July 13	7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7

SEE AMERICA FIRST
E. N. NEWMAN

Title	Rel. Date	Min.
No. 6—Dixieland	Feb. 9	10
No. 7—Blue and the Gray, The	Mar. 2	10
No. 8—The Mormon Trail	Mar. 23	10
No. 9—Westward Bound	Apr. 13	10
No. 10—Remember the Maine	May 4	10
No. 11—The Yanks Are Coming	June 1	10
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 1—Curious Industries Harry Von Zell	Sept.. 7†	11
No. 2—Playgrounds James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	11

PEPPER POT

Title	Rel. Date	Min.
We Do Our Part Radio Reel No. 3	Feb. 9	1 rl.
Vaudeville Reel No. 3	Feb. 18	1 rl.
Guess Stars Radio Ramblers	Mar. 2	10
Billy Hill	Mar. 18	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30	11
Some Bridge Work Easy Aces	Apr. 13	10
Vaudeville Reel No. 4	Apr. 27	1 rl.
Kings of the Turf	May 11	9
Two Boobs in a Balloon Edgar Bergen	May 25	9
Moving Melodies J. Fred Coots-Lillian Shade	June 8	10
All Colored Vaudeville Adelaide Hall	June 22	10
Rah, Rah, Radio Ralph Kirbery	July 6	10
What's the Idea? Lew Pollack	Aug. 17	11
Nutville Radio Ramblers	Sept. 7†	10
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues	Dec. 7†	10
Can It Be Done?	Dec. 21†	10

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN

Title	Rel. Date	Min.
New Adventures of Tarzan, The Herman Brix	June 10	2 rls. (each)

MASCOT

Title	Rel. Date	Min.
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27†	2 rls. (each)
Fighting Marines Grant Withers- George Lewis	Nov. 23†	2 rls. (each)
Miracle Rider Tom Mix	May 18†	(1st episode, 5 rls., followed by 14 two-reel episodes)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23†	2 rls. (each)

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa Clyde Beatty		

STAGE and SCREEN

Title	Rel. Date	Min.
Custer's Last Stand Rex Lease-Lona Andre	Dec. 1†	(1st episode, 4 rls., followed by 14 two reel episodes)

UNIVERSAL

Title	Rel. Date	Min.
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†	
Call of the Savage Noah Berry, Jr.	Apr. 15	20 (each)
Roaring West Buck Jones (15 episodes)	July 8	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams- Jean Rogers	Oct. 21†	20 (each)

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See Inside Pages

MOTION PICTURE HERALD

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DEC -7 1935

Chaplin Ridicules Reds' Claim Film Aids "Cause"

Billion Dollar Year for Exhibitors Is Forecast

Relief from Music Tax In Sight for Theatres

VOL. 121, NO. 10 *Entered as second class matter, January 1, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents* DEC. 7, 1935

FLASH!

HOLLYWOOD
PREVIEW
ELECTRIFIES
FILM COLONY!

IT'S MORE
M-G-M
"MUTINY"
AT THE
BOX-OFFICE!
(And still they come!)

RONALD COLMAN

in

A TALE OF TWO CITIES

READ WHAT THE CRITICS SAY! SEE PAGE 19

(Also in this Issue: COMPLETE M-G-M EXPLOITATION SECTION "A NIGHT AT THE OPERA")

"I'm CUTTING *with* Tears *In* My Eyes"

SAYS NOTED
BURBANK
FILM SURGEON

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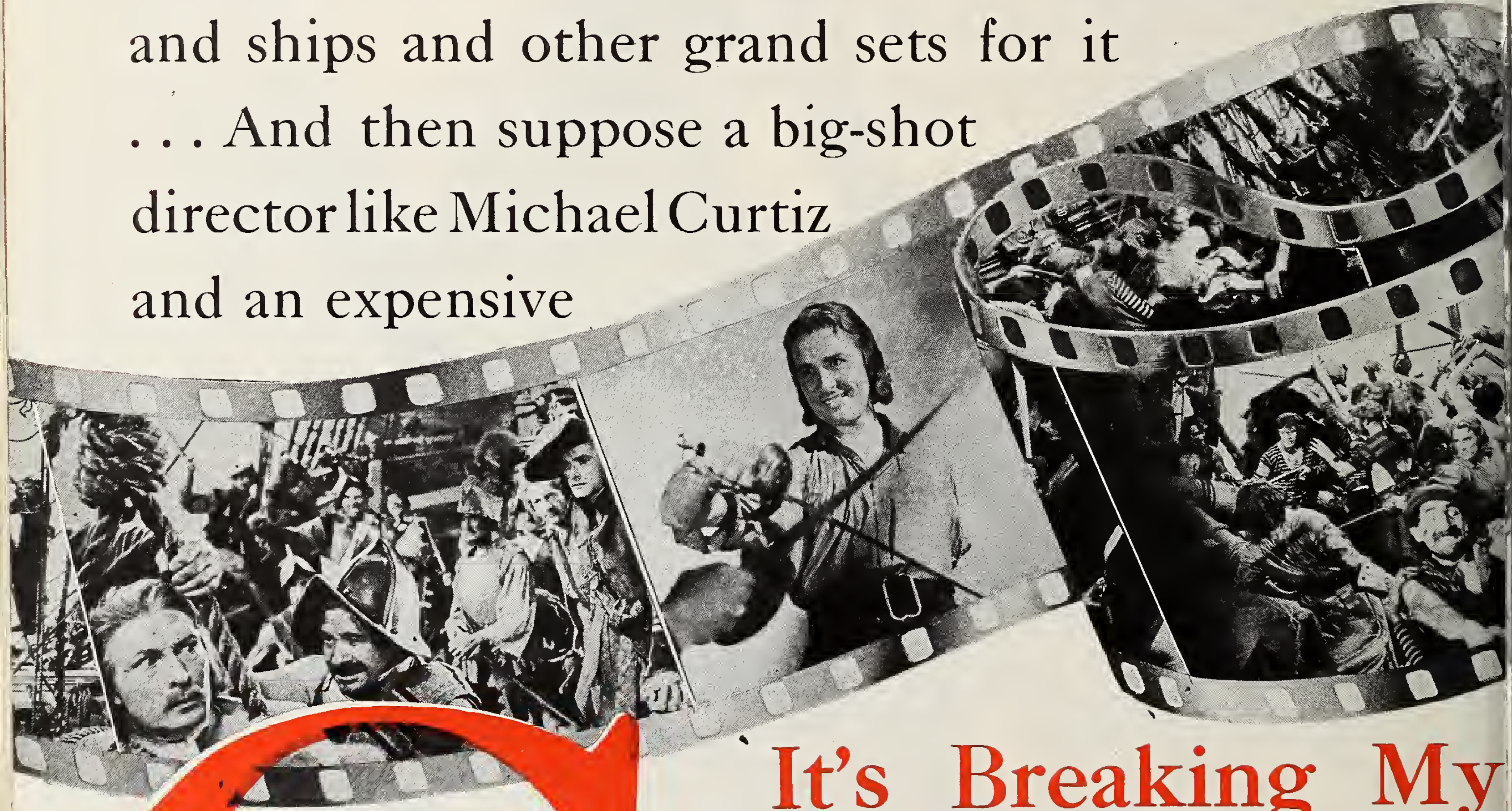
“How would you feel, brother, if a world-famous, word-slinger like Rafael Sabatini took a year to turn out a novel so good it became an adventure classic? . . . And then your bosses bought it for pictures and had a studio-full of costumers and carpenters spend nine months making about 1500 costumes and building cities and ships and other grand sets for it

. . . And then suppose a big-shot director like Michael Curtiz and an expensive



It's Breaking My

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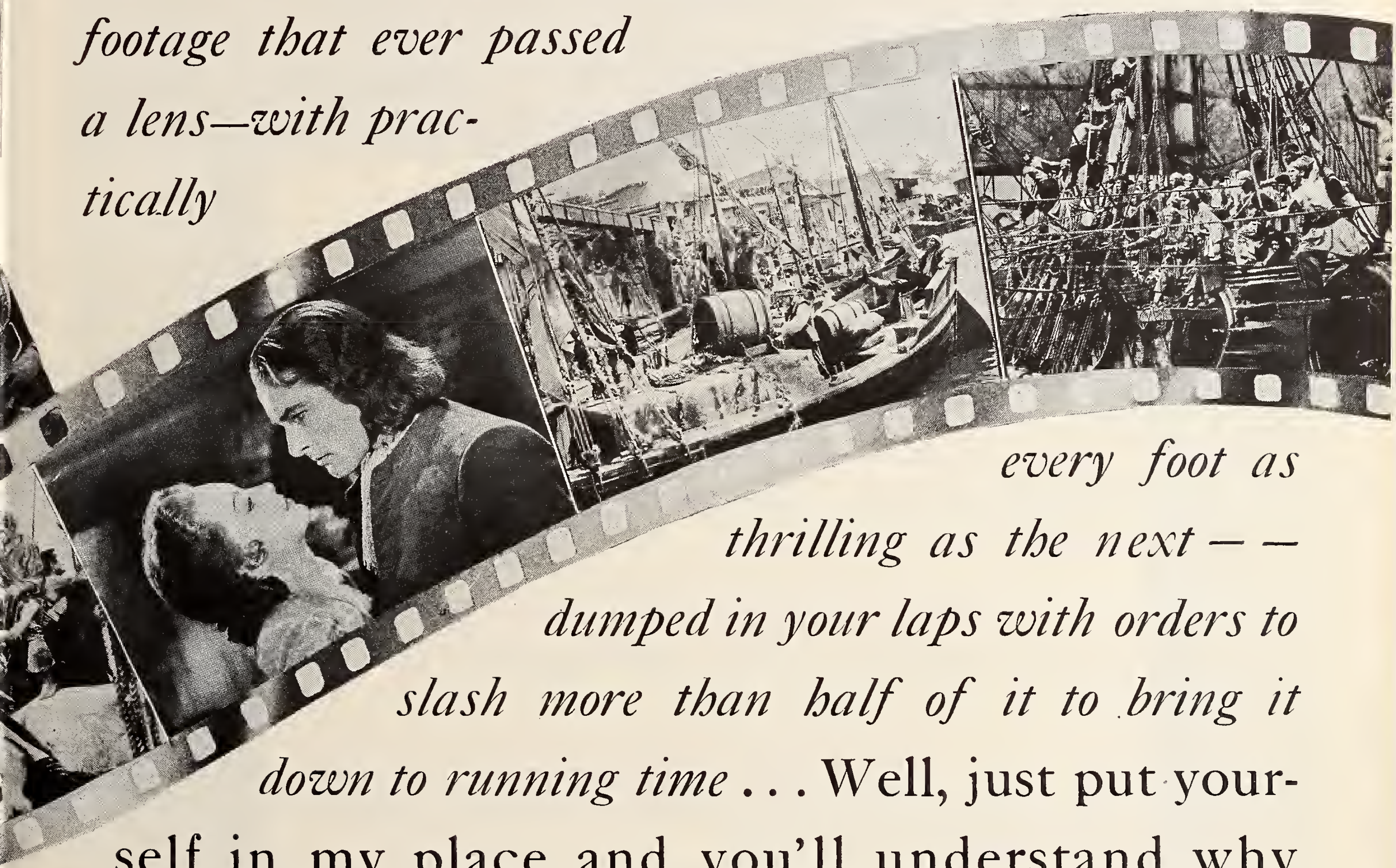
cast had spent three months on the actual filming, with half-a-dozen cameramen shooting a cool million dollars' worth of film. *Then suppose you and five other cutters had about five miles of the swellest footage that ever passed a lens—with practically every foot as thrilling as the next — — dumped in your laps with orders to slash more than half of it to bring it down to running time* . . . Well, just put yourself in my place and you'll understand why



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20th CENTURY FOX

MOTION PICTURE HERALD

Vol. 121, No. 10

December 7, 1935

GUINEA PIGS AND PEARLS

IT looks confusing. The stage evolves its material in metropolitan workshops and tries it out on city-bred audiences from Baltimore to Boston. The motion picture takes over the end product, puts it through the Hollywood process and then by pre-view tries it out on the sublimated super-hicks made up of the climate refugees from the plains country colonized between Long Beach and Whittier. At each end of the product is a very different breed of guinea pig, but where does the United States get representation?

And, reflecting on audiences, a conversation with Mr. Michael Balcon of Gaumont-British at the Twentieth Century-Fox plant the other day brought up considerations more interesting than enlightening. It was observed by Mr. Balcon that in Britain as here the double bill policy was dominant.

"Now why," we asked, "if the public so insists, as supposed, on a long bill and a lot of entertainment, does the stage get along with plays at their typical length?"

We did not get the answer. But it may repose in a number of facts. The play audience is presumably made up of persons who come from the higher brackets of buying power and can afford a number of things to do to kill the evening. Also the stage producer is not subject to the temptation of the movies where the prints stand resting in the can, ready to go into cutthroat competition any moment.

The DeBeers syndicate keeps the price of diamonds up by keeping them off the market, but the pearls of the screen go out in job lots.

△ △ △

WHAT IS "ADULT"?

SOMETHING of the internal, lingering, diehard opposition of some factors of the Hollywood community to the self-regulatory measures of the Production Code find expression in references to it as "censorship," more often than not as "Hays censorship." These expressions are commonly behind hand and whispered, but now and then erupt in indiscreet public audibility. A typical manifestation recently appeared in the contributions of Mr. Lloyd Pantages, who writes for the Los Angeles *Examiner*.

Said Mr. Pantages in substance, there was something to be thankful for in that newsreels did not come under "the Hays censorship" and that therefore in newsreels at least the screen might achieve "adult" material.

It so happens that since most of the affairs which the newsreels have occasion to record are public affairs, a certain common decency that pertains to the public in public tends to prevail. It also so happens that the men who make newsreels are perhaps continuously more in contact with, and responsive to, American *mores* than their confreres of the fiction industry under the pepper trees and palms. Anyway, the newsreels require little regulative attention. Apart from that it might be observed to Mr. Pantages, scion of the house of Pantages and born into the show business, that all of the newsreels are under the banner of signatories to the Production Code. It is the comment of his contemporaries in the Los Angeles newspaper field that his copy has to pass two editors—maybe a third is indicated.

But that phrase "adult entertainment" especially protrudes. Not a few other screen commentators, mostly erectile young blades, prate about it. Examination of the pratings inevitably reveals a confused state of mind that can not tell an adult from an adulterer.

The tedious truth is that mostly what these yearning young contenders would have specially licensed for the "adult" screen pertains to manifestations of adolesence, a toying exploration of matters that betrays immaturity, regardless of the age at which the manifestations appear. Much that passes for sophistication is most exactly unsophistication.

The true sophisticate knows about it and is therefore not concerned. It is the itch of naivete that wants to bathe in it.

The screen could do with some adult commentators.

△ △ △

RADIO'S NEW WELL

THE retirement of the Radio Corporation of America from the motion picture field through its recent sales of interest in both American and overseas enterprises is another demonstration of the ancient axiom, or what should by now be an ancient axiom, that *"possession of the tools does not mean possession of the art."*

There is a vainglorious boast of various pioneers that their court wars defeated the Patents Company. The fact is, however, that the Patents Company's defeat was on the field of performance and the issue was really decided by products, not court orders.

Meanwhile, not much remains to support the oft repeated assertions in RCA quarters of the unity of interest of Radio and the Screen.

There is no unity. There is a common and competitive purpose of delivering entertainment, of merchandising the same entertainers.

As the RCA goes out of the movies, simultaneously its National Broadcasting Company makes ready to open a great air studio plant in Hollywood to tap the reservoirs of talent created by the screen in its production center.

It is a method well understood in the oil fields, too.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

Union Fireworks

Flaring into open warfare, the bitter jurisdiction fight in Hollywood between the International Alliance of Theatrical Stage Employees and the International Brotherhood of Electrical Workers assumed serious proportions this week when the IATSE ordered all of its theatre workers to be ready for an immediate strike at all Paramount theatres, and, possibly, to strike at other theatres throughout the country. The immediate cause was Paramount's supplanting three IATSE production workers with IBEW unionites.

The strike actually became effective in Paramount's theatres in Illinois, Iowa and Nebraska, but it was short lived, pending further discussions between the union's high powers and Paramount's executives in New York.

However, the IATSE ordered all IBEW men employed in theatres over which the IATSE has jurisdiction, to be summarily dismissed and supplanted by IATSE electrical workers and maintenance men.

The union flareup—a fight between two rivals which finds the motion picture business "sandwiched" between them, is described on page 51.

Expanding

That a period of intensified expansion is coming in all branches of the motion picture industry in Britain is indicated by announcements this week of ambitious plans by two and possibly three leading circuits.

Theatre issues of $15,000,000 each are the immediate plans of Union Cinemas and County Cinemas. It is reported that a similar issue is to be projected by the Oscar Deutsch group of Odeon theatres.

While no production tieup could be traced in the County and Union plans, British production is at the moment at the crest of great activity and a large request for public money is expected. The new companies' activities are straining the existing resources of British studios, says Bruce Allan, of the HERALD's London bureau. The article is on page 71.

Memorials

At the meeting point of the New York-Montreal and New York-Boston airways, the Manhattan tower of the George Washington Bridge, an airway beacon of 1,800,000 candlepower was dedicated last Saturday to the memory of Wiley Post and Will Rogers. Its alternate white and red flashes will be visible twelve times a minute to airmen for a distance, in clear weather, of 64 miles.

Governor Harry W. Rice, of Maryland, was the principal speaker at the special broadcast over WBAL, radio station for the Will Rogers Memorial Fund, last Saturday, the broadcast being sponsored by Morris A. Mechanic, president of the New Theatre, Baltimore, where Rogers' last picture "In Old Kentucky," is now playing.

The Will Rogers Memorial Fund was officially launched in Cleveland last week when Charles A. Otis, fund chairman, spoke from the stage of Warners' Hippodrome. Young girl volunteers will be placed in all large department stores, banks, and places where crowds gather, to gather in the voluntary contributions.

Big Grosses

A meeting of Paramount executives, held in Chicago, Monday and Tuesday, heard John E. Otterson, president, and Adolph Zukor, board chairman, report on the progress made by the corporation since the reorganization last June, and the company's plans for the future. Ernst Lubitsch, production general, predicted that theatres in this country in 1936 will gross some $1,040,000,000 in admissions. See page 42.

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Feist Contract

Renewal for a long term of Felix F. Feist's contract as general manager of sales and distribution of Metro-Goldwyn-Mayer was announced Wednesday by Nicholas M. Schenck, president. The announcement said:

"Mr. Feist, who has been with MGM for eleven years, has in that time perfected a nationwide sales organization that has been in a considerable measure responsible for the unusual record made by that company since the merger of Metro-Goldwyn and Louis B. Mayer.

"The new motion picture season has to date marked a record for sales under the Feist leadership and the forthcoming product is such as to warrant even greater strides in the balance of the season."

New Ascap Position

A consent decree rather than government prosecution of the American Society of Composers, Authors and Publishers may be the channel through which exhibitors and others will obtain relief from burdensome music taxes, it was indicated in Washington this week.

The probable change in strategy on the part of the Department of Justice arises from the Warner secession which on December 31st withdraws 11 music publishing firms from ASCAP.

In a turmoil, song writers were threatening court action against Warner to protect their interests, while Warner refrained from indicating how the situation would affect exhibitors. The developments are detailed in the story on page 16.

'One Big Union'

The "one big union" of stage and screen players, and the "closed shop" for Hollywood, took a step forward this week with the ruling that Actors' Equity members employed in studios must join the Screen Actors' Guild and submit to its jurisdiction.

Frank Gillmore, Equity president, believed his dream of years for a strong actors' union in Hollywood was just around the corner to realization.

The Government meanwhile is proceeding at a slow pace with plans to put thousands of actors to work on WPA theatre projects, though plans are fairly well advanced in New York. See page 38.

NEWS SUMMARY COVERING THE SCREEN WORLD

Blames "Fog"

Vigorously condemning the "high-pressure" counsel of the defense for their court room "performances," Allied States Exhibitiors, through Abram Myers, general counsel and board chairman, this week charged that the jury which acquitted Warner, Paramount and RKO of criminal-indictment conspiracy charges in the St. Louis case, were not only "in a fog," but were swayed by the defendants' expensive counsel, "and not by the facts and law."

At the same time, Mr. Myers explained the basis of the proposed plan by which Allied would become involved in an independent producing plan. He also announced an annual board meeting, to be held at Washington, in January, and sounded the keynote for the forthcoming Congressional session in its relation to theatre owners.

Mr. Myers' long tirade against the St. Louis decision in the Harry Arthur Fanchon and Marco case, is reported on, along with Allied's other late activities, on page 54.

Production Cue

Citing production already this season of 15 pictures costing $1,000,000 or more as the cue to the trend in Hollywood toward large budget screen entertainment, Edwin Schallert, writing in the Los Angeles *Times* explains that grosses are increased from 40 to 50 per cent by three "big money" pictures, and for this reason Hollywood will further expand its plans in this connection. See page 61.

Newsreel in Color

Pathe News is planning to come out entirely in natural color within a year, it was disclosed by Courtland Smith, president of the newsreel, this week.

It is inevitable that the screen will go to color, Mr. Smith believes. He pointed out that sound came into the industry through the newsreel, and he believed the same medium will bring about the transformation to tints.

The newsreel is conducting research to determine the process to be used.

Speed

An electric sound "camera" which automatically, and in a few seconds, makes a picture record of the quality of tones and sounds within most of the range of human hearing has been built at the Cruft Laboratory of Electric Communication Engineering, Harvard University, Dr. Harry H. Hall, instructor in physics, announced. Older methods required many days to make the sound pictures which can be produced in four seconds by the new apparatus.

Through these tone pictures, the sound of musical instruments can be studied, and minute differences in tone between very fine and ordinary instruments can be discovered and scientifically analyzed. In analyzing a sound, the apparatus built by Dr. Hall makes a picture of the relative loudness of all its parts, including the fundamental pitch, the overtones and incidental noises such as the scratching of a violin bow. The apparatus records sounds within the range of 50 to 10,000 cycles. The limit of human hearing is ordinarily fixed between low pitches of about 20 cycles and high squeaks of 15 to 20 thousand cycles.

Understanding

Motion picture producers should attempt to gain an understanding of foreign life and traditions if they would circumvent repercussions abroad against some of our films, believes Major Frederick L. Herron, manager of the foreign department of the Motion Picture Producers and Distributors of America.

Difficulties of this sort add to the worries over restrictions, he said, and we are fortunate in having a State Department that is willing to "go to bat." The Major, returned late last week from a survey in Europe, is interviewed on page 60.

Fewer Shorts

With Educational devoting all future short subject production to New York, the company has reduced annual programs from 42 subjects to 28, the reduction being attributable, it is understood, to double featuring.

E. H. Allen, Educational's Hollywood studio manager, becomes Coast representative.

Edward Small, Winfield Sheehan, Sol Lesser and David Selznick are understood to have submitted bids for Educational's Hollywood property, with Mr. Sheehan said to have the "inside track."

Granted

Judge Henry W. Goddard in New York federal court Wednesday granted a petition of Emelia and Morris Sharaf to intervene as minority stockholder co-plaintiffs in an action brought by Norman Johnson against Warner Bros.

Conciliation

Conciliation boards for resolving trade conflicts, rather than arbitration, is what is wanted by an overwhelming number of exhibitors, Ed. Kuykendall, president of the Motion Picture Theatre Owners of America, has determined as a result of his eight weeks of sentiment sounding in the field.

More flexible in procedure, conciliation would permit of broad dealing with practices such as overbuying and clearance and zoning, it was held, while arbitration would be limited in scope.

The industry, meanwhile, was represented as giving "very weak support" to the business conference called for Monday in Washington as what is regarded a "trial balloon" for revival of the NRA in the next Congress. And Allied States Association assailed the move in a manner reminiscent of its attitude during the stirrings of the original Blue Eagle. The story starts on page 49.

Spanish Hopes

Now that the reduction of the gross turnover tax in Spain from 7½ to 4 per cent is nearer realization, American companies operating there are hoping for further help from the pending commercial treaty. Importers want lower duties and a share in the stamp revenue privilege.

Several newly established Spanish producing companies, on the other hand, seek restriction on importations and a complete prohibition of dubbed pictures.

Other developments in Spain are reported on page 72.

Stock Buying

The acquisition by S. P. Friedman, of New York, a director in the company, of 5,000 six per cent optional convertible debentures of Warner Brothers Pictures, has been reported in Washington by the Securities and Exchange Commission.

At the close of the month, Mr. Friedman's report showed, he held 41,000 debentures and 600 shares of Warner common.

Reports were also filed for directors of Loew's, Inc., showing that David Bernstein, of New York, on October 26th acquired 2,000 shares of common, bringing his holdings to 11,890 shares.

A report was also filed last month by J. Robert Rubin, of New York, showing that during the month his holding company disposed of 500 shares of Loew common and had 350 shares of $6.50 cumulative preferred.

This Week in Pictures

FOREIGN EXECUTIVE HONORED. As Arthur W. Kelly, vice-president in charge of sales of United Artists, entertained at luncheon at the Waldorf-Astoria Hotel, New York, for Cecil Marks, United Artists general manager for Australia. Shown are (seated, left to right) Haskell Masters, Lowell Calvert, Harry Gold, Paul Lazarus, Harry D. Buckley, Mr. Marks, Mr. Kelly, Emanuel Silverstone, H. J. Muller, Len Daly, Monroe Greenthal (standing, left to right) R. G. Hilton, W. Leibler, H. W. Schroeder, Morris Helprin and Sam Cohen. Mr. Marks came to New York for conferences on Far East distribution.

Louis Lumiere

MPPDA HONORS FRENCH PIONEER. Harold L. Smith, representing the Hays organization, holding scroll presented to Louis Lumiere, early worker in motion picture development, at luncheon in Paris commemorating 40 years of the cinema in France. Mr. Lumiere is at left. At the right: Ambassador Straus. (Acme photo)

SYNTHETIC SHINER. A harmless way of getting a punch in the eye, effected by Joe Bonner, Warner cosmeticians, acting as proxy for Jack Oakie, whose fistic aim in "Colleen" is supposed to have the results here noted upon Dick Powell. What Bonner did to Oakie's is not divulged.

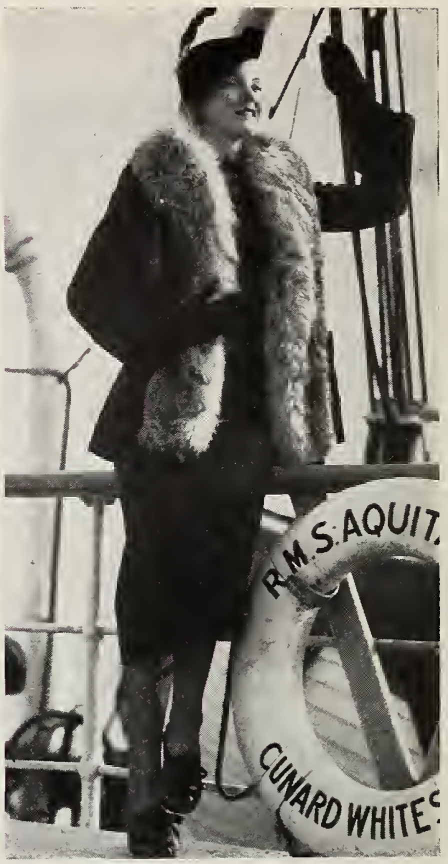
THEATRE CIRCUIT GIVES BANQUET. Members of the Gibraltar Enterprises organization and guests attending dinner at which the circuit was host to nearly 100 film men and theatre supply dealers. Among those present were Charles R. Gilmore, president of the company, and six directors: E. J. Schulte, Casper, Wyo.; E. John Greer, Santa Fe; Everett Cole, Alamosa, Colo.; Thomas Murphy, Raton, N. Mex.; W. H. Ostenburg, Scottsbluff, Neb.; and Eddie Ward, Silver City, N. Mex. Gibraltar Enterprises, which operates 24 theatres in the Denver territory, has made the banquet and annual affair. This was the second.

MORE PAINTING IN. And like its predecessor across the page, a technical demonstration from Warner. This one, however, involving more constructive matters. Involving, as well, Eunice Healey, a new Warner contract player. Only 19, they say. Comes to the screen from the New York stage—a dancer.

DEBUT EPISODE. In which Lily Pons marks the opening of her first film, RKO Radio's "I Dream Too Much," at Music Hall, New York (where she also made personal appearances) with autographed photos for (left) M. H. Aylesworth, president of NBC, and W. G. Van Schmus, director of the theatre.

A COLUMN OF FIGURES. Calculated to draw attention to current fashions in a new Educational short, "Perfect Thirty-Sixes." With the perfect thirty-sixes themselves are shown Niela Goodelle and Earl Oxford, singers, who are featured in this release, which was produced by Al Christie at Astoria. The picture also features Fred Lightner and Nell Kelly.

COMPLETES BRITISH ROLE. Jean Muir, Warner star, (below), arriving in New York from England, where she appeared in a musical film produced by Warner at its Teddington studio.



HER FIRST FILM ROLE. (Left) Gladys Swarthout, Metropolitan Opera star, as she appears in Paramount's "Rose of the Rancho." She is shown here with John Boles, featured therein.

ASSIGNED FEATURE ROLE. Priscilla Lawson, one of Universal's "junior stock" players, who has been cast in one of the feminine leads of "Dangerous Waters," which stars Jack Holt. This study of her indicates her favorite sport.

GRID HEROES FROM HAWAII. Once America knew Hawaii best for its wicki-wacki-wooing. The lads here shown on a visit to the Warner studio instruct us differently. They came to the States to demonstrate their newly acquired skill at football, against California teams. Pictured with them are the Warner players, Joe E. Brown, Joan Blondell and Hugh Herbert.

CHAPLIN RIDICULES REDS' CLAIM FILM AIDS "CAUSE"

Comedian's Well Known Independence Is Answer to Soviet Attempt to Gloss Over Cool Reception of Its Commission

Soviet Article Quoting Shumiatsky "Reads Terrible Social Meaning" Into What Comic Considers Funny, Says Reeves

by TERRY RAMSAYE
in Hollywood

"Production No. 5," by, with, and of Charles Chaplin, just now called "Modern Times," is, as it nears completion, by way of becoming a subject of international discussion, by reason of the zeal of Reds and the red and pink press which would have us believe that the picture has by Russian influence been converted into a document for their cause.

This is not precisely a service of Chaplin interests.

Mr. Chaplin, nursing a broken thumb, squeezed in a car door, and a testy humor, is sweating with some sixty-five musicians at United Artists studio, trying to complete cutting and scoring and as usual racing a deadline.

Policy, habit and showmanship prevent him talking about his picture.

Chaplin prefers to have everybody wonder.

Meanwhile he will talk most anything else, a little. For instance, the other evening in one of those interludes at a preview he strayed far enough into politics to say that he preferred Roosevelt's New Deal to Fascism, that he thinks it has prevented the rise of Fascism in this country.

"Modern Times" will be late. It will not, almost surely, be ready for the announced and projected opening the third week in December in London, and it is likely to reach New York, barring this and that, close to Christmas week.

Chaplin Annoyed by Reds' Attempt to "Use" His Film

Mr. Chaplin is not at all pleased with the story that comes out of Moscow, but he lets Alf Reeves, his studio chief and confidant of these twenty-and-odd years, do the talking about that.

The Russian reports have come from Moscow in correspondence to *The Daily Worker*, New York Communist organ, quoting an outgiving in *"Pravda"* over there from Boris Shumiatski, head of the Soviet screen industry and of its recent commission expedition to the United States. He seeks, it would seem, to tell Russia at least that Chaplin is a social militant who has been brought to see eye-to-eye with Shumiatski.

> *"The Soviet picture commission appears to be seeking for home propaganda purposes, as reflected by* Pravda, *to make much of little and thereby in some degree to cover disappointment at the lack of access and attention from the organized motion picture industry on the occasion of their American visit and their especially cool sojourn in Hollywood."*—TERRY RAMSAYE.

This is the occasion of Mr. Chaplin's second publicity annoyance about his new picture. Nearly a year ago the late Karl Kitchen emerged from Hollywood with a story about "No. 5" announcing that the subject and title would be "The Masses." Mr. Chaplin quickly and somewhat acidly denied all.

Mr. Chaplin is no little of a philosopher, a none too optimistic philosopher, but he is first of all a showman—with a large bourgeoise fortune to prove it.

The secrecy of the present moment concerning "No. 5" is showmanship. The more wondering the more interest, the more money at the box office.

Mr. Chaplin has always maintained secrecy concerning his productions. It is a policy acquired and set by necessity in the earlier days of his career when every slapstick comedian was an imitator and a purloiner as far as practical of Chaplin's material.

It is interesting to interrupt this consideration for the moment and reflect on the obscurity of those imitators of yesteryear. It is difficult now to remember even who they were. Only one survives as a screen name of today, and that because he became something else.

Sees Move to Cover Chagrin At Coolness to Commission

The Soviet picture commission appears to be seeking for home propaganda purposes, as reflected by *Pravda*, to make much of little and thereby in some degree to cover disappointment at the lack of access and attention from the organized motion picture industry on the occasion of their American visit and their especially cool sojourn in Hollywood.

If it can be made to appear to Moscow's populace that Shumiatski and Chaplin are a couple of chummy and artistic propagandists, the rest of Hollywood might be considered implied.

"The Russian story," observes Alf Reeves, "reads deep, terrible social meanings to sequences that Mr. Chaplin considers funny.

"I can assure you that this picture is intended as entertainment, and perhaps it might be said, too, that Mr. Chaplin's purpose in making this picture is to make money."

The Moscow story in *The Daily Worker* says:

> Lively discussion with the members of the Soviet Cinema Commission which recently visited the United States has prompted Charlie Chaplin to make drastic changes in his latest film, according to Boris Shumiatski, head of the Commission, who continues his impresssions of the meetings with Chaplin in a recent issue of *Pravda*.
>
> In earlier issues of the *Pravda*, reprinted in the *New Masses*, Shumiatski described Chaplin's "excellent, exciting and tragic film," and recounted the arguments with Chaplin and their objections to the windup of the picture. "We argued with Chaplin," Shumiatski recounts, "and for a long time he would not yield. But at our departure he shook our hands firmly, and said: 'I am very pleased we met. But this meeting will cost me many weeks of labor on my film.'

Sees Film a Capitalistic Satire

> "Chaplin, the great artist of the screen, the gifted individual, realized his mistake. Only he was wrong about the time. It took him two and one-half months to alter his film. And now we hear from Hollywood that Charlie has changed the conclusion of his film as well."
>
> Chaplin, Shumiatski writes, is a subtle conversationalist. "He seems jolly and buoyant, but through his laughter, through his unforgettable Chaplin mimics, one can see the solitude of Ivar Kareno" (the chief character in Knut Hamsun's play, "At the Gates of the Kingdom," which portrays the tragedy of a solitary thinker and artist in the capitalist world).
>
> Chaplin's latest film, according to Shumiatski, "is a sharp satire on the capital system in which he derides capitalist rationalization, crisis, the decrepit morality of bourgeois society, prison and war." The Soviet film chief summarizes Chaplin's new picture thus:
>
> "After having gone through the horrors of the Ford conveyor system, unemployment, prison, hunger and all the woes of crisis and through another war—the heroes of the story meet once again. She, a Red Cross nurse, found 'a place in life'

(Continued on following page)

EXPLODING RED MYTH

(Continued from preceding page)

amidst the sufferings and horror of war, and can no longer return to Charlie, and the once 'romantic' world of the hobo and the slum. Her course is the mire of urbanism; she is tired and wants to rest. He, an eternal failure, accepts this betrayal with resignation and withdraws to his old joyless life, a shrunken, bent and solitary man.

"The fatalistic endings of all of Chaplin's films, the individual's withdrawal to a position of resigned hopelessness, was in this film even more sharply pronounced than in all the others. The retreat here stood out in contrast to the trenchant satire on the capitalist system, emphasized by the betrayal of the only one who loved him.

"According to the changed version of the film, when, after the privations and sufferings of the war, the heroes finally meet, they promise each other never again to part from one another. They decide to work and fight together against the 'machine of time,' a euphemism for capitalist society—and walk off, hand in hand, into the 'blue distance.'"

This change in the film, Shumiatski asserts, "must be understood not as a mere substitution of one scene for another. It must be taken as a stage in the ideological growth of a remarkable artist, a master of the screen, a gifted poet who sings of the tragedy of the solitary man. Chaplin emerges with the conviction that it is necessary to fight for a better life for all humanity, with a conviction of the necessity for active struggle."

Shumiatski concludes:

"And from the depths of our hearts we hope our friend Chaplin finds, in his future films, the path of this struggle—as thousands of others are now finding it in the western world."

"It is true," says Mr. Reeves, "that we are concluding the picture on a somewhat more optimistic note than was first designed—but it is not true that anybody can ever tell Mr. Chaplin anything about such matters—he, as you know, has very much his own way and he has his own ideas—always."

One who can remember the days of Chaplin's Lone Star - Mutual productions, when the "Easy Street" set was built over night to his order, only to stand for six months while the comedian dallied with other notions, is prepared to agree that Mr. Chaplin's independence of mind is more fact than fun.

Mr. Chaplin's social thinking is very much his own, engendered of experience that began in the slums of London, regimented in an orphanage home, laboring in a toy factory pouring lead soldiers, seeing life in the grubby sordid pubs, backstage in tawdry music halls. Then came the strange miracle of the motion picture in this fantastic America and to Chaplin fortune and its own special woes and problems. What he thinks of life and the race are not likely to be much conditioned by the Soviet and the principles of the Internationale. Chaplin is the lone man.

Meanwhile it is for showmen to remember that while the sum total of Chaplin and his experience have ever been reflected in his screen expression, his philosophy of the tragic negative triumphs of the dumbbell was never of consciously recognized meaning to the adolescent millions with whom he achieved world fame.

Life is not full of meaning to the box office millions, and neither is Chaplin. He'd rather be as funny as he sees them and their lives to be.

Loew's Net in Boston Shows Rise to $109,545

Loew's Boston Theatres Company reports a net for the year ending August 31 of $109,545 after depreciation, dividends on common stock of State Theatre Company and other charges. This is equal to 70 cents a share on 155,249 shares. For the previous year the net was $93,185, or 60 cents a share.

State Theatre Company (Mass.) reported a net for the same period of $97,525 after all charges. This is equivalent to $42.29 per share on 2,306 shares of eight per cent preferred. For the previous year the net was $8,724, or $1.61 per share on the preferred stock.

Du-Art Laboratories Sues Yates Company for $500,000

Du-Art Film Laboratories, Inc., has filed a suit against Herbert J. Yates, Jr., for $500,000 alleging Consolidated Film Industries, Inc., was instrumental in influencing Universal to cancel a contract by which Du-Art handled the distributor's newsreel and foreign prints.

Supreme Courts Uphold Two State Sales Taxes

Two state supreme courts, in Missouri and Ohio, last week upheld the constitutionality of sales taxes in their respective jurisdictions.

In Kansas City, Circuit Judge Sezier upheld the Missouri one per cent sales tax by sustaining the demurrer of Collector Forest Smith in the suit brought by a Joplin, Mo., cafeteria, which charged the tax was a property and not a sales levy. The demurrer held the tax was an excise measure.

The Ohio state supreme court at Columbus held the constitutionality of the three per cent sales tax by concurring in the opinion of the Summitt County, O., appellate court. The decision was based on a suit by Michael Fox, a farmer, who charged that the law was discriminatory, and, therefore, unconstitutional, in that he was compelled to take out a vendor's license and collect sales tax when delivering farm products to customers, whereas, farmers who sold their produce at their farms were exempt from tax collection. He has another suit of similar nature pending in the Summitt County courts.

Bank Night Wins New York Ruling

The box-office "stimulant" known as "Bank Night" this week won its most important decision to date in connection with establishing its legal status when it was officially sanctioned last week in New York by Assistant District Attorney James J. Smith, who recommended dismissal of an action brought against the Skouras operated Academy of Music.

Elsewhere in New York, two of the more important Loew's circuit houses, the Paradise and the Valencia, introduced Screeno to its patrons last Monday. In the future the Paradise will feature the game every Tuesday night while the latter theatre will continue to use it on Mondays.

In recommending dismissal of the Bank Night case, Mr. Wilson told Magistrate Anna Kross in Essex Market Court:

"Here is my attitude and here is the law as I see it.

"The charge being one of lottery, we cannot, of course, decide this by hysteria and by the popular clamor—that is, not popular clamor, but the clamor of certain factions in the community. We must decide this on the law.

"It is my opinion that this comes squarely within the advertising methods business is using these days, in order to attract business.

"Bank Night is a system by which theatres throughout the country are using a copyrighted system to attract business. In many states in the Union, Bank Night has been declared legal and public authorities have seen fit to copyright the schemes. This stamps it with some degree of legality.

"Considering the fact that no state in the Union allows a lottery, lotteries are illegal in all states, yet many of the states where similar cases have been tested have decided in favor of its legality.

"Now, New York State is not going to be behind in following the trend of the times. Business houses today are obliged to resort to certain methods to attract business. If they keep within the law we should not criticize them, even if we don't like their methods."

Meanwhile, in Boston cash giveaways are being held responsible for the action started against theatres by the Department of Public Safety for practices of overcrowding, blocking exits, encumbering lobbies with displays and the like. Dr. Thomas O'Connell, vice-president of the Brookline Hospital, was found guilty of running a lottery in connection with a Beano party sponsored by the hospital. He has appealed the $50 fine imposed by the court, however.

In Denver and Los Angeles the practice of chance games in theatres is continuing to spread while in Providence, R. I., there is a wave of strong ecclesiastical opposition to all giveaways as practiced by theatres.

Court Refuses Restraining Order on Shirley Temple Film

An attempt to prevent the distribution and exhibition of the new Shirley Temple picture, "Captain January," Twentieth Century-Fox release, failed in New York last week in the United States district court when Judge John C. Knox denied an application by L. C. Page & Company, Inc., publishers, of Boston, for a restraining order directed against the producers of the picture and Rural Pictures Corporation.

The suit charged that the Boston publishing company, which claims partial ownership to all motion picture rights on the novel, was disregarded in production plans.

National Listing by Legion of Decency To Go to Dioceses

A National Legion of Decency List is to be prepared in New York and issued from here to Catholic dioceses throughout the country, in accordance with arrangements decided upon at the recent general meeting of Bishops held in Washington.

This action marks the first establishment of a national Legion of Decency list and, it is understood, it is intended to supplant various local listing activities which have previously been carried on.

Definite arrangements for the preparation of the New York list have not been announced, but it is learned that in all probability the reviewing work will be done by the Motion Picture Bureau of the International Federation of Catholic Alumnae, which organization has been active for many years in reviewing motion pictures. During the past 10 months the Bureau has prepared the classification of pictures which has been issued by the authorities of the Archdiocese of New York.

Under the new national list motion pictures will be classified as follows:

A—Not Disapproved.
B—Disapproved for Youth with a Word of Caution even for Adults.
C—Disapproved for All.

This designation of pictures, it is explained, being a general list, is intended to confine itself to "negative commendation" where pictures are not disapproved. It is to be left to the authorities in the various dioceses to give positive praise to worthy pictures if they see fit to do so.

The list is to be made available regularly to the press. Local councils of the Legion of Decency have been asked to support the national program and to depend upon the new national list of pictures to the exclusion of all others.

Buffalo Council Urges "Family Night" Programs

A letter urging Buffalo, N. Y., theatres to hold "family night" programs two nights a week, when pictures especially suitable for children will be shown, has been sent to the managers of all the houses in the city by Dr. Edward S. Schwegler, diocesan director of the Legion of Decency. The letter, in part, said:

"National investigation has shown that the most popular days for youthful moviegoing are Saturday, Sunday and Friday, in that order. We have decided to concentrate on Fridays and Saturdays.

"The problem we are trying to solve is one that crops up continually in all meetings of socially-minded people who are interested in the motion picture; and I am convinced that, if some voluntary program such as we advocate is not adopted, legislation of a strict type, and of official classification of pictures by public officials will be the only solution."

Viewpoints

BY MARTIN QUIGLEY « « « « « «

The Case of "Musa Dagh"

ABOUT a year ago a great motion picture story, "The Forty Days of Musa Dagh," was published in the United States. The story immediately attracted the attention of motion picture producers, who are, of course, constantly combing over the market for suitable stories. In the case of "Musa Dagh" it developed that due to the alertness of the Metro-Goldwyn-Mayer literary scouts this story had been purchased when it was originally published in Germany and long before its appearance in this country.

Mr. Irving Thalberg immediately selected the story for production under his auspices, planning to make the effort one of great pretentiousness. All story experts, including Mr. Thalberg, agree that the book has extraordinary possibilities for providing the basis of a great motion picture. However, when the material was in the process of preparation an emphatic protest against its production was lodged by the Turkish Government. Thus far Mr. Thalberg has been estopped in his effort to bring this great story to the screen.

This incident of "The Forty Days of Musa Dagh" brings into sharp focus an exceedingly difficult problem which confronts motion picture producers. The very existence of the motion picture is dependent upon the picturization of suitable story material. Such material is exceedingly scarce. There are instances of stories which contain excellent dramatic situations which must be sacrificed because of lack of suitability for the general audiences which comprise the patronage of motion picture theatres. There are other stories which are essentially acceptable but for which no suitable treatments are to be found. In "Musa Dagh," however, the material is of right character and it is a story that readily lends itself to motion picture treatment. In addition, it has been one of the famous best sellers of recent years. But the Turkish Government says, "No."

The objection of the Turkish Government is based on the fact that the story portrays Turkish persecution of the Armenian people—an historical fact which is about as plain as, say, the German invasion of Belgium in 1914. Yet the Turkish Government, brushing aside the plain facts of history, ignoring the essential truth of the story, simply introduces arbitrary objection to which, of course, is added at least an intimation of exerting the full measure of its influence against the producer in event the story is produced.

In view of the negligible importance of the Turkish market, and other markets directly influenced by Turkish authority, it would be easy for M-G-M to ignore the protest and proceed with the picture. But the complication does not end here. The Turkish Government happens to be on friendly terms with the Government of the United States. In view of precedent it is to be assumed that this Government would accept the protest of the Turkish Government, the outcome of which might very conceivably be that the State Department would forbid the picture in the United States. And, further, every foreign government which is friendly to Turkey might also accept Turkish representations and exclude the picture.

The situation obviously makes unfair and unreasonable imposition upon the motion picture producer. Under the circumstances no test of truth and accuracy is applied against the story. The process is simply one of arbitrary exclusion, based only on the selfish wish that a skeleton which has long reposed in the closet of a nation shall not be rattled.

It is not too much to say that if existing circumstances are allowed to go on indefinitely it will not be long before the producer becomes so hemmed in in his selection of story material that the result will be a severe curtailment in the interest and entertainment value of the motion picture.

It seems idle to speculate on what should be done to meet the situation because no one of the courses open to action is likely to be followed. M-G-M might go ahead, make the picture and fight out adverse developments as they appear. This is a program which in all probability must eventually be followed by some producer in order that the motion picture may not become hedged in with even more impossible restrictions. But when a picture calls for a very substantial investment it is easy to see that any producer will think twice before plunging into a lot of inevitable difficulties. In this case the State Department might well receive the protest politely and then, because of its complete lack of justification, proceed to forget about it. But even such cooperation from our State Department would not solve the producer's problem in foreign markets where political and expedient alliances count so importantly.

MUSIC TAX RELIEF FOR EXHIBITORS IN SIGHT THROUGH CONSENT DECREE

Secession of Warners' 11 Companies from Composers' Society Indicates New Turn to Government's Anti-trust Suit

Relief in music royalty fees for exhibitors and others who have borne the burden of the American Society of Composers, Authors and Publishers' $4,000,000 annual collections may come in the form of a consent decree, it was indicated in Washington this week, as Department of Justice officials and the National Association of Broadcasters were studying the situation arising from the announced intention of Warner to withdraw its 11 music publishing subsidiaries from ASCAP membership at the end of this month.

Secession by Warner was regarded in Washington as placing a new complexion on the Government's anti-trust suit against the Society. What effect the withdrawal will have on the pending action has not as yet been determined, and may not be until the actual withdrawal occurs, but it was said that it might be considered as paving the way for a consent decree ending the case. Recessed last June, the suit is now scheduled to be resumed in the United States district court in New York on January 7th.

In New York at the same time, Warner failed to give any indication as to what its policy would be with respect to the performance of its music in motion picture theatres, and what fees the broadcasters would be expected to pay. It developed also that ASCAP is not contemplating any reduction in the music tax to exhibitors even though the Warner resignation will shrink its available catalogue of compositions by as much as 40 per cent.

Disregarding Warner's sharply worded statement of last week which was generally accepted as making the breach with ASCAP complete, some of the leading music industry figures were predicting that there would be a reconciliation before the month's end. The song writers, however, apparently regarded Warner's announced intention as an accomplished fact, and Irving Caesar, song writer and member of the ASCAP board, and others were threatening Warner with litigation.

Washington advices were that while the Government's prosecution is based upon practices which have heretofore been followed by ASCAP, it has not been the policy of the Department of Justice in the past to press such suits where the matters complained of are dropped. With Warner out, the impression remains that ASCAP could not be considered a monopoly, and it is believed that the charges will have to be revised.

In New York motion picture circles, however, there was a definite feeling that the prosecution is not to be dropped, because the matters complained of were committed in the past. In these quarters it is pointed out the Government never contended that ASCAP was a 100 per cent monopoly, since there always has been available a wealth of music not in the Society's repertoire.

The Government charges ASCAP with violation of the anti-trust laws in restraint of trade, and not necessarily with being a monopoly, it is recalled. The Government also is suing for an injunction to restrain the Society from continuing certain practices, and if the new developments alter the situation the requested injunction could be made to cover resumption of these practices instead, according to film sources.

PETTIJOHN IN COUNCIL AS OPPONENTS QUIT

Charles C. Pettijohn of the Motion Picture Producers and Distributors of America will be town councilman of Harrison, N. Y., after all, and his Republican opponents have retreated from the field of battle.

Mr. Pettijohn, abroad during the election, made his campaign speeches in the form of a trailer and displayed endorsements of his political ability from such Hollywood luminaries as Jean Harlow and Mae West. Evidently the support of Hollywood deeply affected Harrison natives for they returned Mr. Pettijohn the victor. His opponent, however, claimed the Pettijohn residence in Westchester County was not the property of the victor and that on this technicality his election was voided.

With his customary readiness for a fight, Mr. Pettijohn hopped the first steamer for home intent on proving he not only owned his house but that there was not even a mortgage on it —a real phenomenon in Westchester.

Out of the discussions of the situation which are going on in various quarters these facts emerge:

More than three weeks are yet available for a settlement of the Warner-ASCAP controversy in such a way as to keep Warner in the organization;

The Government can make no decision as to its future course with respect to the ASCAP case until it is definitely learned whether Warner is in or out;

The radio broadcasters can take no steps with regard to the use of Warner music or the negotiation of new contracts until they learn whether they will have to subscribe to one or two catalogues. The Society formally notified the broadcasters they may cancel their contracts.

Stalemate Reached All Around; Moves by Government and Broadcasters Await Next Step by Warners

Thus a stalemate has been reached all around, according to word from Washington, for neither the Government nor the broadcasters can move and nothing can be done until Warner demonstrates definitely whether it is going ahead with its plans for an independent music licensing organization. The situation is scheduled for discussion at a National Association of Broadcasters directors' meeting in New York on Monday.

Broadcasters generally were up in the air this week, unable as yet to visualize the situation as it would affect them. Nor will they be able to do so, it was said in Washington, which is headquarters for the organized radio broadcasting industry, until Warner has made some move indicating how users of its catalogue are to be assessed. In the meantime there is a strong belief among broadcasters that ASCAP will make an effort to compromise the controversy.

Radio stations will have to deal with both ASCAP and Warner if the split becomes permanent, since it was admitted by leading broadcasters that both have music which must be used if popular demand is to be met. This will mean an increased cost, even though each may fix what it considers a moderate royalty.

Since Warner's idea in breaking away from the central organization is to get what it considers a fair return for the music it is contributing in radio programs, it is generally considered that it can be tempted back by a rearrangement of payments. The publishers' classification committee of ASCAP is meeting continuously in an attempt to devise an improvement in the present method of revenue distribution which would appease the discontented elements.

In justification of its stand that the exhibitors' music tax would not be lowered even though its catalogue of music is considerably reduced by the Warner resignation, ASCAP this week said it believed that with or without the Warner music its fees were not excessive. The ASCAP board was to meet Thursday to discuss the situation.

It was learned that Warner has withdrawn from the Musica Internacional Downey, Ltda., the company which handles the music for all distributors in South America. Performing rights for theatres or other places using music are not involved.

ASCAP has received from SACEM, the French society of composers, authors and publishers controlling performing rights, the sum of $122,899, which has been distributed on the basis of $116,671 to writers and $6,227 to publishers.

Most of the revenue from foreign collections for American music goes to the writers, it was said by ASCAP, while most of the American publishers also share in royalties paid by foreign publishers, under a reciprocal arrangement.

M. B. Comerford Dies After Crash

Injuries suffered in a motor accident Saturday were fatal to Michael B. Comerford, general manager and treasurer of Comerford Theatres, Inc., who died in Mercy Hospital, Scranton, Pa., Monday night. Mrs. Comerford was slightly injured.

Funeral services were to be held Thursday morning from the home in Scranton, with many friends among film and theatre men from New York and elsewhere in attendance.

Mr. Comerford, with his wife and a party of friends, were motoring over the Pocono Mountains on the way to the Army-Navy football game in Philadelphia when the car collided with a coal truck, near Daleville. He was 52 years old.

Mr. Comerford for 17 years was associated with the chain of theatres in northeastern Pennsylvania and lower New York state controlled by his uncle, M. E. Comerford. Born in Larksville, Pa., he received his early schooling at St. Vincent's Academy, Plymouth, Pa., and Stroudsburg Normal College, Stroudsburg, Pa., and attended the Wharton School of Finance of the University of Pennsylvania. He taught in Pennsylvania schools, and later was connected with the construction of many of the roads in the state. He represented affiliated exhibitors on the Philadelphia NRA grievance board.

His widow, five children, three brothers and three sisters survive.

Solemn requiem high mass was to be sung at the services Thursday morning at St. Paul's church, Green Ridge, Pa., with the Reverend Paul J. Carey, St. Mary's church, Wilkes-Barre, a cousin, as celebrant. Burial was to be in St. Vincent's cemetery, Plymouth.

Pall bearers were Edward Lawler, Judge Arthur H. James of the state superior court; Michael L. Gillepsie, Patrick J. Shevlin, Con Clarke, Philadelphia; Michael McCann, James Clarke, Philadelphia; Arthur Luce, Henry Spiegel, James A. Dougherty, Matt J. Lynott and William R. Lynott.

All theatres in the Comerford circuit remained closed during the funeral services and opened at 1 p. m., two hours later than usual.

Frank C. Walker, director of President Roosevelt's National Emergency Council, a cousin of Mr. Comerford and general counsel for the Comerford Enterprises, came from Washington.

Among the executives from New York who were to attend were James R. Grainger, Frank J. A. McCarthy, Sig Wittman, for Universal; Sam Dembow, Jr., National Screen Service; Leon Netter, Paramount; N. J. Blumberg, Jules Levy and Edward L. McEvoy, RKO; E. C. Grainger, Twentieth Century-Fox; as well as Edward M. Fay, Providence, R. I., theatre executive, and others.

Quintuplets' Unit in Canada

The Twentieth Century-Fox camera unit, headed by director Henry King, has arrived in Callender, Ontario, to film the Dionne Quintuplets for their "parts" in "The Country Doctor."

Department of Decency, Headed By 'Civilizer,' Urged for Business

A Department of Decency for business in general, under direction of a "civilizer" with "authority to civilize," is proposed in an editorial article in last week's issue of *Printers' Ink.*

Under the heading, "We Start Two New Activities," the article reads in full:

"And has it come to pass that the gilt lettering on that door down the hall of industry needs proofreading? We mean the sign that now reads: 'ADVERTISING DEPARTMENT'.

"From L. E. White, vice-president of Kirgan's Arcadia Farms, Inc., hard by Cincinnati, comes a letter, applauding the sentiments of John P. Cunningham, who, in *Printers' Ink* of November 14, explained 'How to Conserve the Working Capital of Advertising.'

" 'It's true, remarks Mr. White, 'that many women object to advertising's manners.' And further: 'Just offhand, there quickly come to mind three products we are using in our home, the use of which—if we felt there were other brands of equal quality—would be discontinued immediately, purely on account of our resentment against their advertising. It does seem a shame to handicap a good product with advertising that inspires antagonism and ridicule.'

"Yes. Better call in that sign-painter right now. Tell him to rub off ADVERTISING DEPARTMENT and carefully letter in its place: SENSE OF HUMOR.

"And if the present incumbent can't fill the job, get a new incumbent. In what appears to be the humorless world of business, a funny-bone is an enterprise's best insurance against looking foolish in public. One comedian, just sitting tight and not emitting a wisecrack a month—but keeping an eagle eye on what goes out in print—could protect *acres* of copy against those annoying spots of silliness that, to the advertiser's astonishment, cause the consumer-readers to hoot. For the point, you see, is that any man with more than a dime's worth of humor in his soul knows *in advance* what *not* to say.

"And while the sign-painter's in the house, tell him to letter a sign on that vacant room next door. In there, we'll establish a civilizer. Business has needed one for a long time. Set him up in there and give him authority to civilize. His sign will read: DEPARTMENT OF DECENCY."

Philadelphia Exhibitors Complete Proposed Merger

A merger of the Independent Exhibitors Protective Association and the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware was ratified this week by each association at separate meetings. It was decided that George P. Aarons, MPTO secretary and general counsel, will function in the same capacity for the combined organization.

Affiliated theatres which are members of the MPTO and MPTOA will be allowed to remain in the new association until an issue arises to prevent continuance of these relations. Committees representing both units will meet late this week to work out details of the merger and a general meeting of members of both organizations is planned for next month.

Sabath Committee To Probe Fox Film Merger

The Sabath Congressional Committee, studying reorganizations, will probe the Fox-Twentieth Century merger when it returns to Los Angeles in January. The Chase National Bank's activity in the film industry will also be studied, in New York, in two weeks.

A major Sabath hearing, pooling those conducted over the country, is to be held in Washington next March

Universal Asks for "A Bill of Particulars"

A motion for a bill of particulars was made by counsel for Universal in New York Supreme Court in connection with a suit brought by B. S. Moss Broadway Theatre Company, Inc., for $130,752. The complaint explains that the action is for alleged injuries to the standards, good name and reputation of the plaintiff's theatre and building which the defendant had leased from the plaintiff. The plaintiff is also seeking expenses allegedly incurred in repairing and renovating the theatre and for the loss of rental value of the premises.

The defendant is charged with the removal of certain fixtures and equipment from the theatre. The premises involved in this action were known as the B. S. Moss Colony theatre building on Broadway. The defendant has filed a general denial to allegations of the complaint.

J. E. Hazzard Dies, Comedian and Author

John Edward Hazzard, a comedion on the Broadway stage for thirty years, creator of the once popular catch phrase "Aint it awful, Mabel?" died at his home in Great Neck, New York, December 2.

Mr. Hazzard was a constant figure on the New York stage from 1901 to 1931, when he retired to write.

Brokerage Syndicate Would Buy Chase's Fox Stock

Wall Street's narrow financial canyons, and the motion picture byways that run east and west from Neon-lighted Times Square are echoing these December afternoons the discussions of high powers over the how and the when Chase National Bank will dispose of its costly investment and control of the wideflung Fox producing, distributing and exhibiting structure which in its comparatively new form is known as Twentieth Century-Fox Film.

It is a matter of common knowledge that the Chase banking system has been under pressure from federal banking authorities to dispose of its holdings in Fox at the first reasonable opportunity. This is in keeping with the law of Congress, enacted at the last session, at the "suggestion" of the Administration, dictating that banks must engage in the banking business alone and not at the same time in the investment business. Accordingly, Chase is no longer qualified to hold the Fox type of security.

In recent weeks a powerful securities brokerage syndicate has been formed by the Chicago investment brokerage firm of Lawrence Fish Stern, Mr. Stern operating unostentatiously as Lawrence Stern and Company and Manhattan-Dearborn Corporation. This new syndicate has sought to arrange the purchase of the Chase holdings in Fox. It is not, however, an Atlas-Lehman enterprise, despite the widely persistent rumor that Chase has or is about to dispose of its holdings in Twentieth Century-Fox to an Atlas-Lehman group.

To the contrary, if Floyd B. Odlum's Atlas investment trust and Lehman Brothers banking firm participate at all in the purchase of any of the Chase-Fox holdings, they will only be permitted to buy a part of the Chase's Fox stock as two of a number of investment houses. The reason for this is that the present ownership interests in Twentieth Century-Fox, together with the management, under the Sidney Kent-Joseph Schenck-Darryl Zanuck leadership, together with Chase itself, do not want control, or even substantial holdings of the Fox Corporation to fall into the hands of Atlas-Lehman, which is now substantially interested in Paramount Pictures and also controls RKO.

Under the plans that have been formulating, the new investment syndicate that was created by Chicago's Lawrence Stern, would purchase, for purpose of resale, both the preferred and common Fox stock now held by Chase, or as large an amount of both of these stocks as they can obtain finances to purchase.

The understanding is that in the event any such arrangement is effected through the Stern group, this syndicate will agree to generally distribute the Fox securities on resale within 90 days. The Chase block of Fox stock, then, or a substantial part of it, would not be allowed to rest in some single control—such as Atlas-Lehman, or another.

The Schenck-Zanuck interests, as chief owners, aside from Chase's ownership, would acquire the common stock, Schenck-Zanuck, through arrangements created by themselves, acquiring a large enough ownership interest to insure continued control in the hands of the present Kent-Schenck-Zanuck management. On the other hand, the preferred stock would be distributed generally.

Some few days ago an arrangement such as that which has been outlined looked favorable. There was a breakdown in negotiations, however, and at present the discussions are virtually at a standstill in their specific application to this plan. However, it is quite likely that either this deal will be revived, or some similar arrangement will be effected, because the Chase National Bank, under the law of the United States, must dispossess itself of the Fox film stock within a reasonable length of time.

The New York *Evening Journal,* on Tuesday, reported that Chase had admitted that its Fox holdings were for sale, and that "a number of offers had been received." However, "no deal was imminent, it was added, with intimation that bids were not sufficiently attractive," said the newspaper.

Distributors Are Facing Another Anti-Trust Suit

Columbia, Fox, RKO, Universal and Warners were named defendants in a federal court suit filed at Oklahoma City by Loretta Momand, who charged a refusal by the distributors to supply her Odeon Theatre with film. She asked for an immediate injunction to restrain distributors from canceling contracts in favor of her competitors.

Shapiro Joins Wurtzel's Coast Production Staff

Victor M. Shapiro, formerly manager of Quigley Publications' Hollywood office, on Wednesday was signed to the production staff of Sol Wurtzel at the Twentieth Century-Fox studio in Hollywood.

National Allied Men Will Go to Bermuda

National Allied directors and officers of other Allied units will attend the New Jersey six-day convention aboard the *Queen of Bermuda* which sails from New York Saturday.

A feature will be the election of a successor of Sidney Samuelson as president. Approximately 100 members and guests are expected to be on hand.

Expunge Paramount Claim

The United States Circuit Court of Appeals has affirmed a decision by Federal Judge Alfred C. Coxe expunging the $225,000 claim against Paramount of the 15th Street Investment Company and the 16th Street Realty Company, Denver corporations.

RKO Victor On "Top Hat"

RKO won another victory in connection with the non-delivery of "Top Hat" as an asserted 1934-35 release when a New York arbitration group this week voted three to one in favor of the distributor. On the board were Henry Randel, Brooklyn Paramount exchange manager; Harry Decker, Warner Brooklyn branch head; Dave Snaper, New Jersey independent circuit operator, and Jack Unger, another exhibitor from New Jersey.

The complaint was brought by Louis Gold, of the Rivoli, Newark. Louis Nizer represented the distributor and Sidney Samuelson, head of Allied organizations, represented Mr. Gold.

Mr. Gold declared that during his negotiations with Robert Wolff, RKO branch manager, and Edward Carroll, salesman for the company, representations were made to him that "Top Hat" would be a 1934-35 release.

Clarifying the third run situation in Los Angeles, Superior Court Judge Frank Swain granted a permanent injunction restraining RKO from violating a contract with the Cameo and whereby the theatre gets third run of all the company's product in the downtown district.

Ruling Reserved in Pathe Case Appeal

Arguments on an appeal from a New York Supreme Court order approving the recent Pathe plan of reorganization were heard by the appellate division, which reserved decision following the hearing. The appeal is being taken by Henry Chesterfield, administrator of the estate of Ben Hilbert, a Pathe stockholder, who opposed the plan in the lower court on the grounds that it unfairly discriminated against certain classes of stockholders.

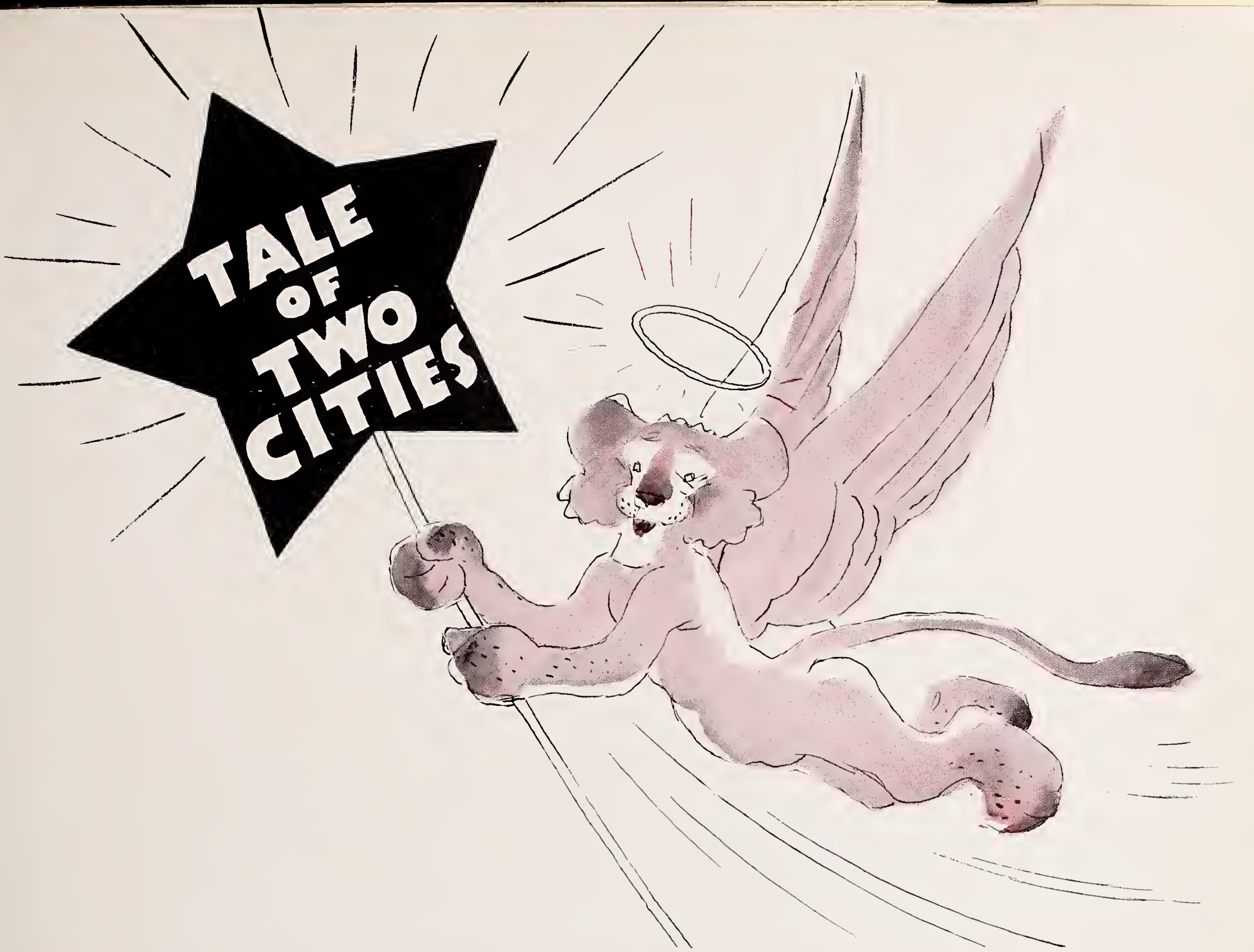
No action was taken last week by Pathe's board of directors on franchise deals made by First Division with a number of local independent exchanges. It is understood several deals remain to be worked out before the board ratifies the nationalization plan.

With distribution setups being held up temporarily in Kansas City, Omaha, Denver, Salt Lake City, Minneapolis and Des Moines, First Division is withholding announcement of country-wide hookups until franchise deals in the six spots are consummated. This is expected in a few weeks.

Emphatic denial was made in Boston by J. C. Johnston, counsel for American Film Exchange, Inc., that this exchange has been, or is to be, turned over to Pathe as a result of court action. Mr. Johnston says the recent suit won by Pathe was directed against Selective Pictures, Inc.

"Mutiny" Breaks Records In Key City First-Runs

"Mutiny on the Bounty" has smashed box-office records in the 56 key cities in which it opened simultaneously, according to Metro-Goldwyn-Mayer. In New York, alone, box-office receipts, it is claimed, reveal a new all-time record for the picture which is now completing its fourth week. The picture was held over in 46 of the cities.

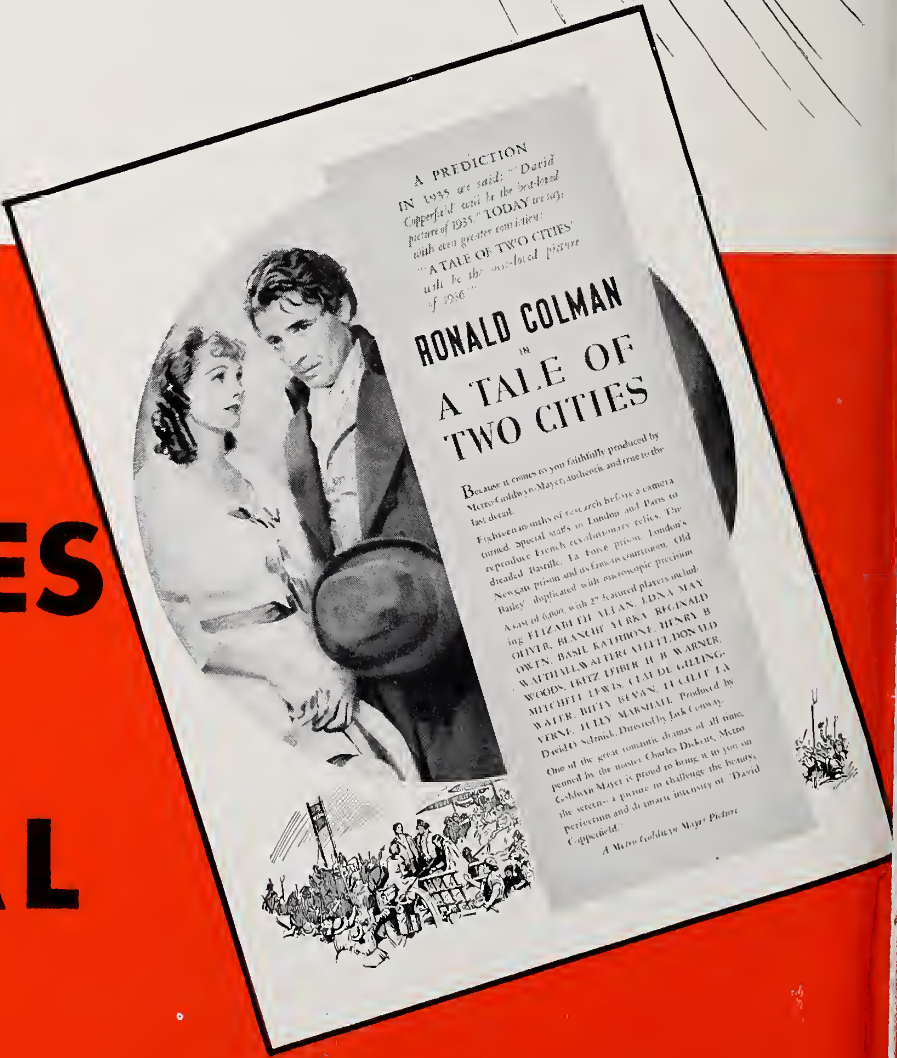

TALE
OF
TWO
CITIES

"M-G-M IS THE ANSWER TO THE EXHIBITOR'S PRAYER," says Hollywood Reporter in its review of the newest M-G-M Sensation! More "Mutiny" at the Box-office! *(Next page please!)*

M. P. DAILY says:

“Outstanding contribution of film entertainment.”

38 MAGAZINES CARRY NATIONAL ADS!



A PREDICTION

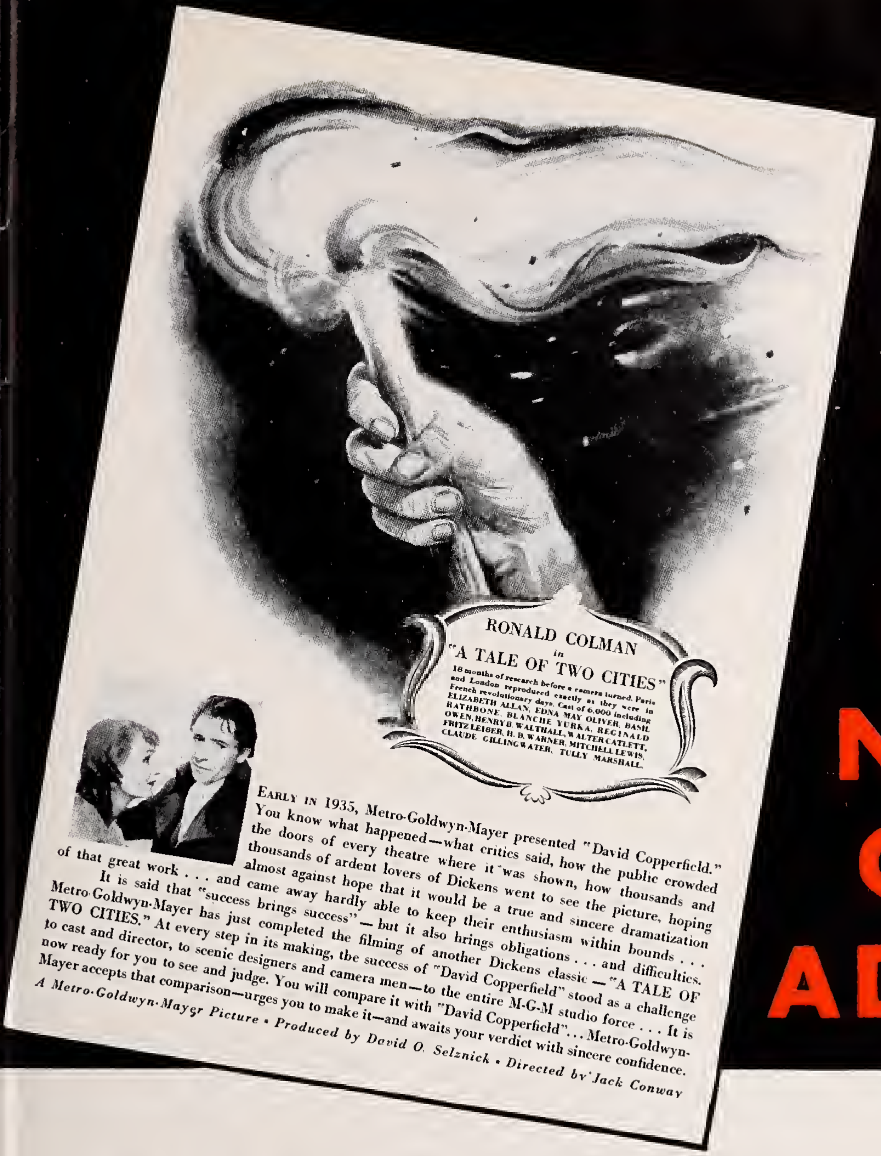
IN 1935 we said: “‘David Copperfield’ will be the best-loved picture of 1935.” TODAY we say, with even greater conviction: “‘A TALE OF TWO CITIES’ will be the most-loved picture of 1936.”

RONALD COLMAN

IN

A TALE OF TWO CITIES

A Metro-Goldwyn-Mayer Picture



RONALD COLMAN
in
"A TALE OF TWO CITIES"

18 months of research before a camera turned. Paris and London reproduced exactly as they were in French revolutionary days. Cast of 6,000 including ELIZABETH ALLAN, EDNA MAY OLIVER, BASIL RATHBONE, BLANCHE YURKA, REGINALD OWEN, HENRY B. WALTHALL, WALTER CATLETT, FRITZ LEIBER, H. B. WARNER, MITCHELL LEWIS, CLAUDE GILLINGWATER, TULLY MARSHALL.

EARLY IN 1935, Metro-Goldwyn-Mayer presented "David Copperfield." You know what happened—what critics said, how the public crowded the doors of every theatre where it was shown, how thousands and thousands of ardent lovers of Dickens went to see the picture, hoping almost against hope that it would be a true and sincere dramatization of that great work . . . and came away hardly able to keep their enthusiasm within bounds . . .

It is said that "success brings success"—but it also brings obligations . . . and difficulties. Metro-Goldwyn-Mayer has just completed the filming of another Dickens classic—"A TALE OF TWO CITIES." At every step in its making, the success of "David Copperfield" stood as a challenge to cast and director, to scenic designers and camera men—to the entire M-G-M studio force . . . It is now ready for you to see and judge. You will compare it with "David Copperfield" . . . Metro-Goldwyn-Mayer accepts that comparison—urges you to make it—and awaits your verdict with sincere confidence.

A Metro-Goldwyn-Mayer Picture • Produced by David O. Selznick • Directed by Jack Conway

36 MILLION AMERICAN HOMES GET THESE NATIONALLY CIRCULATED AD MESSAGES!

FILM DAILY says:

One of the outstanding pictures of the year. David O. Selznick, who did so well with "David Copperfield," has given this other Dickens classic a painstaking production, while Jack Conway brings the drama of the story to the screen in a masterly way. Ronald Colman is splendid.

(Next Page! The Tale wags merrily on!)

HOLLYWOOD REPORTER says:

M-G-M's "Tale of Two Cities" great picture. Certain Box-Office! Immortal story brought to the screen with an overwhelming power and beauty that make that world-shaking chapter of history a living and shattering reality. This distinguished work is the second Dickens story David O. Selznick has fathered as producer within a year. By reason of its subject his "David Copperfield" is outdone and he leaves behind a monumental money-maker. For there is not a box-office in this country, and few in other lands, that will not be enriched by this presentation. In the whole cast of twenty-four credited parts with almost as many bits, all are shrewdly individualized, alive and interesting. Such a roster of celebrated names, of which at least eight are stars, is something to talk about. From Ronald Colman down it it is an illustrious assemblage.

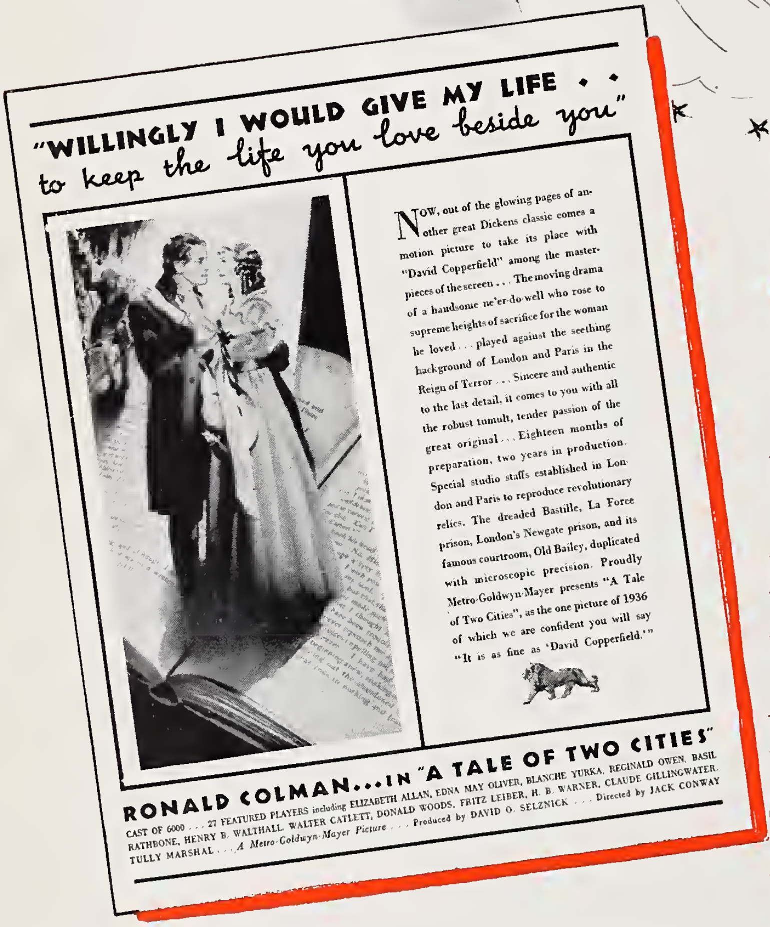
GIANT MAGAZINE CAMPAIGN "TALE OF TWO CITIES"

Magazine	Date of Issue	Out	Circulation
American Magazine	January	December 15	2,006,493
Cosmopolitan	January	December 10	1,699,116
Delineator	January	December 20	2,220,773
Good Housekeeping	January	December 27	2,152,970
Ladies' Home Journal	January	December 10	2,545,857
McCall's Magazine	January	December 10	2,400,100
MacLean's Magazine	December 15	December 10	208,601
Pictorial Review	January	December 10	2,145,364
Redbook Magazine	January	December 5	763,890
True Story	January	December 5	1,680,398
Woman's Home Companion	January	December 15	2,618,954
Collier's	December 21	December 13	2,415,411
Liberty	December 28	December 18	2,212,708
Literary Digest	December 21	December 19	998,865
Saturday Evening Post	December 21	December 17	2,768,887
Time	December 23	December 20	541,392
Woman's World	January	December 1	1,176,138
Parents Magazine	January	December 25	333,172
American Boy	January	December 20	379,841
Boy's Life	January	December 20	270,657
News-Week	December 21	December 19	270,657
Open Road for Boys	January	December 20	235,434
Film Fun	February	January 1	142,582
Hollywood	February	December 29	140,479
Modern Romances	February	January 1	526,708
Modern Screen	February	January 1	486,213
Motion Picture	February	December 25	196,448
Movie Classic	February	December 28	187,362
Movie Mirror	February	December 25	338,314
Photoplay	February	January 5	429,527
Picture Play	February	January 1	122,424
Radio Stars	February	January 1	250,832
Screen Book	February	December 29	184,411
Screenland	February	December 25	202,204
Screen Play	February	January 5	174,720
Screen Romances	February	January 1	160,461
Silver Screen	February	January 7	415,309

GRAND TOTAL COPIES—36,002,680

While Hollywood Raves About Leo's Newest Box-Office Champ, M-G-M Blankets America with Giant Campaign!

(The Raves Continue Next Page)



"WILLINGLY I WOULD GIVE MY LIFE . .
to keep the life you love beside you"

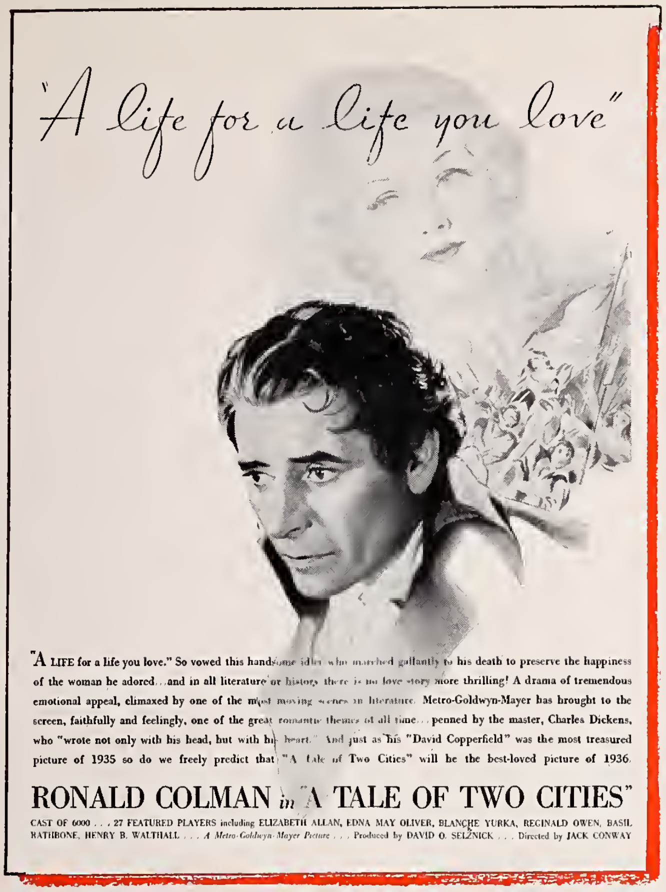
NOW, out of the glowing pages of another great Dickens classic comes a motion picture to take its place with "David Copperfield" among the masterpieces of the screen . . . The moving drama of a handsome ne'er-do-well who rose to supreme heights of sacrifice for the woman he loved . . . played against the seething background of London and Paris in the Reign of Terror . . . Sincere and authentic to the last detail, it comes to you with all the robust tumult, tender passion of the great original . . . Eighteen months of preparation, two years in production. Special studio staffs established in London and Paris to reproduce revolutionary relics. The dreaded Bastille, La Force prison, London's Newgate prison, and its famous courtroom, Old Bailey, duplicated with microscopic precision. Proudly Metro-Goldwyn-Mayer presents "A Tale of Two Cities", as the one picture of 1936 of which we are confident you will say "It is as fine as 'David Copperfield.'"

RONALD COLMAN...IN "A TALE OF TWO CITIES"

CAST OF 6000 . . . 27 FEATURED PLAYERS including ELIZABETH ALLAN, EDNA MAY OLIVER, BLANCHE YURKA, REGINALD OWEN, BASIL RATHBONE, HENRY B. WALTHALL, WALTER CATLETT, DONALD WOODS, FRITZ LEIBER, H. B. WARNER, CLAUDE GILLINGWATER, TULLY MARSHAL . . . *A Metro-Goldwyn-Mayer Picture* . . . Produced by DAVID O. SELZNICK . . . Directed by JACK CONWAY

SHOWMEN'S TRADE REVIEW says:

Better than "Copperfield." Dickens' story mounts to epic proportions. M-G-M, sweeping the country with many fine productions, have added this stupendous story to their growing list of successes. It will be hard to equal for real entertainment. It has powerful scope and many dramatic moments. This Dickens story is interestingly told and vividly portrayed by a cast that could not be better and all can be proud of their contributions.



"A life for a life you love"

"A LIFE for a life you love." So vowed this handsome idler who marched gallantly to his death to preserve the happiness of the woman he adored . . . and in all literature or history there is no love story more thrilling! A drama of tremendous emotional appeal, climaxed by one of the most moving scenes in literature. Metro-Goldwyn-Mayer has brought to the screen, faithfully and feelingly, one of the great romantic themes of all time . . . penned by the master, Charles Dickens, who "wrote not only with his head, but with his heart." And just as his "David Copperfield" was the most treasured picture of 1935 so do we freely predict that "A Tale of Two Cities" will be the best-loved picture of 1936.

RONALD COLMAN *in* **"A TALE OF TWO CITIES"**

CAST OF 6000 . . . 27 FEATURED PLAYERS including ELIZABETH ALLAN, EDNA MAY OLIVER, BLANCHE YURKA, REGINALD OWEN, BASIL RATHBONE, HENRY B. WALTHALL . . . *A Metro-Goldwyn-Mayer Picture* . . . Produced by DAVID O. SELZNICK . . . Directed by JACK CONWAY

DAILY VARIETY says:

With high thrill, heroic terror and beauty has Charles Dickens' "A Tale of Two Cities" been brought to the screen to bid for the highest artistic and box-office honors. Altogether one of the finest expressions of screen and profoundly emotional incitements yet offered. Ronald Colman gives a great performance. Role scores tops for Colman. One of the finest of year's impersonations. Feel of being historically authentic, and production magnitude gives it an epic sweep.

"A TALE OF TWO CITIES" TOLD BY FULL-PAGE ADS IN YOUR CITY AND 12,000 OTHERS!

Redbook
Pictorial Review
Literary Digest
Good Housekeeping
The Saturday Evening Post
Journal
Liberty
True Story
Cosmopolitan

And so get ready for it! Next page please!

IF CHARLES DICKENS WERE ALIVE TODAY!

(as a matter of fact, he is!)

"Leo, you win my eternal gratitude. Last Christmas when you made 'David Copperfield' my heart was overflowing with thanks. Words fail me now as you bring the world another of my beloved novels – 'A TALE OF TWO CITIES' a great motion picture for the delight of all humanity."

THANK YOU, SIR! THESE ALSO ARE THE ONES WHO DESERVE PRAISE FOR "A TALE OF TWO CITIES"!

Ronald Colman, the star, and the cast of 8,000, including ELIZABETH ALLAN, EDNA MAY OLIVER, BLANCHE YURKA, REGINALD OWEN, BASIL RATHBONE, HENRY B. WALTHALL, WALTER CATLETT, DONALD WOODS, FRITZ LEIBER, H. B. WARNER, MITCHELL LEWIS, CLAUDE GILLINGWATER, BILLY BEVAN, LUCILLE LaVERNE, TULLY MARSHALL, and all praise to producer David O. Selznick and director Jack Conway.

HOLLYWOOD SCENE

Six Pictures Start, Five are Completed in Holiday Week — Max Factor Celebrates 26th Year in Hollywood by Opening New Studio — Balcon Sees MGM's Entrance Into British Production As Route to Quota Solution

Slow-up

Due to the Thanksgiving holiday breaking in on the week, production naturally slowed up a bit. As six pictures were started, five finished. All the product is credited to major studios. Of the new work, MGM and Radio each started two pictures, with Paramount and Selznick International each contributing one to complete total. Radio finished two, and MGM, Paramount and Hal Roach are credited with one each.

Probably the most interesting picture to start was "Little Lord Fauntleroy." First for the new Selznick unit, it features Freddie Bartholomew and returns Dolores Costello Barrymore to the screen. Other players currently listed are Guy Kibbee, Aubrey Smith, E. E. Clive, Henry Stephenson, Mickey Rooney, Ivan Simpson and Eric Alden. John Cromwell is directing.

Starting

MGM started "The Voice of Bugle Ann" and "Three Godfathers." The first will present Lionel Barrymore, Spring Byington, Charles Grapewin, Henry Wadsworth, Dudley Digges, Claude Gillingwater, Maureen O'Sullivan, Eric Linden and Billy Newell. Richard Thorpe is directing. Leading players in "Three Godfathers" are Chester Morris, Walter Brennan, Lewis Stone and Irene Hervey. Richard Boleslawski is directing.

At Radio work began on "Don't Bet on Love." With Leigh Jason directing, it will feature Gene Raymond, Wendy Barrie, Helen Broderick and Erik Rhodes. In the second picture, "The Indestructible Mrs. Talbot," Ann Harding, Herbert Marshall and Margaret Lindsay are featured, supported by Walter Abel, Ilka Chase, Edward Ellis and Hobart Cavanaugh. Stephen Roberts is directing.

Paramount put "Timothy Quest" before the cameras. Being directed by Charles Barton, it will present Eleanore Whitney, Virginia Weilder, Dickie Moore, Elizabeth Patterson, Samuel Hinds and Sally Martin.

RKO Finishes Two

The two pictures finished at Radio are "Chatterbox" and "Two in the Dark." In the first will be seen Ann Shirley, Phillips Holmes, Edward Ellis, Erik Rhodes, Margaret Hamilton, Granville Bates, Allen Vinvent, Lucille Ball and George Offerman, Jr. Dudley Nichols directed. The second picture, formerly titled "Two O'Clock Courage," will present Walter Abel, Margot Grahame, Erick Blore, Addison Randall, Alan Hale, Phyllis Brooks, Ward Bond, Ray Mayer, Erik Rhodes, Wallace Ford and Arthur Hoyt. Ben Stoloff directed.

At MGM "The Getaway" (tentative title) was finished. The cast lists Joseph Calleia, Jackie Cooper, Lewis Stone, Robert Warwick, Robert Craig, Edward Pawley, Mischa Auer, Willy Mayer, Dwight Frye, William Tannen, Willard Robertson, Robert Livingstone, Sidney Bracey and the dog Flash. Chester Franklin directed.

"The Bohemian Girl," Hal Roach production for MGM release, also was completed. It features Laurel and Hardy with Antonio Moreno, Thelma Todd, Jacqueline Wells, Mae Busch, James Finlayson, Darla Hood, William P. Carleton and Edgar Norton. James Horne directed.

Paramount completed "Woman Trap." The cast includes Gertrude Michael, Akim Tamiroff, Samuel Hinds, Dean Jagger, George Murphy, Roscoe Karns, Russell Hicks, David Haines, Julian Rivero, Sidney Blackmer, Edward Brophy, Bradley Page, Arthur Aylesworth and Henrietta Burnside. Harold Young directed.

Anniversary

As more notables than were ever before gathered attended, Max Factor celebrated his twenty-sixth anniversary as Hollywood's foremost makeup artist and opened his new studio. The building, designed by S. Charles Lee, noted theatre architect, is the last word in modernism. In it are complete facilities for the manufacture of the more than 250 cosmetic products which Factor markets in more than 70 countries. Outstanding is the battery of scientific laboratories in which are analyzed and tested all the ingredients.

Among other interesting features are the powder making plant, capacity of which is 20,000 pounds of powder daily. The mechanical and scientific efficiency of this department, in which everything is done by machinery from preliminary mixing to final packing in ornate cartons, contrasts with the wig making section. Here, with only natural human hair being used, about a dozen girls, all experts, work with incredible speed in making the hundreds of different wigs required by studios and for special commercial orders. Each hair, separated individually from a hank, is sewed into the fabric base.

Under the personal guidance of Max Factor more than 600 employees are housed on the four floors, which occupy an area of nearly four acres. Mr. Factor, who first came to Los Angeles in 1908, when the industry of moving pictures was in its infancy, has seen his business grow from a one-man proposition to international proportions.

Beneficial

Michael Balcon, president of Gaumont British, welcomes the entrance of MGM into the field of British and Continental production. He predicts that the efforts of the unit to be headed by Ben Goetz will become a potent influence in elevating the character and worth of English and European pictures. He sees it as a sound, practical means which will work to the ending of the bothersome quota picture question.

"Obviously," said Mr. Balcon, "the coming of such an outstanding organization as MGM to London will have a beneficial effect upon European production. The benefits will be felt on both sides of the Atlantic. No one can doubt for a moment but that Mr. Goetz will make first-class pictures. I am sure they will find a ready market with our public in English theatres.

"As these contemplated pictures are certain to provide a grade of competition never before experienced in our efforts to preserve our domestic market as well as maintain the position we have so happily attained in the world's cinema field, I am sure that the pictures which Mr. Goetz will make will be a source of inspiration to British production. Certainly with MGM making pictures in England, probably using many of its finest stars and using typical British and Continental stories and giving prominence in them to British players, writers, directors and technicians, it is but logical to assume that other American companies will follow suit. As the MGM plan is more generally adopted, with its worth in assuring more good pictures not only directly for the British market, but also this country and the world, it will automatically solve the quota picture problem, which, fortunately for us, has been quite trying to the American producer. If it succeeds only in doing this, it will be a distinct advance in elevating the character of productions which are available to the British public. Naturally the artistic improvement should have a favorable commercial reflection."

Vaulted Fortune

There is a fortune gathering dust in film vaults. And there is a ready-made audience sitting at home by the fireside reading a good book. A few clever exhibitors recently have been cashing in, and handsomely, on these facts. All indications point toward increased interest in carefully chosen reissues during the coming year.

Dave Biedermann of Selected Pictures, which is the coast affiliate of Atlantic Pictures, drew a loud and long laugh from managers of subsequent-run houses when he refused to sell reissues of the five Howard Hughes films "until a first-run is signed." That was last March, when he had one print of each picture. Today he has six prints of each film working. Leading circuits have been sold, including the Golden State with its 80 theatres and the Balaban and Katz string, and independent exhibitors are finding hearty audience interest in the reissues.

By September, the reissue fever was mounting. RKO-Radio cleared 69 old features in that one month. Paramount had 62. Fox had 40. United Artists was offering

(*Continued on page 30*)

FILM MONEY IN HIGH TYPE PLAYS NOT HARMING STAGE, SAYS CRITIC

Richard Lockridge of New York 'Sun', Quoting 'Herald' Article, Sees No 'Get-Rich-Quick' Scheme in Financing Moves

Foresees Possible Theoretical Danger, but Finds No 'Base Use' of Funds When Placed in Aspirations Meeting Failure

Any danger to the legitimate stage through participation of the motion picture in the financing of Broadway plays is rather theoretical, wrote Richard Lockridge, dramatic critic, last Saturday in the New York *Sun,* in commenting upon the article in Motion Picture Herald issue of November 23d, in which it was reported that film interests since September have invested $700,000 in 14 of 44 productions.

In an indirect fling at the stage's own waverings from the "aspiration which it . . . holds toward something which is a little better than the greatest entertainment for the greatest number," Mr. Lockridge said: "The thought of such uncouth persons [Hollywood] getting hold of the stage, which is always devoted to higher things, like 'Strip Girl' [short-lived play concerning a burlesque queen] causes us to shiver in our boots."

The critic enlarges upon this with the words, "Any money which is spent in backing such aspiring failures as 'Paths of Glory' and 'Bright Star' is money put, surely, to no base use."

"Theatre Easily Scared"

Mr. Lockridge's article, captioned "Hollywood on Broadway," follows, in full:

"Several thoughtful admirers of the legitimate have recently discovered new cause for alarm in the participation by Hollywood in the producing of plays, the participation taking the somewhat important form of putting up the money. We of the theatre are, of course, rather easily scared in such matters. It is our conviction that out of Hollywood no good can come. We visualize the average motion picture producer as a man who says, almost constantly, 'I can answer that in two words. Im—possible.' The thought of such uncouth persons getting hold of the stage, which is always devoted to higher things, like 'Strip Girl,' causes us to shiver in our boots.

"The Motion Picture Herald, a magazine devoted to this strange industry and hence on its side, gives us facts and figures on which to base our alarm. Fourteen of the forty-four productions which had come in when the current edition of that magazine went to press had movie money back of them. The total investment was estimated, already, at $700,000, with more to come. A cool, to us a frigid, million was expected to be the grand total, and a grand total it surely is. Warner Brothers was in it up to the neck, having backed four productions, of which a mere three were complete failures. Mervyn Le Roy, evidently a movie company, had put up the money for two shows, both of which flopped.

"A mere glance at the names of some of the productions so far put on will show how grave this peril is. Metro, for example, is reported to have put $125,000, or more, into 'Jubilee,' which is one of the most charming musical shows of Broadway's history. This is dreadful, but worse is yet to come. The same company is behind 'Pride and Prejudice,' that zestful recreation by Helen Jerome, Max Gordon and some others of Jane Austen's novel of the same title. This, I understand, is what is known as 'fostering the third-rate.' People like Jane Austen get supported. And Metro is also behind 'Winterset'—that concession to the popular taste which has given the theatre its one authentic ring of poetry this season. 'Keep Metro Out' should, I think, be our motto, if we do not wish our taste debased.

Points Specific Cases

"Metro also is behind 'Ethan Frome,' now in production by the same Mr. Gordon. Those who have read 'Ethan Frome' will realize at once how far it falls below such dramas as, for example, 'Satellite.' Mr. Thalberg (MGM) sponsored 'Bright Star,' by Philip Barry, one of the season's failures—that low Mr. Barry, who has never failed but honorably. Warners had money in 'Eden End,' J. B. Priestley's slight and sensitive drama. There was movie money behind 'Paths of Glory,' by Sidney Howard, and it backed 'Most of the Game,' 'Good Men and True' and 'First Lady.' It also, it must be added in honesty, was contributed to make possible the glimpse we had of 'The Body Beautiful.'

"This is, on the sworn word of Motion Picture Herald, the record.

Calls Danger "Theoretical"

"It shows, if I am not mistaken, that the danger is rather theoretical. Make no mistake, that theoretical danger does exist. It is entirely conceivable that the theatre might, touching this gold, forswear that aspiration which it, all too waveringly, holds toward something which is a little better than the greatest entertainment for the greatest number. By and large, over a long enough period of time, the movie industry as it is presently organized must be unduly democratic and direct the major portion of its interest, as well as its capital, toward pleasing those who are not very bright. It is conceivable that, with the tightening of its grip on Broadway, we might have in the theatre only the technically superior vacuity which is now the outstanding characteristic of so many films.

"Reading further I discover that Metro-Goldwyn-Mayer had backed three productions, all of which succeeded; that Irving Thalberg had made one shot at it and found that it shot back; that Paramount had tried three times, and succeeded once, and that John Hay Whitney, another motion picture corporation, had put $300,000 into 'Jumbo.' (Mr. Whitney has, incidentally, denied this in the newspapers.) (The article in the Herald explained that the Whitney participation was reported to have been shared with his sister, Mrs. Charles Shipman Payson, on the basis of $150,000 each—Ed.) I learn, also, that this sort of thing had been going on for three years, but is reaching a new high this season. Last season a mere seven productions had movie money behind them. It is evident that something is coming over us; a purse, rather bigger than a man's hand, is rising on the simon-pure horizon which we love.

"That is, obviously enough possible. But immediately, and practically, it is difficult to feel that movie money has done us any harm. Any money which is spent for 'Winterset,' 'Pride and Prejudice,' 'Jubilee,' 'Three Men on a Horse' and, for that matter, 'Jumbo,' is good money and our thanks should be pretty. Any money which is spent in backing such aspiring failures as 'Paths of Glory' and 'Bright Star' is money put, surely, to no base use. It is obvious that backers intent only on packing them in, and to hell with art, would not have chosen to pay for either Sidney Howard's dramatization of Humphrey Cobb's novel or Mr. Barry's drama of a man's emotions. Putting up money for 'Winterset' is not my idea of a get-rich-quick scheme, either."

GTE Plan Filed In Wilmington Court

Plans and agreement of reorganization of General Theatres Equipment, Inc., have been filed in the office of the register in chancery court, Wilmington, Del. The plan recently was approved by Chancellor Wollcott.

The filing was accompanied by a certificate signed by Ralph E. Morton, secretary of the reorganization committee, and a group of debenture bondholders. The original is now on file with the City Farmers Trust Company of New York, depository for the reorganization committee.

Academy Course Postponed

The opening of the Research Council of the Academy of Motion Picture Arts and Sciences' course in the fundamentals of sound recording, scheduled for last Monday at the Hollywood High School, Hollywood, was postponed a week due to the illness of A. P. Hill of Electrical Research Products, Inc., instructor.

Holiday Parties In Offing

Members of the Independent Theatre Owners of America held a regular meeting Wednesday to discuss the annual ball to be held at the Astor Hotel in New York January 11. Harry Brandt is chairman.

The Motion Picture Salesman, Inc., will hold a meeting late this week to plan for the annual New Year's Eve affair to be held in the New York at the Plaza Hotel.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

Desire

Paramount

Among the several features of this production which its sponsors believe will be important in stimulating exhibitor and patron interest is the fact that it again teams Marlene Dietrich and Gary Cooper in the leading roles. Both were seen in "Morocco," the picture which marked Miss Dietrich's American screen debut and was highly instrumental in establishing her popularity. Both have been seen subsequently in many pictures. Whether or not the advisability of referring to previous pictures is good judgment, it does seem that in this circumstance it would not be bad showmanship to make some note of the previous association in calling attention of the public mind to this feature.

Other production credits also in the opinion of the producing company have value. Direction is by Frank Borzage, who numbers among his more recent pictures such commercial and entertainment successes as "Shipmates Forever" and "Flirtation Walk." In other years he has done "A Farewell to Arms" and "Bad Girl." Also during the picture's lengthy production schedule Ernst Lubitsch has kept in close personal touch with every detail. Worth of this fact as an exploitation quality may be noted in the prominence which the producing company gives his name whenever he is associated with a picture.

Only secondary to the importance of the feature names is that of the supporting cast. Included are John Halliday, currently in "Dark Angel" and also to be seen in "Peter Ibbetson"; Allan Mowbray, William Frawley, currently in "Ship Cafe," Ernest Cossart, Akim Tamiroff, Effie Tilbury and Alden Chase.

Localed in Europe mainly in France and Spain, the picture story is drama into which romance, mystery, comedy, music, suspense and action are woven. It features Miss Dietrich as a suave and accomplished jewel thief. Cooper is involved to fall in love with her, then attempting to get her to break with her accomplices, in sequences which are accompanied by an atmosphere of personal danger to both and convincing Dietrich to give up her adventurous life and come to America as his bride.

Backfire

Warner

Drama and romance is the essence of this story. The principal background is the construction of Boulder Dam. The yarn heroizes a young fellow who, after killing a man in a fight, becomes a fearful fugitive. Landing at the dam, befriended by a girl, he falls in love with her and gets a job. As background and action shots illustrate the construction of this engineering project, they also serve as an action accompaniment to a triangular romantic conflict, in which the hero first incurs his rival's displeasure to learn that his past is catching up with him, then saves his enemy's life. Confessing his criminal past to the girl and also the boss of the company upon whom he has made a deep impression, he is assured of the backing of the company in his fight to establish innocence and inspired by the girl who promises to wait for him.

The story is an original screen play by Sy Bartlett, Ralph Block and Laird Doyle. It is being directed by Frank McDonald, recently credited with "Broadway Hostess" and "The Murder of Doctor Harrigan."

Ross Alexander, featured in "Shipmates," will be seen in the leading role. Patricia Ellis plays the part of the girl and Lyle Talbot is the third principal. Supporting players included are Eddie Acuff, Henry O'Neill, Egon Brecher, Eleanor Wesselhoeft, William Pawley, Ronnie Cosby, George Breakston, Olin Howland and Joseph Crehan.

Basically an action drama, the production features several hand-to-hand fights, and in addition to this mass appeal asset, the climaxing thrill in which suspense is concentrated is the hero's rescuing of his rival high up on the face of the dam as he hangs on to a rapidly disintegrating cable.

The Singing Vagabond

Republic

Contrary to title indication, this is not a musical. Rather it is a western, naturally an action drama, in which the star, Gene Autry, sings as an incident in building his romance with the heroine. The story is by Oliver Drake, with screen play by Drake and Betty Burbridge. Carl Pierson, who has directed Autry in several of his previous appearances, functions in the same capacity.

Name requirements are fulfilled by Autry, Ann Rutherford, Barbara Pepper and Smiley Burnette in the featured roles. Supporting players include Grace Goodal, Frank LaRue, Warner Richmond, Niles Welsh, Allan Season, Bob Burns, Charles King, Celia McCoanon, Henry Rocquemore and Ray Benard.

Preliminary situations being of the character familiar to this type picture, the setup has Autry a soldier, leading forces in the rescue of a wagon train that has been besieged by bandits. Romance developing between him and Ann Rutherford, there is conflict at first. This situation is reversed when, through an error of justice, Autry is convicted as a horse thief. Autry escapes and, aided by several of his buddies, goes in pursuit of the wagon train. Arriving just in time to prevent annihilation by a band of marauding Indians, the culprit who stole the horses confesses. Autry, cleared of suspicion, joins the train to clear up the situation with Miss Rutherford.

While the theme is but little different from that which has been done many times before, principal showmanship interest appears to be best available in the action counterpart. This movement, built mainly about the two attacks on the wagon train, seems capable of providing showmen with ideas to arouse the interest of western fans.

Woman Trap

Paramount

Basically this story is of the melodramatic action adventure character. In gist, it tells of the depredations of a gang of thieves who seek the sanctuary of interior Mexico to evade the arm of American law agencies. Involved with them are a young American heiress who is being held for ransom and a newspaper reporter who is striving to run the gang down. This situation is the premise for the show's ensuing drama, romance, comedy, adventure thrill and personal danger action, which in view of the none too business influencing quality of the cast is the angle upon which the producers are centering their bid for exhibitor and popular interest.

The story is an original screen play by Charles Brackett and Eugene Walter. It is being directed by Harold Young, who handled "Without Regret."

Gertrude Michael will be seen in the role of the abducted heiress, and George Murphy, currently in "Anything Goes," as the composite sleuth and newspaper man who actually are the central figures in the story's melodrama and action. Of some note is the fact that Akim Tamiroff, seen in supporting roles in many other pictures, is given his first opportunity at a featured part. Other players to be seen include Dean Jagger, Roscoe Karns, Russell Hicks, David Haines, Julian Rivero, Sidney Blackmer, Edward Brophy, Bradley Page, Henrietta Burnside and Arthur Aylesworth.

That only two women are mentioned in the cast should give some idea of the production's color and character. Concentrating on melodrama and melodramatic romance, direction is so contriving the various phases and situations that the element of suspense as it menaces the lives and fortunes of the heroine and hero that the dramatic worth of that quality is being counted upon heavily to arouse audience and showmanship attention.

Dangerous Waters

Universal

Adventure on the high seas is the pitch to which this picture is keyed. Secondarily it is a story of a man's devotion to a wife who was entitled to no consideration. Substantiating these primary qualities, it is a story of courage, heroism and villainy. As such it includes much that has demonstrated its worth as screen material from an entertainment and commercial viewpoint.

The production is based upon the published novel, "Glory Hole," a term synonymous with ships' stokeholds. The screen play is by Richard Schayer and Hazel Jamieson. It is being directed by Lambert Hillyer, who numbers among his recent pictures "The Invisible Ray" and "The Awakening of Jim Burke." Authenticity of production effects as they pertain to life and activity aboard a ship at sea, particularly in the phases where dangers from fire and destructive complicity are concerned, are given realism by the technical direction of Lieut. Francis C. Pollard, J. S. C. G.

The story, in sticking closely to the element of salty dangerous adventure, also includes a thread of jealous romantic conflict. It tells of an officer who, commended for his seamanship and resourcefulness in saving a burning liner, is rewarded by losing his job. His domestic tranquility made turmoil by the activities of his wastrel wife, he gets a new job and, defeating the conspiracies of enemies who would sink his ship, steers it safely to port and is rewarded with a job on a fine new liner after his wife has deserted him and he finds new love with the daughter of his old skipper.

Jack Holt, currently in "The Littlest Rebel," will be seen in the leading role. Grace Bradley

(Continued on following page)

HOLLYWOOD...

(Continued from page 27)

nine, including "Around the World in 80 Minutes," "Rain" and "Abraham Lincoln." MGM had six ranging from "Billy the Kid" to "Dancing Lady." These figures are for September of this year only.

Great films of the past are outdrawing, in a good many cases, current product.

Coast exhibitors who have made a success of reissues have stressed the fact that they are offering opportunity to see films which most persons have heard about but which many missed. A strong play also is being made for attention from high school youngsters who were too young to enjoy these films in their first release.

Independent

With the purposeful aim of stimulating independent producers to produce a better class product, Henry Ellman, midwest exchangeman, has completed several days on the West Coast, where he worked on plans entailing the establishment of exchanges up and down the Pacific Coast.

Mr. Ellman is of the opinion that the independents can compete favorably with the class B product of the majors with little or no extra expenditures over that now put into inferior product.

The exchangeman held several informal meetings with all the important independent producers on the Coast and it is understood that most of them plan to fall in line with his drive for better films.

Mr. Ellman expects to return here soon to complete final plans for establishment of his Coast system.

Fox Midwest Is Extending Double Feature Policy

Fox Midwest has instituted double billing in several spots throughout the Kansas City territory, notably in Wichita, and is understood on good authority to be planning an extension of the policy. Two of Fox's first run theatres at Wichita, the Orpheum and Miller, began showing two features late in October and the company's theatres in Winfield and Arkansas City introduced duals early this month. Pittsburgh, Kas., is reported the next city to present two features, according to Fox Midwest plans.

The success of Fox houses on the west coast with double bills has, it is understood, led Spyros Skouras, who favors the plan, to ask for an increased use of it in the Kansas City territory.

Look for Koenig Settlement

William Koenig has discontinued his activities at the Warner studios in Hollywood, although a settlement of his contract has not yet been reached with Jack Warner. Koenig's duties have been divided between Tenny Wright and Joe Gilbert.

Pantages Will Hold Previews

Arrangements have been completed by Samuel Goldwyn and executives of the Alexander Pantages Theatre Circuit, Inc., on the west coast, whereby Goldwyn's future pictures will all be previewed in Pantages houses. United Artist will continue to release the films as in the past, however.

NBC Coast Studio Opening Broadcast

The "wedlock" between radio and motion pictures envisioned by Merlin H. Aylesworth, president of the National Broadcasting Company, in Hollywood as far back as 1932 comes a step closer with the formal opening on Saturday of NBC's new coast studio in the location formerly occupied by Consolidated Film Industries, Inc., at 5515 Melrose Avenue. The project was first broached by Mr. Aylesworth in a general press conference held at the RKO-Radio Studios in Hollywood over three years ago during which he scoffed at any impressions which may have been afloat at the time that radio was a menace to the motion picture industry and gave it as his analysis that a wedding of the two would redound to the mutual advantage of each form of entertainment. He also made public NBC's plan for the broadcasting plant which is about to open and expressed the hope that the coast film studios would take advantage of its facilities.

Leading film, radio and stage personalities will participate in the dedication which will be broadcast over a coast-to-coast NBC-WJZ network from 10:30 P. M. to midnight, Eastern Standard time. David Sarnoff, president of Radio Corporation of America, will speak from New York, while Will H. Hays will extend congratulations from Hollywood. Richard C. Patterson, Jr., executive vice-president of NBC, and Don Gilman, vice-president of NBC in charge of the Western Division, will also take part in the dedication. Ruth Etting will send greetings from Hawaii and others who will appear on the initial program include Gladys Swarthout, Marion Talley, Irvin S. Cobb, Jack Benny, Mary Livingstone, Al Jolson, Wallace Beery, Anne Jamison, Ginger Rogers, Nelson Eddy, Edgar A. Guest, Phil Regan, Bing Crosby, Joe Penner, Stan Laurel, Oliver Hardy and George Jessel. The announcing will be handled by James Wallington, Don Wilson and Sam Hayes.

Mr. Aylesworth is now enroute to California from New York and will arrive Friday, as are Herbert J. Yates, president of Consolidated, whose company was in charge of construction, and W. Ray Johnston, president of Republic Pictures Corporation.

The old Consolidated plant has been completely rebuilt along modern lines and has been made fireproof and earthquake-proof. All construction has been in accordance with the principles followed and developed in Radio City and the latest technical, soundproofing and air-conditioning equipment installed. RCA apparatus is used throughout. The main building is two stories high, houses three studios and various offices and is 140 feet long and 75 feet deep.

Pantages Issue Filed With SEC

The Securities and Exchange Commission in Washington has listed the registration of an issue of certificates of deposit for the first mortgage six per cent bonds, dated June 1, 1926, to a principal amount of $425,000 by the Committee of Depositors of Alexander Pantages First Mortgage Bonds of Portland, Ore.

CUTTING ROOM

(Continued from preceding page)

is his wife and Diana Gibson, making her debut, is the girl with whom he finds romantic happiness. Other principals are Robert Armstrong, now in "Remember Last Night," the veteran comedian, Charlie Murray, Dewey Robinson, Guy Usher and Matt McHugh. Supporting players listed are Richard Alexander, Edwin Maxwell, Edward Earle, Matty Kemp, Billie Gilbert, Lloyd Whitlock and Grace Cunard, one time queen of the serial thrillers.

Whispering Smith Speaks

20th Century-Fox—Principal

This is an action adventure drama story, with romance, told against the background of railroading. In it, while the motivating character retains the wholesome virile appeal for which its star, George O'Brien, is noted, thrill is not lacking even though in attaining it O'Brien discards his bucking bronchos for a careening locomotive cabin.

The story is based upon the character "Whispering Smith," which, as created in novels and short stories by Frank H. Spearman quite some time ago, enjoyed a popular vogue among fiction readers. Adaptation is by Gilbert Wright and Rex Taylor, with screen play by Dan Jarrett and Don Swift. The director, David Howard, previously handled O'Brien in "The Rainbow Trail" and more recently in "Thunder Mountain."

While O'Brien's presence in the production should take care of the necessary name value matter, popularity of the featured and supporting players is something worthy of showmanship consideration. The principal supports are Irene Ware, seen recently in "Cheers of the Crowd" and "The Raven," among other pictures, as the center of romantic and dramatic interest, and Kenneth Thomson, recently in "Broadway Melody," who is the menace to O'Brien's romantic and commercial ambitions. Other players are Spencer Charters and Victor Potel; Maude Allen, recalled for her work in "The Cowboy Millionaire;" Edward Keane, Frank Sheridan, William V. Mong and Maurice Cass.

In the story, the entertainment character of which, as it deals with railroad men and the adventures and perils of railroading not only on the tracks but behind the scenes, makes for action appealing to the popular mind, substantiating production effects are of high caliber, as noted in the climax when O'Brien makes a record-breaking overland dash in a locomotive.

Eugene Zukor Is Club Choice

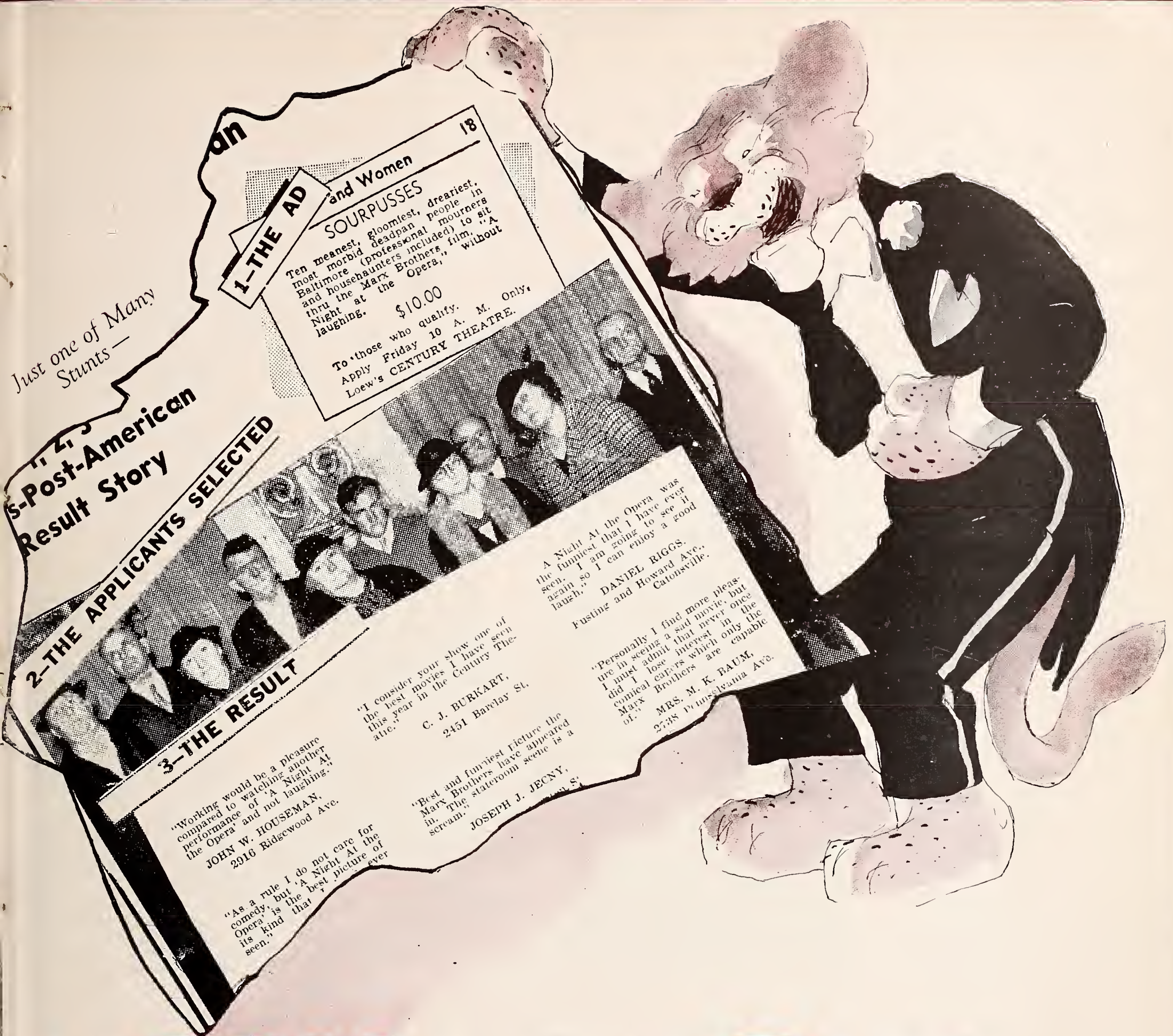
Eugene Zukor has been nominated, without opposition, for the presidency of the Paramount Pep Club, which holds its annual election on December 10. Joseph J. Dougherty has been named for the vice-presidency, and candidates for the board, two of whom will be elected, are Henry Anderson, Arthur Israel, Jack Roper and Dr. Emanuel Stern.

Lease Radio City Offices

Charles A. Rossi, president of United Film Distributors, has leased space for new offices in the RKO Building, Rockefeller Center, Manhattan. His former headquarters were in Hoboken, N. J.

DuWorld Has Science Series

DuWorld Pictures, Inc., has acquired the world distribution rights of the "Popular Science" series of short subjects produced in Cinecolor by Jerry Fairbanks.



Just one of Many Stunts—

an

1, 2, 3
s-Post-American
Result Story

1—THE AD

and Women

SOURPUSSES

Ten meanest, gloomiest, dreariest, most morbid deadpan people in Baltimore (professional mourners and househaunters included) to sit thru the Marx Brothers film, "A Night at the Opera," without laughing.

$10.00

To those who qualify.
Apply Friday 10 A. M. Only,
Loew's CENTURY THEATRE.

18

2—THE APPLICANTS SELECTED

3—THE RESULT

"Working would be a pleasure compared to watching another performance of 'A Night At the Opera' and not laughing."

JOHN W. HOUSEMAN,
2916 Ridgewood Ave.

"As a rule I do not care for comedy, but 'A Night At the Opera' is the best picture of its kind that [illegible] ever seen."

"I consider your show one of the best movies I have seen this year in the Century Theatre."

C. J. BURKART,
2451 Barclay St.

"Best and funniest picture the Marx Brothers have appeared in. The stateroom scene is a scream."

JOSEPH J. JECNY,

A Night At the Opera was the funniest that I have ever seen. I am going to see it again so I can enjoy a good laugh."

DANIEL RIGGS,
Fusting and Howard Ave.,
Catonsville.

"Personally I find more pleasure in seeing a sad movie, but I must admit that never once did I lose interest in the comical capers which only the Marx Brothers are capable of."

MRS. M. K. BAUM,
2738 Pennsylvania Ave.

HOW I BROKE RECORDS WITH "A NIGHT AT THE OPERA"!

(Here's how YOU can do it, too. Next page!)

HIGHLIGHTS OF M-G-M'S BIG SHOWMANSHIP CAMPAIGNS in BALTIMORE and ST. LOUIS!

M-G-M put on these campaigns for you, to show you how to break records with the most important comedy attraction in 10 years! You can adapt practically every stunt to your own town and pack your theatre, too!

BALTIMORE BUSTS RECORDS!

EARLY (OR LATE) SANTA CLAUS

Santa Clauses placed on principal corners of downtown section with signs announcing that they had come early this year to see Marx Bros. (If you play it after Xmas let your sign read, "Santa stayed in town. He didn't want to miss the Marx Bros!")

PRESS IDEA

Columnist in News-Post ran specially prepared imaginary letter from Groucho Marx.

STUDIO COOPERATION

Wires from stars on M-G-M lot obtained from studio for press stories, and lobby and department store displays.

RADIO

Radio spot announcements daily, for week in advance of opening, obtained gratis from Radio Stations WCAO and WCBM

OPERA CONTEST

Radio contest identifying operatic recordings with passes offered as prizes, arranged with Radio Station WFRB.

NEWSPAPER TIE-UP

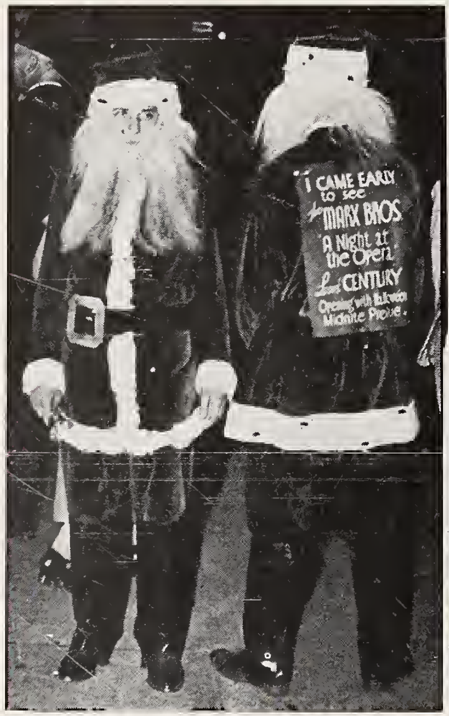
Promotion ad in Baltimore Sun showing photo of Groucho Marx reading paper's WIRE-PHOTO page.

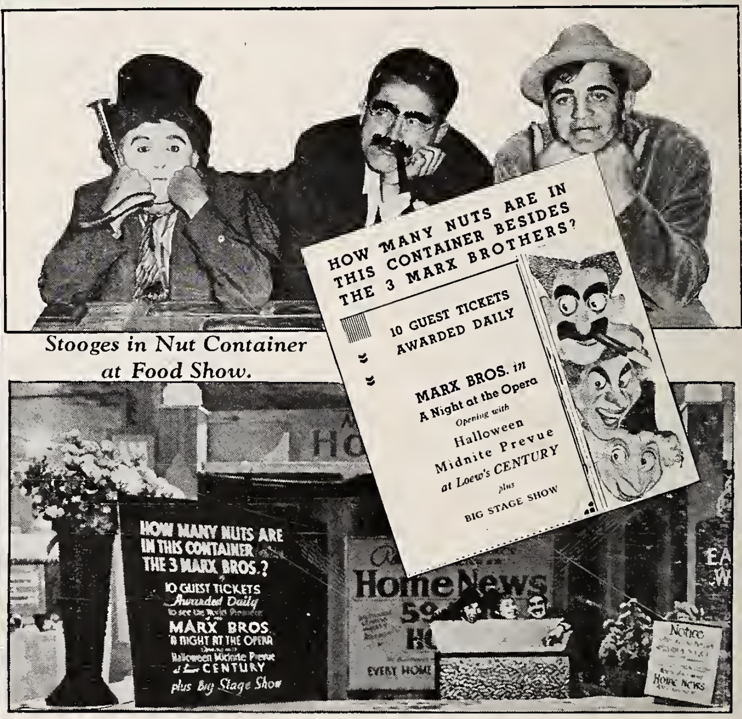
COAST INTERVIEW

Long distance telephone interview with Groucho from M-G-M studios arranged with Sunday Sun, with two full columns of space guaranteed for five day advance break.

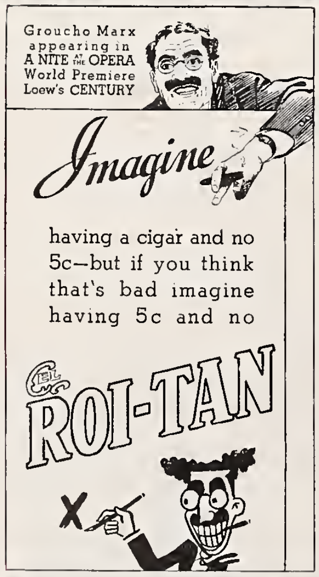
PHONE COMPANY

Co-op ad from Bell Telephone Company, based upon long distance phone interview with Sun.


I CAME EARLY to see the MARX BROS 'A Night at the Opera' Loew's CENTURY Opening with Halloween Midnite Prevue


HOW MANY NUTS ARE IN THIS CONTAINER BESIDES THE 3 MARX BROTHERS?
10 GUEST TICKETS AWARDED DAILY
MARX BROS. in A Night at the Opera
Opening with Halloween Midnite Prevue
at Loew's CENTURY
plus BIG STAGE SHOW
HOW MANY NUTS ARE IN THIS CONTAINER BESIDES THE 3 MARX BROS.?
10 GUEST TICKETS Awarded Daily
MARX BROS. A NIGHT AT THE OPERA
Halloween Midnite Prevue
at Loew's CENTURY
plus Big Stage Show
Home News

Stooges in Nut Container at Food Show.



Groucho Marx appearing in A NITE AT THE OPERA World Premiere Loew's CENTURY

Imagine having a cigar and no 5c—but if you think that's bad imagine having 5c and no

ROI-TAN

AUTO TAGS

Maryland automobile tags for 1936 were presented to Marxes by Commissioner of Motor Vehicles of State of Maryland, all three sets bearing number, 000-000.

WANT ADS

Want ads offered ten dollars cash to town's meanest, gloomiest individuals who could sit through picture without laughing.

MAIL TIE-UP

Rubber stamp plugging picture used on all outgoing mail from main office of Baltimore & Ohio Railroad to destinations within one hundred mile radius.

CITY COOPERATION

Placards announcing World Premiere, attached to lamp posts in downtown area, through special permit from City Hall.

STORM WARNING!!

A HURRICANE
(of hilarity)

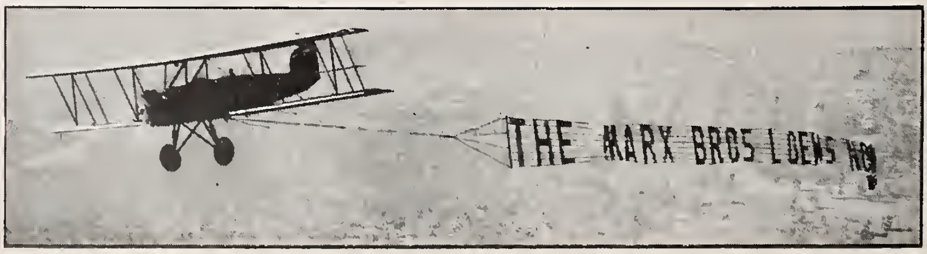
A TORNADO
(of titillation)

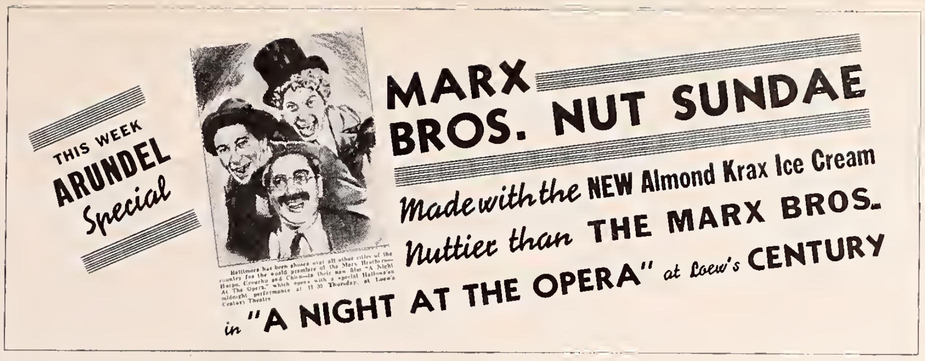
Will Hit St. Louis
FRIDAY, NOV. 1st

It's the Midwestern Premiere of the Funniest Picture in 10 Years.

"A NIGHT AT THE OPERA"
Starring
THE MARX BROS.
and St. Louis' Own
ALLAN JONES
AT
LOEW'S
(of course)

P. S.—ALLAN JONES WILL BE HERE IN PERSON FRIDAY!


THE MARX BROS LOEWS

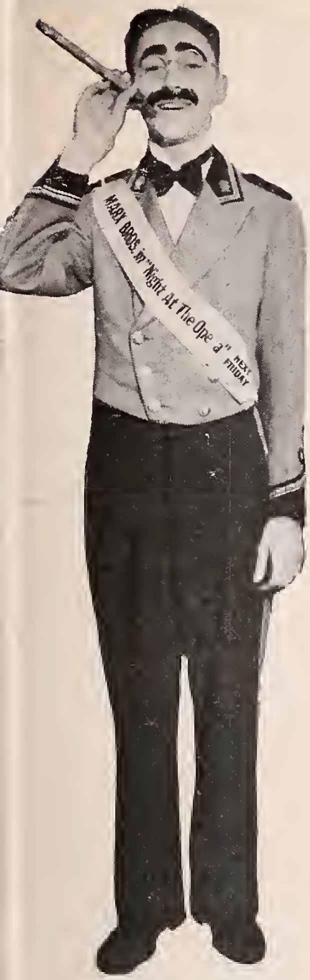

THIS WEEK ARUNDEL Special

MARX BROS. NUT SUNDAE

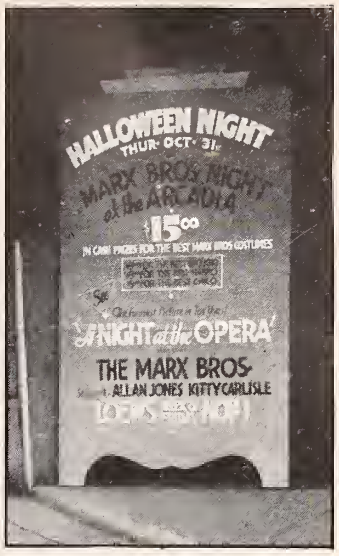
Made with the NEW Almond Krax Ice Cream

Nuttier than THE MARX BROS.

in "A NIGHT AT THE OPERA" at Loew's CENTURY


MARX BROS. in "Night At The Opera" NEXT FRIDAY

Ushers all made up like Groucho.


HALLOWEEN NIGHT
THUR. OCT. 31.
MARX BROS NIGHT
at the ARCADIA
$15.00
IN CASH PRIZES FOR THE BEST MARX BROS COSTUMES
A NIGHT at the OPERA
THE MARX BROS
ALLAN JONES KITTY CARLISLE

"Marx Bros. Night" at Dance Palace. Prizes for Best Marx Costumes.

STREET CARS
Dashboard cards attached to all city street cars.

RACE TRACK
Marx Bros. Handicap scheduled at Pimlico Race Track with trophy presented in name of stars to winner of feature race.

CUT-OUTS CUT UP!
Cut-out figures of Marx Bros. (specially rigged) crawled up walls of two department stores located at town's busiest intersections.

TOP HATS
Old model top hats, secured from manufacturer, and lettered with playdate, etc., worn a week in advance by theatre service staff.

PEANUTS TO YOU
Army of pushcart peanut vendors each displayed a background blow-up of the Marx Bros. captioned: "Nuts to You!".

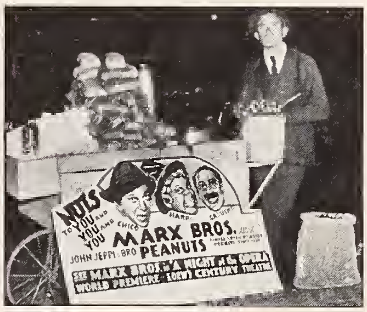
GIRLS' HELP
Girls, dressed in nurses' uniforms, distributed capsules on downtown streets with tissue paper fillers captioned: "A laugh a day keeps the doctor away!"

HOSIERY TIE-UP
Tie-up with Real Silk Hosiery based upon national ad written for them several years ago by Groucho Marx, with all local agents distributing heralds.

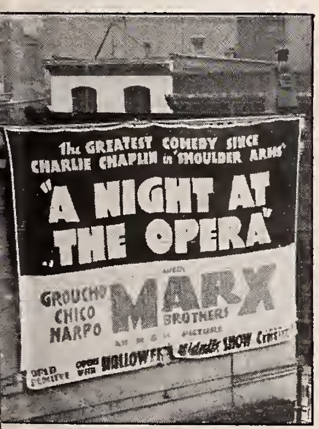
GROUCHO'S CIGARS
Co-op ad and window streamers promoted from cigar manufacturer on basis of Groucho's cigar smoking.

SONG HIT
Window displays in music and department stores plugged song hit from picture, "Alone!".

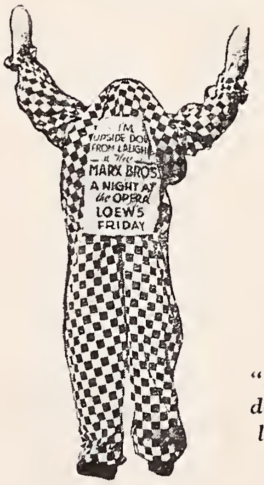
TRAILER OUTDOORS
Huge screen painted on wall of downtown office building to show sound trailer each evening.


NUTS TO YOU
MARX BROS.
PEANUTS
SEE MARX BROS. in A NIGHT at the OPERA
WORLD PREMIERE LOEW'S CENTURY THEATRE

100 Peanut Stands.


The GREATEST COMEDY SINCE CHARLIE CHAPLIN in "SHOULDER ARMS"
"A NIGHT AT THE OPERA"
GROUCHO CHICO HARPO
MARX BROTHERS
HALLOWE'EN Midnite SHOW

Banners on prominent corners.


I'M UPSIDE DOWN FROM LAUGHING at the MARX BROS A NIGHT AT the OPERA LOEWS FRIDAY

"I'm upside down from laughter."

NUT SUNDAES
Nut sundaes featured for week at two dozen of town's busiest soda counters with fountain strips and special employee badges suggesting Marx Bros. nut sundae. Passes were given to employee in each store selling most sundaes during week.

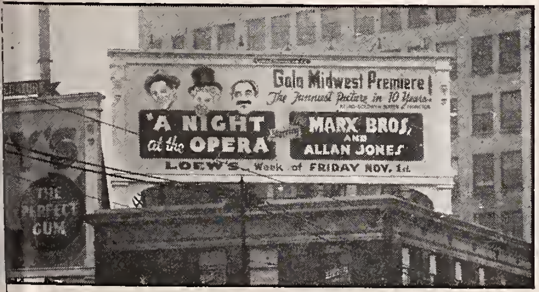
FREE STUNT
Men wearing opera hats and full dress tails were admitted free on opening day as guests of Baltimore News and Post.

LAUGHMETER
"LAUGHMETER" installed at box office with amplifier carrying a special laugh record of audience reaction.

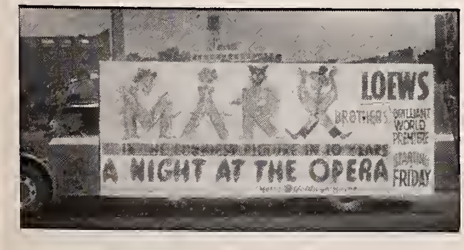
CUCKOO CLOCKS
Lobby display of cuckoo clocks borrowed from jewelry stores with tie-up copy and Marx Bros. blow-up photos.

A. & P. STORES
Co-op ads and window streamers in 250 A. & P. stores featured special sale on nuts in honor of Marx Bros. engagement.

NUT BREAD
Bakery co-operative ad and window strips featuring nut bread and cake dedicated to Marx Bros.

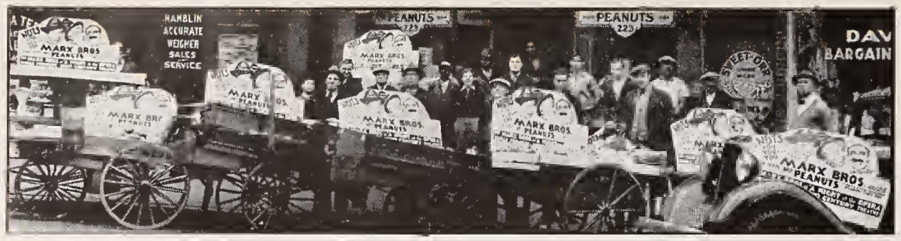

Gala Midwest Premiere
The funniest Picture in 10 Years
"A NIGHT at the OPERA"
MARX BROS. AND ALLAN JONES
LOEW'S Week of FRIDAY NOV. 1st
THE PERFECT GUM

Choice painted board locations.

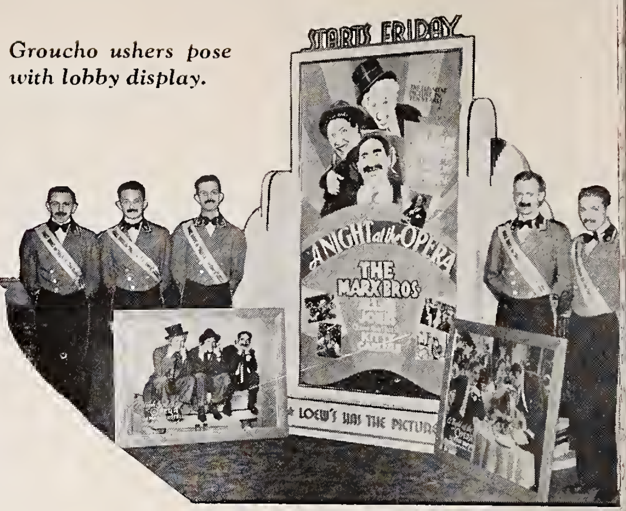

MARX
LOEWS
BROTHERS
A NIGHT AT THE OPERA
FRIDAY

Truck load of nuts, with 24-sheet.

(That's not even the ½ of it. Go on!)

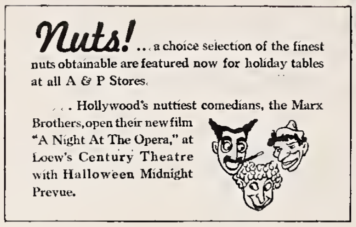

HAMBLIN ACCURATE WEIGHER SALES SERVICE
MARX BROS PEANUTS
PEANUTS
DAV BARGAIN

Parade of peanut vendors.


STARTS FRIDAY
A NIGHT at the OPERA
THE MARX BROS
LOEW'S HAS THE PICTURE

Groucho ushers pose with lobby display.

RIGHT: *Package slip in 250 A. & P. stores.*



Nuts! ... a choice selection of the finest nuts obtainable are featured now for holiday tables at all A & P Stores.

... Hollywood's nuttiest comedians, the Marx Brothers, open their new film "A Night At The Opera," at Loew's Century Theatre with Halloween Midnight Prevue.

LEFT AND BELOW: *Imitators at prominent hotel bars.*

MARX COCKTAIL

Cuckoo cocktail in honor of Marx Bros. attached to wine lists in most popular drink emporiums.

LAUNDRY AD

Cardboard inserts for laundered shirts.

CLOTHING STUNT

Original clothes worn by Marxes in picture were obtained from studio and exhibited in Hart, Schaffner and Marx department store window!

MUFF TIE-UP

Ear muffs presented to critics as gift of Marxes with invitation to opening.

NUT GAG

Rubber nuts stamped compliments of Marx Bros. inserted in all bags of nuts sold at nut, and five and dime stores.

ST. LOUIS SHATTERS ALL-TIME MARKS!

GIANT AND MIDGET

15 foot stilt walker and 3 foot midget, dressed in top hats, paraded downtown streets with signs on their backs advertising picture.

EYE-STOPPER

Small Austin car was hooked to large greyhound bus, pulling it around city. Bus and car were bannered and drew great deal of attention.

"LAUGH HEAD OFF"

Headless man attired in special costume, walked along streets holding his head in hands, with sign reading: "I've laughed my head off at the Marx Bros.!"

NO BULL!

Man lead a cow thru downtown loop district. Cow had a loud bell attached with blanket reading: "'A Night At The Opera' is the funniest picture in 10 years—and this is no bull!"

UPSIDE DOWN MAN!

Secured special dummy outfit, inverted, which man wore on streets and gave appearance of walking upside down. Sign read: "I'm upside down from laughing!"

HARPO AND GIRL

Man dressed in imitation of Harpo Marx chased a beautiful blonde girl around the streets. Tie-up copy on man's back.

CIRCULARS

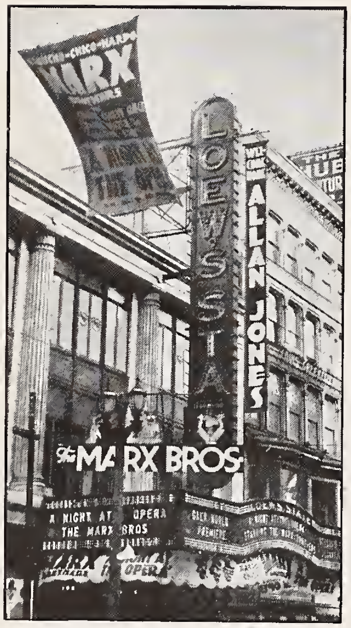
10,000 circulars inserted in Liberty magazines. McCrory's five and dime stores distributed 10,000 additional heralds on fountain tie-up.

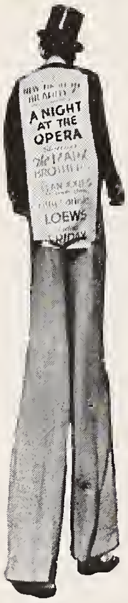
HERALDS

50,000 heralds distributed by A. & P. Grocery Chain in packages in all stores in St. Louis and suburban stores.

WINDOW STREAMERS

Hauptman Cigar Company printed 500 gummed window streamers for dealer-tie-up. Streamers carried cut of Groucho and his famous cigar, along with date of picture opening.


MARX
LOEW'S STATE
ALLAN JONES
The MARX BROS
A NIGHT AT OPERA THE MARX BROS


A NIGHT AT THE OPERA
The MARX BROTHERS
LOEWS

ABOVE: *Banners, signs everywhere.*

BELOW: *Advertising balloons thrown from building (right) and crowds chasing them.*

BALLOON SHOWER

Balloon shower on day prior to opening: 2,000 balloons with special copy were dropped from roof of tall downtown building.

KIDS GO NUTS

Special float on truck, covered with peanuts. Three boys in Marx Bros. outfits visited all city schools and distributed peanuts to the children. Truck was bannered with copy from picture.

DUMMY THRILL

Mechanical man hung from ledge on 22 story Lennon Hotel by special rigging. Stunt was pulled at noon hour and large sign on building called attention to picture.

Ushers wear opera hats one week in advance.

DISPLAYS

Window and counter displays in five leading music stores on song hit, "Alone".

STORE TIE-UPS

Tie-up displays in 29 Walgreen Drug Stores in connection with soda fountain, Herz Candy Company and a special nut window.

SPECIAL WINDOW

Stix-Baer-Fuller Department Store arranged a special window display featuring evening clothes for men in tie-up, using blow-ups of Marx Bros. for comic display angle.

DEPARTMENT STORES

Famous Barr Department Store arranged a special window display on ladies' evening clothes with blow-ups of Kitty Carlisle and appropriate selling copy.

GROUCHO USHERS

Week prior to opening, all theatre ushers wore a special silk banner and a Groucho mustache.

POSTCARDS

500 special postcards were mailed out by theatre employees.

CLASSIFIED STUNT

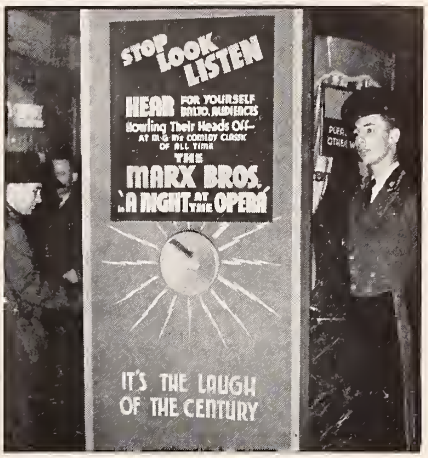
Classified ad contest in St. Louis Star-Times two days in advance and opening day

THEATRE FRONT

Flashy theatre front, valances, sidewalk and stunt ballyhoo for direct theatre tie-up.

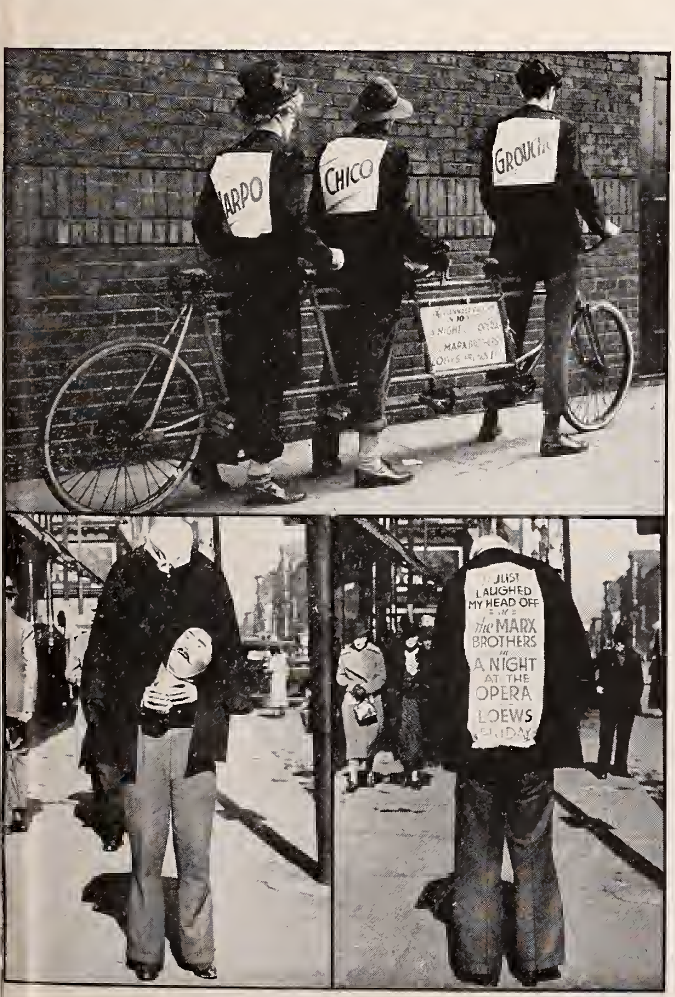
MONEY BACK

Picture sold on basis "money-back" guarantee—all advertising featured this angle. Blow-up of home office telegram announcing guarantee was placed in lobby a week in advance. Special publicity stories planted in all papers on this novelty.


STOP LOOK LISTEN
HEAR FOR YOURSELF BALTO. AUDIENCES
Howling Their Heads Off—
AT M-G-M's COMEDY CLASSIC OF ALL TIME
THE MARX BROS.
"A NIGHT AT THE OPERA"
IT'S THE LAUGH OF THE CENTURY

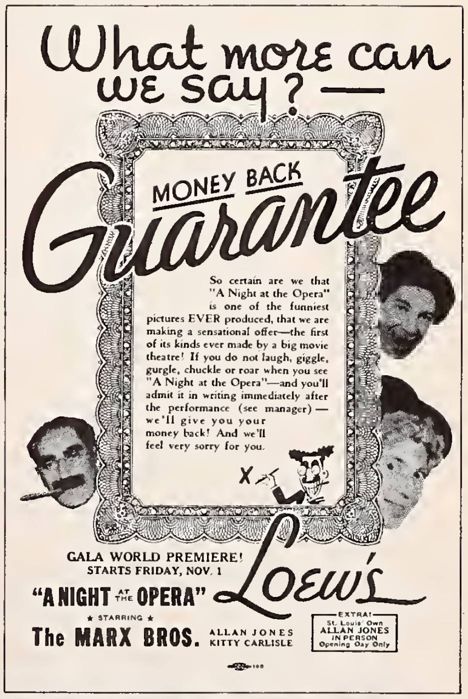
Laughmeter at box-office.

Street hawker with Harpo horn.


ARPO
CHICO
GROUCH
JUST LAUGHED MY HEAD OFF
the MARX BROTHERS
A NIGHT AT THE OPERA
LOEWS

NOTE!

This Money-Back Guarantee was used in Baltimore and St. Louis and not one single refund was requested.



What more can we say? —

MONEY BACK

Guarantee

So certain are we that "A Night at the Opera" is one of the funniest pictures EVER produced, that we are making a sensational offer—the first of its kinds ever made by a big movie theatre! If you do not laugh, giggle, gurgle, chuckle or roar when you see "A Night at the Opera"—and you'll admit it in writing immediately after the performance (see manager)—we'll give you your money back! And we'll feel very sorry for you.

X

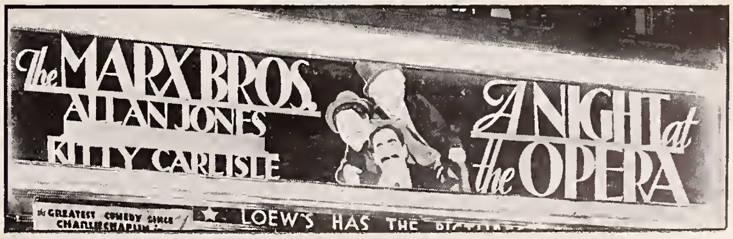
GALA WORLD PREMIERE!
STARTS FRIDAY, NOV. 1

"A NIGHT AT THE OPERA"

Loew's

★ STARRING ★
The MARX BROS.
ALLAN JONES
KITTY CARLISLE

EXTRA!
St. Louis' Own
ALLAN JONES
IN PERSON
Opening Day Only


The MARX BROS.
ALLAN JONES
KITTY CARLISLE
A NIGHT at the OPERA
GREATEST COMEDY SINCE CHARLIE CHAPLIN
LOEW'S HAS THE

RIGHT: *Display over theatre entrance.*

THERE'S BARRELS OF FUN IN "A NIGHT AT THE OPERA"—

AND BARRELS OF PROFITS TOO! THIS PICTURE IS A TEST OF SHOWMANSHIP! IT IS A CLEAN-UP IN EVERY ENGAGEMENT! REMEMBER THIS: THE MORE EFFORT YOU PUT BEHIND IT, THE MORE MONEY YOU'LL GET OUT OF IT!

P. S. M-G-M WILL COOPERATE IN EVERY WAY TO HELP YOU!

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

The following item appeared in this pillar two weeks ago:

> Traveling down memory lane for Louie Sobol, George McManus, who has been "Bringing Up Father" for a quarter-century, recalled the day when Dick Carle, 44 years an actor, stood at the bar of the white-stone Lambs Club off Times Square, and ran his CAN across the bar, knocking off all the glasses to the floor. He was expelled from the club for a year. Returning one year later, Carle was standing at the same bar when Wilton Lackaye approached him and expressed his delight at seeing him back at the club. "Why were you expelled from the club?" asked Lackaye, to which Carle answered, "Oh, for doing this," and once again he ran his CANE across the bar, knocking all the glasses to the floor. For which Carle was expelled for another year.

The repetition of the item, of course, is attributable to the net result effected by that ol' debbil, Typographical Error; so, too, are the following pieces of correspondence from readers:

> From M. N. Hillyer, manager, Strand theatre, Creston, Iowa: "By this time, close to 10,000 readers have probably 'ribbed' you about this hilarious error (which may or may not have been intentional). Be that as it may, lest this lallapalooza be forever lost through oversight by all readers, when I read it—I howled!"
>
> "And not that it really matters, but just for the satisfaction of knowing," Paul O. Klingler, manager of the Rialto theatre, Lewiston, Pennsylvania, wrote to say that he "would appreciate your clarifying one point: Was the object used by Mr. Carle animate or inanimate? Because this article seems to contradict itself."

▽

Everybody has heard about the teeth of a gale, but the first time we ever heard of a concrete instance of the phenomenon happened the other Sunday afternoon.

In the midst of the violent storm and wind which swept down over and through Manhattan's towers, a man whipped up to the RCA Building doorman at Rockefeller Center, with an acute problem. His upper teeth had just blown away. He had opened his mouth to breathe, he said, and the teeth had sailed off just like that. He was under the impression they had swept in the direction of the RCA Building entrance. Had the doorman noticed any teeth rushing by?

The doorman said no, but he would be glad to help look for them. They searched an hour without any luck at all. Finally they both gave up. By now those teeth must be way over the Atlantic Ocean in the first bicuspid non-stop flight.

▽

Bet Shakespeare-specialists Warner Brothers never knew that over the spot in England where William Shakespeare is buried, a marble slab has inscribed thereon this epitaph: "Good friend for God's sake forbear, To diegg the dust enclosed heare, Blest be the man that spares the stones, And curst be he that moves my bones."

▽

"There was increased activity in front of this town of Jitiga today," reported H. I. Phillips' mythical Elmer Twitchell, from his assignment with the Ethiopian Armies-Almost-in-the-field. "Natives were massing in large numbers in full war regalia, including earrings," he added. "Something is believed to be pending—probably another newsreel picture."

"Pajamas can be very beautiful and are perfectly proper under certain conditions," says Dolores Del Rio.

As in the case of fire?

▽

Interrupting the quiet procedure of publishing, an announcement from the lofty headquarters press department of the great Paramount Pictures at Times Square in New York, informing us that:

> "Another best-seller purchased by Paramount—'Let's Have a Baby,' by Howard Buch—will come to the screen under the title of 'Let's Get Married.'"

Joe Breen has been getting in a lick around the Paramount studios, all right, all right.

▽

Irene Thirer writes in the New York Post *that Lionel Barrymore, while visiting in town, received a CABLE in New York from Hollywood to return to work at MGM's California studio.*

Instead of flashing a telegram across the land, maybe Louie Mayer cabled the message under the ocean up along the Pacific Coast, to the Bering Sea, thence eastward through the frozen Banks Straight, Melville Sound, Barrow Straight, Lancaster Sound to Baffin Bay and Davis Straight, and then on down the Atlantic Ocean to New York.

▽

Financing, most generously, by motion picture interests made possible the production of "Jumbo," the "super-super spectacle" now on view at the New York Hippodrome, but that does not deter Billy Rose, the bite-the-hand-that-feeds-you producer, from aiming an attack at the motion picture theatres and their price scales.

"Why pay a dollar to see a movie?" shrieked a catchline in bold type display, in large advertising space on "Jumbo" in the New York *Daily News*, last Sunday. This was typical of other news ads appearing in New York papers.

Then followed this copy: "Do you realize that what Percy Hammond (drama critic) of the *Herald-Tribune* describes as 'An exciting compound of opera, animal show, folk drama, harlequinade, carnival, circus, extravaganza and spectacle' is being offered New York at the same price as the average movie; that instead of the picture house catch-as-catch-can seating scramble, you can buy an excellent reserved seat for as *little as forty cents* to see what Walter Winchell of the *Daily Mirror* calls 'The town's outstanding entertainment.'"

Mr. Billy Rose's anti-motion picture theatregoing campaign may be of interest to John Hay (Jock) Whitney, president of Pioneer Pictures, and director of Selznick International Pictures and of Technicolor, who is "Jumbo's" and Billy Rose's chief backer, to the reported extent of nearly $300,000. And it may likewise interest Metro-Goldwyn-Mayer and Herbert Bayard Swope, chairman of the board of Radio-Keith-Orpheum, who are likewise "angling" the production of "Jumbo." Too, it will no doubt interest those New York exhibitors who are trying to make a living with Mr. Whitney's Pioneer motion pictures, the while Billy Rose and his "Jumbo" as backed by Mr. Whitney urge entertainment seekers to attend the Hippodrome rather than the movies.

Oh, the Hippodrome is back again
With circus acts so swell—
With elephants and lions and
The same old-fashioned smell!

(Thanks to H. I. Phillips)

There's real life drama in this little advertisement in *Motion Picture Daily:*

> OUTSTANDING OPPORTUNITY
>
> Jewish-owned leading movie theatre concern in Germany, free of debts and producing a large income, for exchange against any going American business, preferably motion picture theatres, property or cash, at small percentage of actual value.—Box 777.

And in Italy motion picture exhibitors are probably burning—though privately, very privately—over Il Doochie's new order calling for an earlier curtain and earlier closing at all theatres, this to enable the populace to get long nights of sleep to strengthen them to resist the "iniquitous sanctions" laid down by the League of Nations in the Ethiopian matter. Too, Mussolini has ordered that his subjects must eat earlier meals, explaining that earlier eating, earlier entertainment and earlier retirement would mean economies in light and gasolene.

▽

Starkly and startlingly prophetic of things that were to come, is the ending of "In Old Kentucky," the last Will Rogers picture. Through the production, Rogers is his usually jolly self, but at the fadeout he is left alone—in the rain, forsaken, crying for help.

Toward the end of his life's journey, he must have had a forsaken feeling of that sort—there on the barren tundra near Point Barrow in the frozen north, when the *Winnie Mae* airship crashed in the woods.

▽

And from Red Kann's newsy Motion Picture Daily *we hear the laugh about a woman patron at RKO's Palace, in Cincinnati, who, upon leaving the theatre, remarked to the doorman that she thought the new system of thanking patrons was "just dandy."*

She was referring to the message: "THANKS A MILLION" that was emblazoned in large box-car letters on a banner strewn across the inside lobby facing customers as they exited from the auditorium. What the patron failed to notice, however, was the inscription, "Next Attraction," written in small letters directly above.

▽

Pilgrim's Progress in Hollywood, as observed by Philip Scheuer: In Edward Peple's "The Littlest Rebel," staged in 1911 with William and Dustin Farnum, little Virgie Cary (played then by Juliet Shelby, later known as Mary Miles Minter) interceded with General Ulysses S. Grant (William B. Mack) for the life of her father, a Southern captain.

In Twentieth Century-Fox's 1935 version of the "Rebel," Shirley Temple, portraying little Virgie Cary, passes up General Grant cold and goes straight to the Capitol at Washington to President Abraham Lincoln.

▽

If, as reported, the Shakespearean cycle comes to an end, will Hollywood blame Shakespeare?

▽

"Who are your favorite movie stars?" queried a reporter of Dorothy Thompson, "the perfect chorus girl."

"Bing Crosby, Mae West, Gary Cooper, W. C. Fields and Claudette Colbert, of course," she replied.

"Why 'of course?'" probed the reporter.

"Because," she answered, "they are working for Paramount and I am working for Paramount. I also think that Ernst Lubitsch is the greatest of film executives. He works for Par——"

EQUITY SAYS 'ONE BIG ACTORS' UNION' WILL GET INTO ACTION JANUARY 1

Equity Members Working in Hollywood Studios Will Be Required to Join Guild and Keep Enrolment in Both Units

PWA Tryout Theatre Project in New York About to Begin; Activity Slow in Chicago and Los Angeles, Critics Claim

Advancing the dream of Actors' Equity Association for "one big union" of actors embracing the legitimate stage and motion picture production, Equity in New York and the Screen Actors' Guild in Hollywood this week claimed that "the closer tie" they have been talking about is on the way to achievement.

It is scheduled to be inaugurated January 1, when Equity members working in Hollywood studios will be required to join the Guild and maintain their memberships in good standing in both organizations.

Members of Equity were receiving orders this week to adhere to this arrangement and submit to the Guild's jurisdiction of West Coast studios, or be faced with expulsion from the actors' union if they return to the stage.

"We expect a closed shop in Hollywood very shortly, and we are on the way to it now," declared Frank Gillmore, battle-scarred president of Equity, in New York.

Await WPA Projects

In the meantime actors without work because they are not members of Equity or because of the dying condition of the stage, were looking forward to the start of the Works Progress Administration theatre projects in which steady employment at a "living" wage would be made for them out of the Government's $10,000,000 earmarked for the purpose. Major developments were:

The tryout theatre project in New York was announced as about to begin, and Uncle Sam was primed to launch his career as a showman with three theatres under lease in outlying sections of the city as Equity announced it would protest to President Roosevelt against government red tape hindering the employment of jobless actors.

Slow in Chicago, Los Angeles

In Chicago and Los Angeles activity was proceeding slowly, but plans were shaping up.

Mrs. Hallie Flanagan, the national director, was busy in the field answering criticism and attempting to speed the program.

The Screen Actors' Guild has been more vocal than any other group in firing brickbats at the projects, being fearful of the effect on employment at the studios and zealous about such things as professional standards and wage scales. The Guild fears the WPA is going to train a new army of actors willing to work for less than professional salaries, at a time when unemployment among talent is high.

That may have been an element spurring the Guild to drive its campaign for a "closed shop" in Hollywood, with Equity's help.

Equity headquarters explained that last year when the contract was signed giving the Guild jurisdiction over the film production center, it was agreed that Equity members engaged in motion picture work would affiliate with the Guild. Only recently, Laurence Beillinson, attorney for the Guild, conferred with the Equity Council in New York and obtained certain modifications. While they were not officially announced, it is understood they pertained to an arrangement on cooperative payment of dues and punitive measures for Equity members refusing to join the Guild.

SEE "NEW DEAL" IN BRITISH QUOTA

A "new deal" for the American motion picture industry in Great Britain is seen in the proposed quota laws which, according to indications, will be more favorable to the United States than those in force now.

The new legislation, said the office of the Motion Picture Producers and Distributors of America, furthers the existing splendid cooperation American film companies are receiving from the British Government, and as ushering in a new era of good feeling in Anglo-American film relations.

Under the amendment to the Equity-Guild contract, the dues paid to the West Coast union will cover the dues for the other organization as well, the Guild remitting Equity's share. The ruling applies only to those actually employed in the studios, and not to legitimate actors appearing on the Coast, and will immediately affect about 200 players now in Hollywood who are not affiliated with the Guild. The number will fluctuate, depending upon the studios' demand for talent.

See New Equity Drive

Hollywood believes the working agreement is the opening wedge of a new drive by Equity to gain control of all actors engaged in film production. The Screen Actors' Guild is affiliated with the American Federation of Labor through a charter granted by Equity.

The Academy of Motion Picture Arts and Sciences pursues its traditional policy of silence, broken but once, with respect to matters involving the Guild, but it remains the entrenched organization for actor-producer relations, and presents the biggest bulwark against realization of the Guild's aspirations. The Academy not long ago successfully negotiated a producer-player standard contract over the Guild's cries that the Academy is a "company union," producer-controlled.

The Guild demands producer recognition as the representative union of the players in the studios, and in the past has been ready to call an actors' walkout to enforce its demands.

Equity's attempts to gain a foothold in Hollywood go back some 15 years. Its last invasion, in 1929, was led by Frank Gillmore, then Equity's newly-elected president. It ended in disaster. The New York *Times* last Sunday, describing Mr. Gillmore's career, suggested what may be in store for the producers, in this wise:

"In the founding of the Screen Actors' Guild was a hint of a Gillmore comeback, and in the affiliation of the Guild and Equity last January the goal was obvious. The Guild is autonomous, but 80 per cent of its voting members belong to Equity. When and if they strike, and the film producers send to New York for actors, Mr. Gillmore will see that none go out. He will have his closed shop then—closed at both ends."

The Guild's controversy with the WPA meanwhile has reached Washington, and word from the capital this week was that Mrs. Flanagan, in a swing around the country would in Los Angeles try to compose the row raised by Equity-Guild leaders over the alleged relief of amateurs while professionals receive scant consideration. There were other differences which the actors were to take up with the national director. She was in Chicago Monday, and left for the Coast.

Mrs. Flanagan said that establishment of the federal theatre project on a nationwide basis must await the launching of the units in New York, Chicago and Los Angeles, where the need is most acute. It is expected the New York projects already lined up will provide employment for the 3,200 theatre people on relief in that section.

Attention will later be turned to other sections, but where it is found that not enough theatre folk are on relief, no funds will be allocated, she said.

Houses Leased by WPA

The Teller Theatre, Brooklyn, the Willis in the Bronx and a third in Queens are houses leased by the New York WPA for six months beginning January 1 for tryouts of plays. Because of Equity's objections, no unit will be located in Manhattan, where it would compete with established theatres.

In Chicago, the WPA is negotiating for a Loop theatre and a large neighborhood house for the presentation of old as well as new plays, these first projects to employ about 350 actors and technicians. Ten vaudeville units have been formed.

Typical of numerous situations, the theatre project in Philadelphia is having difficulty getting started because there are only a handful of persons eligible to enroll. No one experienced in the professional legitimate theatre who needed relief could be found.

Pons Film, New Musical Recipe At Start, Returns to Formula

But "I Dream Too Much" Brings Sparkling Personality to Screen, Says O'Sullivan

by JOSEPH O'SULLIVAN

THE debut of Lily Pons in pictures is an event that merits serious consideration on the part of the exhibitor, the motion picture public, and that limited coterie of serious observers of the development of screen musical productions.

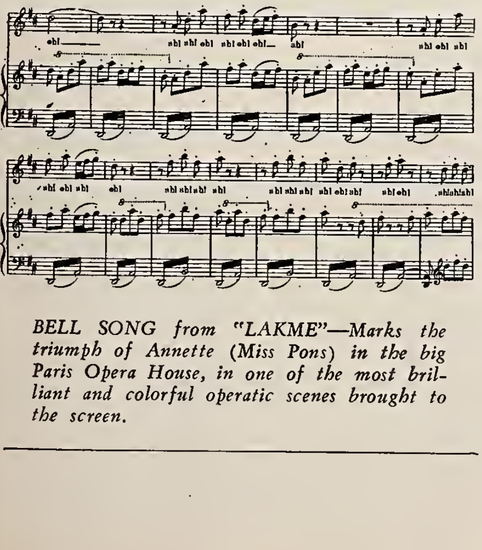
When the influx of grand opera stars to the screen began, it was reasonable to assume that the influence of the high-hat vocalists would result in some distinctively new form of movie-musical entertainment.

These expectations have not been realized. While each of the productions starring a noted songbird has introduced musical sequences indicating the possibilities of the screen media, these are but details in a structure that remains fundamentally the same since films first became lyrical.

For the exhibitor whose credo is "Give me something that will get the biggest hand from the greatest percentage of cash customers," Miss Pons' initial venture, "I Dream Too Much," fills the specifications handsomely. The movie-musical public (and there is now a definite clientele of this class) will acclaim the voice of our foremost operatic coloratura as the more limited operatic public has acclaimed it, while the mass of film patrons will welcome La Petite Pons as a new and sparkling personality.

Although the story of "I Dream Too Much" is built around the musical and romantic career of a little French girl born to be a great singer, the scenarists have modified the formula that has been too frequently used in opera-star screen productions. They have made the opera-career ambition virtually null and void (at least so far as the heroine cares) and the love element—a yearning for a hubby, a baby and a home—paramount.

This concession on the part of the producers to the public clamor for unadulterated romance relegates the operatic triumph angle to a subordinate position in the dramatic scheme, even though the heroine has the opportunity of putting her best brand of vocal gifts on display in the brilliant operatic arias, the *Bell Song* from Delibes' "Lakme," the *Caro Nome* from "Rigoletto," and also in a scene from the opera composed by the hero which she revamps into a musical comedy success, "I Dream Too Much," the music by Jerome Kern with lyrics by Dorothy Fields.



BELL SONG *from "LAKME"—Marks the triumph of Annette (Miss Pons) in the big Paris Opera House, in one of the most brilliant and colorful operatic scenes brought to the screen.*

Lis-ten while I tell you
There was not one who would doubt the sto-ry a-bout the
Commodo
Lit-tle Jock-ey on the Car-rou-sel. It is a sto-ry that my ma-man used to
meno mosso

THE JOCKEY ON THE CARROUSEL—Sung by Annette (Miss Pons) as she rides on a merry-go-round in Paris. Annette has found something of the gay life she seeks and makes the most of it. (© T. B. Harms Co.)

But this deviation from the formula does not retard the musical motivation in the unfolding of the romantic story. The big operatic musical scenes are simply highlights that bring into sharper relief the principal theme—the yearning of a young girl for the pure joy of living—and give point to the lighter lyricism in the several musical numbers contributed by Jerome Kern and sung by Miss Pons at significant periods in the picture.

The most apt and original of these musical sequences is *The Jockey on the Carrousel.* Annette Monard (Lily Pons), who has gone to Paris with the young American musician she had met and married after a gay night at a carnival in her home town, is poor but happy with her ambitious would-be grand opera composer-husband. It is only when he discovers her perched on a merry-go-round singing to a small urchin she has picked up, the chanson of *The Jockey on the Carrousel,* that he realizes what a wonderful voice she has and determines to go to work and make enough money to have her voice trained.

Annette's triumphal debut in "Lakme," in which she is revealed in the famous *Bell Song* scene, provides one of the most brilliant and colorful operatic scenes yet brought to the screen. This most exacting aria and the one which is said to have first set La Pons on the road to fame, is rendered with the artistry that has established her as the most popular of our operatic coloraturas.

Up to this point the romance of Annette and Jonathan seems destined to tread a new and uncharted course in film musicals; but when Annette becomes a great artist and then breaks with Annette when he as an operatic composer, sinking deeper and deeper into the mire of despond, and then breaks with Annette when he discovers that the production of his opera is being financed by Annette, the good old formula of opera-star musicals bobs up serenely. However, this recipe is discarded when Annette, after a triumphal tour of Europe, discovers Jonathan in Paris driving a taxicab and steps out with him in a series of escapades which land them in jail.

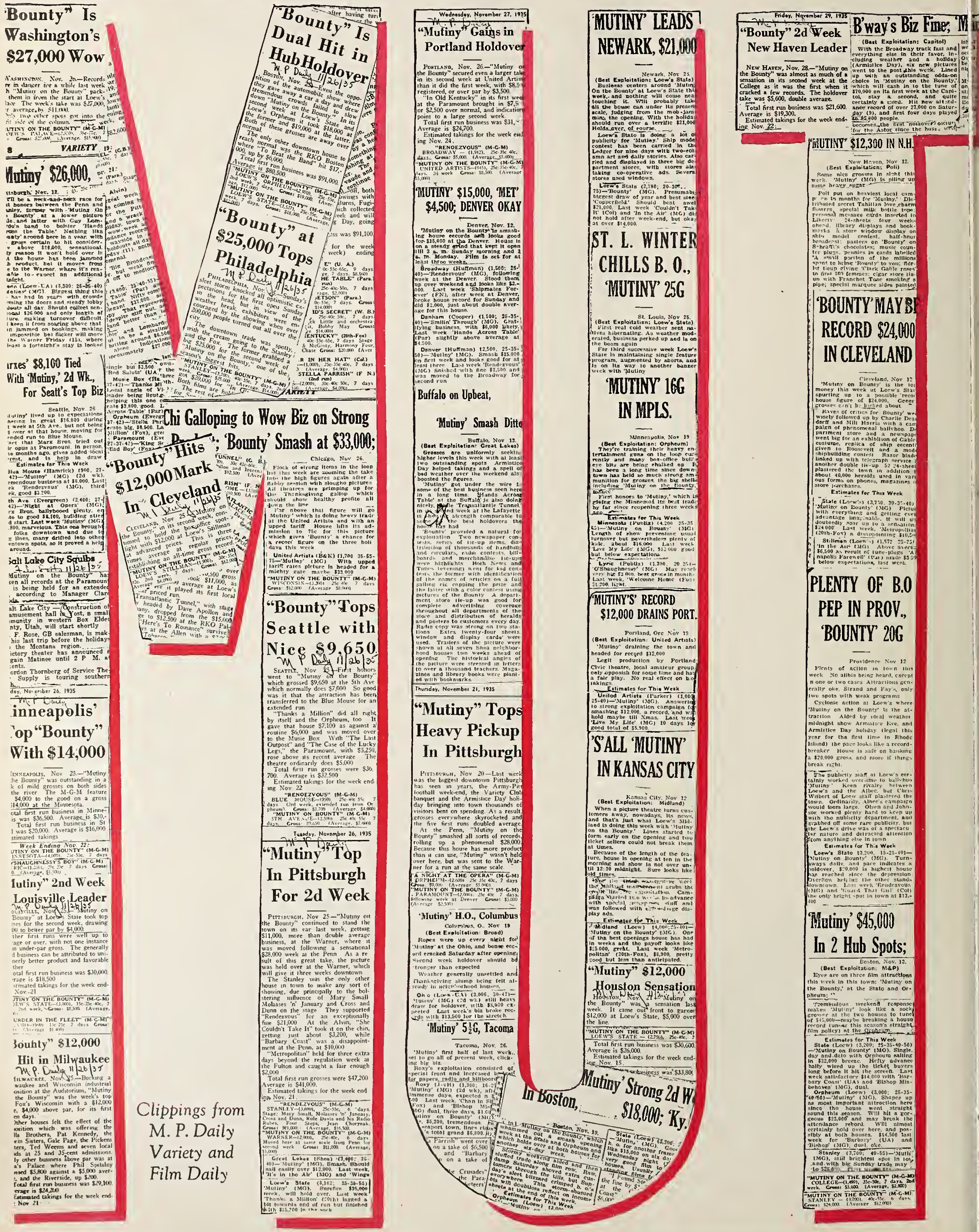
Another violation of the accepted code is when Annette, in London to fill an important engagement, rearranges his opera into a musical comedy and prevails upon Darcy to produce it with her in the starring role. Jonathan turns up for the opening, disgusted at being considered a popular composer. Art for art's sake is forgotten when the show proves to be a big hit and Jonathan basks in the limelight, while Annette achieves her real ambition of becoming just a wife and a mother.

The musical comedy ending with Annette scoring in a big scene from *I Dream Too Much,* climaxes a musical screen production that does not overtax the proletariat while affording many delightful moments to the intelligentsia.

ANNETTE
I am not gay e-nough To share a waltz,
To-night I boast one of my most un-hap-py faults.
poco rit.
poco rit.

I DREAM TOO MUCH—A number from the opera written by the star's husband, which Annette (Miss Pons) revamps into a musical comedy and which brings her husband fame surmounting her own. (© T. B. Harms Co.)

ALL-TIME HOLD-OVER RECORD!



'Bounty" Is Washington's $27,000 Wow

WASHINGTON, Nov. 26.—Records
re in danger for a while last week
h "Mutiny on the Bounty" pack-
them in from the start at Loew's
lace The week's take was $27,000,
r average by $11,000.
Only two other spots got into the
side of the column.

"MUTINY ON THE BOUNTY" (M-G-M)
LOEW'S PALACE—(2,370), 25c-77c, 7
Gross: $27,000. (Average, $15,900)

8 VARIETY

'Mutiny' $26,000,

Pittsburgh, Nov. 12.

It'll be a neck-and-neck race for
st honors between the Penn and
anley, former with 'Mutiny On
Bounty' at a lower picture
le, and latter with Guy Lom-
rdo's band to bolster 'Hands
ross the Table.' Nothing like
eaty' around here in a year, with
gross certain to hit consider-
y above $26,000, sensational.
ly reason it won't hold over is
t the house has been jammed
h product, but it moves from
e to the Warner, where it's rea-
able to expect an additional
tnight.

enn (Loew-UA) (3,300; 25-36-40)
deliey' (MG). Biggest thing this
has had in years with crowds
rming the doors and steady lobby
douts all day. Should collect sen-
ional $26,000 and only length of
ture making turnover difficult.
l keen it from soaring above that
in jammed on bookings, making
impossible but flicker will move
the Warner Friday (15), where
least a fortnight's stay is looked

19:
EL" (G.B.)
7 days
21:
" (Para.) Stag
days.
Alvin)
great week
s coming
or the Pitt
and a wrack
oliday, town
wow-week a
ndance record
wayside in
holdouts all da
rday (11), noth
omenal.
'Big Broadcas
r, but weak fin
d off to medioc
(3,600; 25-40-55)
Table' (Par)
band. Nifty com
legant $27,000.
py That represen
despite stiff but
and better than
nle' and Lombard
ul to be a sizzlin
hitting around $6,500
alone Indication
pproximately $27,000

arxes' $8,100 Tied With 'Mutiny,' 2d Wk., For Seatt's Top Biz

Seattle, Nov. 26

Mutiny' lived up to expectations
hering in great $16,800 during
t week at 5th Ave., but not being
d over at that house, moving for
ended run to Blue Mouse.
Fact that Marx Bros. tried out
ir opus at Paramount, in person,
e months ago, gives added local
rest, and is help in draw

Estimates for This Week

Blue Mouse (Hamrick) (900; 27-
42)—'Mutiny' (MG) (2d wk).
emendous business at $8,000. Last
ek 'Rendezvous' (MG), third
ek, good $3,200.

th Ave. (Evergreen) (2,400; 27-
42)—'Night at Opera' (MG).
rx Bros. ballyhooed plenty, en
to to good $8,100, building steady
d start. Last week 'Mutiny' (MG)
,800, marvelous. This one brought
folks downtown, and due to
g lines, many drifted into other
wntown spots, so it proved a help
around.

person
own-
r the
three
oth-
single but $3,500
'Red Salute' (UA)
Music Box (Ha
37-42)—'Thanks Mi
Local angle of Vi
leader being lieut.
helping this one c
rate $3,800, good. L
Across Table' (Par)
Orpheum (Evergr
37-42)—'Stella Par
erato big, $8,500. La
Million' (Fox), gre
Paramount (Eve
27-37-42)—'King Sc
'Bad Boy' (Fox)

Salt Lake City Squibs

F. Daily 11/26/35

Mutiny on the Bounty" has
ten all records at the Paramount
is being held for an extended
according to Manager Clar

alt Lake City — Construction of
amusement hall in Yost, a small
munity in western Box Elder
nty, Utah, will start shortly

F. Rose, GB salesman, is mak-
his last trip before the holidays
the Montana region.

ictory theater has announced
gain Matinee until 2 P. M. a
ents.

ordon Thornberg of Service The-
Supply is touring southern

day, November 26, 1935

M. P. Daily

inneapolis' Top "Bounty" With $14,000

MINNEAPOLIS, Nov. 25.—"Mutiny
the Bounty" was outstanding in a
k of mild grosses on both sides
the river. The M-G-M feature
$4,000 to the good on a gross
$14,000 at the Minnesota.
otal first run business in Minne-
is was $36,500. Average is $30,-
Total first run business in St
l was $20,000. Average is $16,000
stimated takings

Week Ending Nov. 22:
UTINY ON THE BOUNTY" (M-G-M)
INNESOTA—(4,000), 25c-55c, 7 days
'SHAUGHNESSY'S BOY" (M-G-M)
RIC—(1,238), 20c-25c, 7 days Gross:
0 (Average, $1,500)

lutiny" 2nd Week Louisville Leader

M. P. Daily 11/26/35

OUISVILLE, Nov. 25.—"Mutiny on
Bounty" at Loew's State took top
ises for the second week, drawing
00 to better par by $4,000.
ther first runs were well up to
age or over, with not one instance
in under-par gross. The generally
d business can be attributed to uni-
nerly better product and favorable
ther
otal first run business was $30,000.
rage is $18,500
stimated takings for the week end-
Nov. 21

UTINY ON THE BOUNTY" (M-G-M)
EW'S STATE—(3,000), 15c-25c-40c, 7
2nd week, Gross: $8,500. (Average,
URDER IN THE FLEET" (M-G-M)
ALTO—(900), 15c-25c, 7 days Gross:
(Average, $1,400)

Bounty" $12,000 Hit in Milwaukee

M. P. Daily 11/26/35

MILWAUKEE, Nov. 25.—Bucking a
waukee and Wisconsin industrial
osition at the Auditorium, "Mutiny
the Bounty" was the week's top
Fox's Wisconsin with a $12,000
e, $4,000 above par, for its first
en days.
Other houses felt the effect of the
osition which was offering the
lls Brothers, Pat Kennedy, the
win Sisters, Gale Page, the Pickens
ters, Ted Weems and seven local
ds at 25 and 35-cent admissions.
ly other business above par was at
a's Palace where Phil Spitalny
ossed $5,800 against a $5,000 aver-
, and the Riverside, up $200.
Total first run business was $29,100.
erage is $24,200
Estimated takings for the week end-
Nov. 21

after having turn
over the w

"Bounty" Is Dual Hit in Hub Holdover

M. P. Daily 11/26/35

BOSTON, Nov. 25.—Even the oppo-
sition of the automobile show where
they gave away a car a day and drew
tremendous crowds failed to slow
down "Mutiny on the Bounty." In its
second week at Loew's State and
Loew's Orpheum it took $18,000 at
the former and $19,000 at the latter.
Both of these grosses are away over
normal.
The only other downtown house to
reach normal was the RKO Boston
where "To Beat the Band" hit $17,-
000, up by $6,000.
Total first run business was $91,000.
Average is $80,500.

"MUTINY ON THE BOUNTY" (M-G-M)
LOEW'S ORPHEUM—(2,970), 25c-55c,
2nd week, 7 days. Gross: $19,000. (Aver-
age, $12,000)
"MUTINY ON THE BOUNTY" (M-G-M)
LOEW'S STATE—(3,537), 25c-55c, 2nd
week, 7 days. Gross: $18,000. (Average,
$12,000)

on,
was con
by a he
something
ishing at
er. The
vaude and
continue
off, both
owings with
Burns, Fugi-
hich collected
eek and will
g Day, going
ss was $91,100
for the week
week) ending

"Bounty" at $25,000 Tops Philadelphia

M. P. Daily 11/26/35

PHILADELPHIA, Nov. 25.—Sunday's
sleet storm knocked all optimistic ex-
pectations for the first open Sunday
in the head, but in view of the
weather break, exhibitors were en-
couraged by the showing when over
200,000 people turned out all over the
city.
The downtown trade was spotty,
with the cream going to the Stanley
and the Fox. The former grabbed a
big $25,000 for the second week of
"Mutiny on the Bounty," one of the
season's biggest hits,

"MUTINY ON THE BOUNTY" (M-G-M)
STANLEY—(3,700), 40c-55c, 7 days, 2nd
week. Gross: $25,000. (Average, $14,000)

got $20,000 for "In Ol
Both films are hold
The rest of
for Sun

E" (U. A.)
0c-55c-65c, 9 days
ge, 7 days, $8,000)
HE TABLE" (Para.)
run)
25c-40c-50c, 7 days
rage, $2,800)
JETSON" (Para.)
0c-55c, 7 days. Gross
$14,000)
ID'S SECRET" (W. B.)
25c-40c-50c, 7 days
ck Little and orchestra
i, Bobby May Gross
e. $14,000)
ENTUCKY" (20th-Fox)
40c-55c-65c, 7 days Stage
& McGinty, Harmony Four,
Chase Gross: $20,000 (Aver
R IN HER HAT" (Col.)
—(1,000), 25c-35c-40c, 7 days
(Average, $4,000)
STELLA PARRISH" (F. N.)
(2nd run)
—(2,000), 30c-40c-50c, 7 days
(Average, $4,000)
ARIETY

Chi Galloping to Wow Biz on Strong ~~Pack~~; 'Bounty' Smash at $33,000;

Chicago, Nov. 26.

Flock of strong items in the loop
list this week are zooming the take
into the high figures again after a
flabby session with sloughe pictures
All theatres are primping up for
the Thanksgiving gallop which
should show healthy profits all
down the line
Far above that figure will go
Mutiny' which is doing heavy trade
at the United Artists and with an
upped tariff House lifts its ad-
mission to 75c for this picture
which gives 'Bounty' a chance for
a record figure on the three holi
days this week

United Artists (B&K) (1,700; 35-55-
75—'Mutiny' (MG) With upped
tariff rates picture is headed for a
mighty gale maybe $33,000

"MUTINY ON THE BOUNTY" (M-G-M)
WISCONSIN—(3,200), 25c-40c, 7 days
Gross: $12,000. (Average, $8,000)

TUNNEL" (G. B.)
30c-42c-60c.
llon and Intern
$12,500 (Aver
RISH" (F. N
OME—(3,
$10,500 (Ave
ATLANTIC
LACE—(3
Dave
LA P
POL

"Bounty" Hits $12,000 Mark In Cleveland

M. P. Daily 11/26/35

CLEVELAND, Nov. 25.—"Mutiny on
the Bounty," in its second week, con-
tinued to hold the box-office spot-
light with $12,000 at Loew's Stillman
at advanced prices. This is three
times average at regular prices,
establishing an all-time gross record.

"MUTINY ON THE BOUNTY" (M-G-M)
LOEW'S STILLMAN—(1,900), 30c-35c-
42c. 2nd week. 7 days. Gross: $12,000.
Average $4,000)

ook $11,000, as
average at Loew's
re it played its first local
r priced run.
Transatlantic Tunnel," with stage
headed by Dave Apollon and
pany, dropped from the $15,000
ge to $12,500 at the RKO Pal
"Here's To Romance" survive
ys at the Allen with a $7,0
Tobacco

"Bounty" Tops Seattle with Nice $9,650

M. P. Daily 11/26/35

SEATTLE, Nov. 25.—First honors
went to "Mutiny on the Bounty"
which grossed $9,650 at the 5th Ave.
which normally does $7,000. So good
was it that the attraction has been
transferred to the Blue Mouse for an
extended run.
"Thanks a Million" did all right
by itself and the Orpheum, too. It
gave that house $7,100 as against a
routine $6,000 and was moved over
to the Music Box. With "The Last
Outpost" and "The Case of the Lucky
Legs," the Paramount, with $5,250,
rose above its recent average. The
theatre ordinarily does $5,000.
Total first run grosses were $36,-
700. Average is $32,500.
Estimated takings for the week end-
ing Nov. 22

"RENDEZVOUS" (M-G-M)
BLUE MOUSE—(950), 25c-40c-55c, 7
days. (3rd week, extended run from Or-
pheum). Gross: $3,700. (Average, $4,000)
"MUTINY ON BOUNTY" (M-G-M)
5TH AVENUE—(2,500), 25c-40c-55c, 7
days. Gross: $9,650. (Average, $7,000)

Tuesday, November 26, 1935

M. P. Daily

"Mutiny" Top In Pittsburgh For 2d Week

PITTSBURGH, Nov. 25.—"Mutiny on
the Bounty" continued to stand the
town on its ear last week, getting
$11,000, more than double average
business, at the Warner, where it
was moved following a sensational
$28,000 week at the Penn. As a re-
sult of this great take, the picture
was held over at the Warner, which
will give it three weeks downtown.
The Stanley was the only other
house in town to make any sort of
showing, due principally to the bol-
stering influence of Mary Small,
Molasses 'n' January and Cross and
Dunn on the stage. They supported
"Rendezvous" for an exceptionally
fine $21,000. At the Alvin, "She
Couldn't Take It" took it on the chin,
getting just about $3,200, while
"Barbary Coast" was a disappoint-
ment at the Penn, at $10,000.
"Metropolitan" held for three extra
days beyond the regulation week at
the Fulton and caught a fair enough
$2,000.
Total first run grosses were $47,200.
Average is $41,000.
Estimated takings for the week end-
ing Nov. 21.

"RENDEZVOUS" (M-G-M)
STANLEY—(3,600), 25c-55c, 6 days.
Stage: Mary Small, Molasses 'n' January,
Cross and Dunn, Rule Davis and his Radio
Rubes, Four Steps, Jean Chorynak.
Gross: $21,000. (Average, $16,500)
"MUTINY ON THE BOUNTY" (M-G-M)
WARNER—(2,000), 25c-40c, 6 days.
Moved here at same scale from Penn for
second week. Gross: $11,000. (Average,
$5,000)

Great Lakes (Shea) (3,400; 25-
40)—'Mutiny' (MG). Smash. Should
nail easily over $12,000. Last week,
'It's in the Air' (MG) and 'Wings

Loew's State (3,162; 25-35-55)
'Mutiny' (MG). Surefire $26,000
week, will hold over. Last week
'Thanks a Million' (20th) lagged a
bit towards end of run but finished
with $15,200 in the week

Clippings from M. P. Daily Variety and Film Daily

Wednesday, November 27, 1935

M. P. Daily

"Mutiny" Gains in Portland Holdover

PORTLAND, Nov. 26.—"Mutiny on
the Bounty" secured even a larger take
in its second week at United Artists
than it did the first week, with $8,5
registered, or over par by $3,500.
"In Old Kentucky" in its first week
at the Paramount brought in $7,5
or $2,500 over normal, and indications
point to a large second week.
Total first run business was $31,
Average is $24,700.
Estimated takings for the week end-
ing Nov. 24.

"RENDEZVOUS" (M-G-M)
BROADWAY — (1,912), 25c-35c-40c,
days. Gross: $5,000. (Average, $5,000)
"MUTINY ON THE BOUNTY" (M-G-M)
UNITED ARTISTS—(945), 25c-35c-40c, 7
days. 2d week. Gross: $8,500. (Average
$5,000)

'MUTINY' $15,000, 'MET' $4,500; DENVER OKAY

Denver, Nov. 12.

'Mutiny on the Bounty' is smash-
ing house records and looks good
for $15,000 at the Denver. House is
on a steady grind that kept it open
till 3 a. m. Sunday morning and 2
a. m. Monday. Film is set for at
least three weeks.

Broadway (Huffman) (1,500; 25-
40)—'Rendezvous' (MG), following
week at the Denver. Stood them
up over weekend and looks like $2,-
000. Last week 'Shipmates For-
ever' (FN), after week at Denver,
broke house record for Sunday and
did $2,000, just about double aver-
age for this house.

Denham (Cooper) (1,500; 25-35-
40)—'Smilin' Through' (MG). Grat-
ifying business, with $6,000 likely.
Last week 'Hands Across Table'
(Par) slightly above average at
$4,500.

Denver (Huffman) (2,500; 25-35-
50)—'Mutiny' (MG). Smash $15,000
on first week and looks good for at
least three. Last week 'Rendezvous'
(MG) finished with fine $7,500 and
was moved to the Broadway for
second run

Buffalo on Upbeat, 'Mutiny' Smash Ditto

Buffalo, Nov. 13.
(Best Exploitation: Great Lakes)

Grosses are uniformly seeking
higher levels this week with at least
two outstanding spots. Armistice
Day helped takings and a spell of
bad weather over the weekend also
boosted the figures.
'Mutiny' got under the wire to
some of the best business seen here
in a long time. 'Hands Across
Table' at the Buffalo is also doing
nicely, while 'Transatlantic Tunnel,'
in its second week at the Lafayette
is showing strength comparable to
some of the best holdovers the
house has had
'Bounty' provided a natural for
exploitation. Two newspaper con-
tests, series of tie-up items, dis-
tribution of thousands of handbills
and circulars, radio contests, bill-
boards and merchandise tie-ups
were highlights. Both News and
Times (evening) went for kid con-
tests, the former with identification
of the names of articles on a full
sailing rig copping the prize and
the latter with a color contest using
pictures of the Bounty. A depart-
ment store tie-up was good for
complete advertising coverage
throughout all departments of the
store and distribution of heralds
and posters to customers every day.
Radio copy was strong on two sta-
tions. Extra twenty-four sheets,
window and display cards were
used. Trailers of the picture were
shown at all seven Shea neighbor-
hood houses two weeks ahead of
opening. The historical angles of
the picture were stressed in letters
to over a thousand teachers. Maga-
zines and library books were plant-
ed with bookmarks.

Thursday, November 21, 1935

"Mutiny" Tops Heavy Pickup In Pittsburgh

PITTSBURGH, Nov. 20.—Last week
was the biggest downtown Pittsburgh
has seen in years, the Army-Pitt
football week-end, the Variety Club
banquet and the Armistice Day holi-
day bringing into town thousands of
visitors bent on spending. As a result,
grosses everywhere skyrocketed and
the five first runs doubled average.
At the Penn, "Mutiny on the
Bounty" smashed all sorts of records,
rolling up a phenomenal $28,000.
Because this house has more product
than it can use, "Mutiny" wasn't held
over here, but was sent to the War-
ner for a run at the same scale.

"A NIGHT AT THE OPERA" (M-G-M)
ORPHEUM—(2,600), 25c-35c-40c, 7 days.
Gross: $9,000. (Average, $5,000)
"MUTINY ON THE BOUNTY" (M-G-M)
PARAMOUNT—(2,000), 25c-40c, 7 days,
following week at Denver. Gross: $5,000.
(Average, $2,500)

'Mutiny' H.O., Columbus

Columbus, O., Nov. 19
(Best Exploitation: Broad)

Ropes were up every night for
'Mutiny' at the Ohio, and house rec-
ord cracked Saturday after opening.
Second week holdover should be
stronger than expected.
Weather generally unsettled and
Thanksgiving slump being felt al-
ready in neighborhood houses.

Ohio (Loew-UA) (3,006; 30-42)—
'Mutiny' (MG) (2d wk) still heavy
draw for holdover, with $8,900 ex-
pected. Last week's biz broke rec-
ords with $13,500 for the stretch.

'Mutiny' 5½G, Tacoma

Tacoma, Nov. 26.

'Mutiny' first half of last week,
set to go all of present week, click-
ing big biz.
Roxy's exploitation consisted of
special front and increased b
for papers, radio and billboards
Roxy (J-vH) (1,300; 16-27
'Mutiny' (MG) (2d wk), aft
immense days, expected n
00. Last week, 'Chan in Sh
Fox) and 'Bishop Mis
O) dual, three days, $1,60
utiny on Bounty' (MG)
e, $5,200, tremendous

and 'Barbary
on a take of $6,500
Crusades"
rs'

'MUTINY' LEADS NEWARK, $21,000

Newark, Nov. 25.
(Best Exploitation: Loew's State)

Business centers around 'Mutiny
On the Bounty' at Loew's State this
week, and nothing will come near
touching it. Will probably take
all the house can under its present
scale, judging from the mob-jam-
ming the opening. With the holiday
should run over a terrific $21,000.
Holds over, of course.
Loew's State is doing a lot of
publicity for 'Mutiny.' Ship model
contest has been carried in the
Ledger for nine days with two-col-
umn art and daily stories. Also car-
ried and displayed in three big de-
partment stores, with stores also
taking co-operative ads. Several
stores used windows.

Loew's State (2,780; 20-30-
75)—'Bounty' (MG). Presumably
biggest draw of year and best since
'Copperfield.' Should beat awe
$21,000. Last week 'Couldn't Take
It' (Col) and 'In the Air' (MG) did
not hold after week-end, but okay
at over $14,000.

ST. L. WINTER CHILLS B. O., 'MUTINY' 25G

St. Louis, Nov. 25.
(Best Exploitation: Loew's State)

First real cold weather sent na-
tives hibernating. As weather mod-
erated, business perked up and is on
the boom again
For third successive week Loew's
State is maintaining single feature
program, augmented by shorts, and
is on its way to another banner
week with 'Mutiny

'MUTINY' 16G IN MPLS.

Minneapolis, Nov. 19
(Best Exploitation: Orpheum)

They're training their heavy en-
tertainment guns on the loop cur-
rently and many box-office bull's
eye hits are being chalked up. It
has been a long time since down-
town has held so much strong am-
munition for grosses, the big shells
including 'Mutiny on the Bounty,'
First honors to 'Mutiny,' which is
giving the Minnesota its best trade
by far since reopening three weeks
ago.

Estimates for This Week

Minnesota (Publix) (4,200; 25-35-
55)—'Mutiny on Bounty' (MG).
Length of show preventing usual
turnover but nevertheless plenty of
kale, about $16,000. Last week
'Live My Life' (MG), $13,000 good
but below expectations.

Lyric (Publix) (1,300; 20-25)—
'O'Shaughnessy' (MG). May reach
very big $3,000, best gross in months.
Last week, 'Welcome Home' (Fox)
$1,200, light.

'MUTINY'S' RECORD $12,000 DRAINS PORT.

Portland, Ore., Nov. 19
(Best Exploitation: United Artists)

'Mutiny' draining the town and
headed for record $12,000.
Legit production by Portland
Civic theatre, local amateur group,
only opposish for some time and has
a fair play. No real effect on b.o.
takings.

Estimates for This Week

United Artists (Parker) (1,000;
25-40)—'Mutiny' (MG). Answering
to strong exploitation campaign for
smashing $12,000, a record, and will
hold maybe till Xmas. Last week
'Live My Life' (MG) 10 days for
good total of $5,900.

'S'ALL 'MUTINY' IN KANSAS CITY

Kansas City, Nov. 12
(Best Exploitation: Midland)

When a picture theatre turns cus-
tomers away, nowadays, its news,
and that's just what Loew's Mid-
land is doing this week with 'Mutiny
on the Bounty.' Lines started to
form early on the opening and two
ticket sellers could not break them
at times.
Because of the length of the fea-
ture, house is opening at ten in the
morning and show is not over un-
til 12:30 midnight. Sure looks like
old times.
For the [illegible]
the Midland management grabs the
[illegible] exploitation. Cam-
paign started two weeks in advance
with special [illegible] stuff and
was followed with [illegible] dis-
play ads.

Estimates for This Week

Midland (Loew) (4,000; 25-40)—
'Mutiny on the Bounty' (MG). One
of the best openings house has had
in weeks and the payoff looks like
$25,000, great. Last week 'Metro-
politan' (20th-Fox), $8,900, pretty
good but less than anticipated.

"Mutiny" $12,000 Houston Sensation

M. P. Daily

HOUSTON, Nov. 21.—"Mutiny on
the Bounty" was a sensation last
week. It came out front to garner
$12,000 at Loew's State, $5,000 over
the line.

"MUTINY ON THE BOUNTY" (M-G-M)
LOEW'S STATE — (2,750), 25c-40c, 7

Total first run business was $30,600.
Average is $26,000.
Estimated takings for the week end-
ing Nov. 15.

business was $33,800

'Mutiny' Strong 2d W In Boston, $18,000; 'Ky.

Boston, Nov. 19.

'Mutiny on the Bounty,' which
whammed out a smash opening
week at the State and Orpheum and
which holds over at both houses for
another six-day week.
Stormy weekend aided and then
stuffed trade along film row. Raw,
damp Saturday shoved extra cus-
tomers through the tills, but Sun-
day's sleet blizzard crimped b. o.'s
everywhere. This storm-shunted
biz will doubtless reflect on income
sheets at the end of this week.

Estimates for This Week

Orpheum (Loew) (3,000
—'Mutiny on

State (Loew) (3,200;
—'Mutiny' (MG). Goo
h. o. for another frame
like $15,000 on six da
Wednesday night
very good film to
houses. Usually
standing films fo
"I Found Ste
the line by S
at the
Coast"
$6,000

Friday, November 29, 1935

M. P. Daily

"Bounty" 2d Week New Haven Leader

NEW HAVEN, Nov. 28.—"Mutiny on
the Bounty" was almost as much of a
sensation in its second week at the
College as it was the first when it
cracked a few records. The holdover
take was $5,600, double average.
Total first run business was $21,600.
Average is $19,300.
Estimated takings for the week end-
ing Nov. 22:

B'way's Biz Fine; 'M

(Best Exploitation: Capitol)

With the Broadway track fast and
everything else in their favor, in-
cluding weather and a holiday
(Armistice Day), six new pictures
went to the post this week. Lined
up with an outstanding odds-on
choice in 'Mutiny on the Bounty,'
which will cash in to the tune of
$70,000 on its first week at the Capi-
tol, stay a second, and quite
certainty a third. Hit new attend-
ance record of over 27,000 on Satur-
day (9), and first four days played
to 95,000 people.
becomes the first holdover picture
for the Astor since the house w

'MUTINY' $12,300 IN N.H.

New Haven, Nov. 12.
(Best Exploitation: Poli)

Some nice grosses in sight this
week. 'Mutiny' (MG) is piling up
some heavy sugar.

Poli put on heaviest local cam-
paign in months for 'Mutiny.' Dis-
tributed secret Tahitian love charm
flowers, special milk bottle tops;
personal message cards inserted in
Liberty; 24-sheets four weeks
ahead, library displays and book-
marks, store window display on
ship model contest, half-hour
broadcast; posters on 'Bounty' on
Schrafft's chocolates; music coun-
ter plugs, pennies in cards labelled
'A small portion of the millions
spent to bring 'Bounty' to you'; flor-
ist tieup giving 'Clark Gable roses'
to first 100 femmes; cigar store tie-
up with Franchot Tone smoking s
pipe; special marquee sides painted

'BOUNTY' MAY BE RECORD $24,000 IN CLEVELAND

Cleveland, Nov. 12

'Mutiny on Bounty' is the top
money this week at Loew's Stat
spurting up to a possible record
house figure of $24,000. Gener
grosses can't be kicked about.
Raves of critics for Bounty' we
wisely followed up by Charlie Dea
dorff and Milt Harris with a cam
paign of phenomenal ballyhoo. De
partment store and a newspape
went big for an exhibition of Gable
costume, replica of ship escort
given to Roosevelt and a mod
shipbuilding contest. Razor blade
linked up with telegraph service
another double tie-up. 52 24-sheet
plastered the town in addition t
about 40,000 heralds used in vari
ous forms on phones, magazines
store purchases.

Estimates for This Week

State (Loew's) (3,700; 30-35-40)
'Mutiny on Bounty' (MG). Pictu
with everything and getting eve
advantage imaginable, it will u
doubtedly soar up to a sensation
$24,000. Last week, 'Metropolita
(20th-Fox) a disappointing $10,5

Stillman (Loew's) (1,872; 25-35)
'In the Air' (MG). Above avera
$6,500 as result of tune-plugs. 'A
napolis Farewell' (Par) made $3,5
below expectations, last week.

PLENTY OF B.O PEP IN PROV., 'BOUNTY' 20G

Providence, Nov. 12

Plenty of action in town this
week. No alibis being heard, except
in one or two cases. Attractions gen-
erally oke. Strand and Fay's only
two spots with weak programs.
Cyclonic action at Loew's where
'Mutiny on the Bounty' is the at-
traction. Aided by ideal weather
midnight show Armistice Eve, and
Armistice Day holiday (legal this
year for the first time in Rhode
Island) the pace looks like a record-
breaker. House is safe on banking
a $20,000 gross, and more if things
break right.

The publicity staff at Loew's cer-
tainly worked overtime to ballyhoo
'Mutiny.' Keen rivalry between
Loew's and the Albee, but Chris
Wilbert of Loew staff plastered the
town. Ordinarily, Albee's campaign
would loom large. Olsen and John-
son worked plenty hard to keep up
with the publicity department, and
grabbed off some rare publicity, but
the Loew's drive was of a spectacu-
lar nature and detracted attention
from anything else in town.

Estimates for This Week

Loew's State (3,200; 15-25-40)—
'Mutiny on Bounty' (MG). Turn-
aways daily, and pace indicates a
holdover. $20,000 is highest house
has reached since the depression.
Overflow helping the other stands
downtown. Last week 'Rendezvous'
(MG) and 'Guard That Girl' (Col)
the only bright spot in town at $13,-
400

'Mutiny' $45,000 In 2 Hub Spots;

Boston, Nov. 12.
(Best Exploitation: M&P)

Eyes are on three film attractions
this week in this town: 'Mutiny on
the Bounty,' at the State and Or-
pheum;

Tremendous weekend response
makes 'Mutiny' look like a sock
grosser at the two houses to tune
of $45,000—maybe breaking a house
record (under this season's straight
film policy) at the Orpheum.

Estimates for This Week

State (Loew) (3,200; 25-35-40-50)
—'Mutiny on Bounty' (MG). Single,
day and date with Orpheum sailing
in $22,000 breeze. Hefty advance
bally wised up the ticket buyers
long before it hit the screen. Last
week satisfactory $14,000 with 'Bar-
bary Coast' (UA) and 'Bishop Mis-
behaves' (MG), dual.

Orpheum (Loew) (3,000; 25-35-
40-50)—'Mutiny' (MG). Shapes up
as most important attraction here
since the house went straight
sound this season. Will hit a gor-
geous $23,000 and may break the
attendance record. Will almost
certainly hold over here, and pos-
sibly at both houses. $14,500 last
week for 'Barbary' (UA) and
'Bishop' (MG), dual, oke.

Stanley (3,700; 40-55)—'Mutiny'
(MG), still brightest spot in town,
and with big Sunday trade may
to $25,0

"MUTINY ON THE BOUNTY" (M-G-M)
COLLEGE—(1,499), 35c-50c, 7 days, 2nd
week. Gross: $5,600. (Average, $2,800)
"MUTINY ON THE BOUNTY" (M-G-M)
STANLEY — (3,700), 40c-55c, 6 days.
Gross: $24,000. (Average, $12,000)

IT'S MUTINY AT THE BOX-OFFICE!

"Bounty" at $59,000 Again B'way Leader

"Mutiny on the Bounty" continues to set the pace on Broadway. After chalking up a $76,300 gross for the first week, the M-G-M special garnered $59,000 during its second stanza at the Capitol.

"Mutiny" Again Held

PITTSBURGH, Nov. 22.—"Mutiny on the Bounty" will be held over at the Warner again, its second week here but its third downtown. The picture opened at the Penn where it did a sensational $28,000, then was moved to the smaller Warner at the same scale and turned in $10,000, more than double average, during its first week there.

The only reason the Penn didn't keep it was because of a product jam there, something that also faces the Warner now. If many more holdovers develop in the near future, it's likely that Warners will be forced to reopen either the Davis or the Aldine to straighten out the picture situation

Held in Atlanta

ATLANTA, Nov 22—"Mutiny on the Bounty" was held over for an additional six-day run at Loew's Grand.

Metro and the Capitol strongly touted 'Mutiny,' spending $25,000 on the campaign and well advertising the event. Of the ad budget around $15,000 went for newspapers.

Estimates for This Week

Astor (1,012; 25-55-83)—'It's In the Air' (MG) Proving best entry Joe Plunkett has run here, first week $11,000 ending tonight (Wed.) and stays second week. 'Lucky Legs' (WD), in ahead, fairly good $7,000.

Capitol (4,620, 25-35-75-85-95 $1.25)—'Mutiny' (MG). Away from the barrier like a bolt and has a long lead on competitors for a first week of $70,000 or better. All that keeps picture from going further is the load it's carrying in the form of long running time. Second week of 'Rendezvous' (MG) limped to under $20,000.

Monday, November 18, 1935

M P Daily

"Mutiny" Sets Philadelphia Pace, $24,000

PHILADELPHIA, Nov 17.—"Mutiny on the Bounty" registered big at the Stanley this week, doubling the average take with a splendid $24,000 The film is set for two and probably three weeks

Total first run business was $81,900 Average is $71,300

Estimated takings for the week ending Nov 14

"Bounty" Is Heavy In Cincy, $16,500

CINCINNATI, Nov 17—The outstanding gross of the week was registered by "Mutiny on the Bounty," which topped average by $4,500 on a $16,500 take at the RKO Albee. It was shifted to the Capitol for a second stanza

Total first run business was $57,600 Average is $60,200

Estimated takings

Week Ending Nov. 14:

"MUTINY ON THE BOUNTY" (M-G-M) RKO ALBEE—(3,300) 35c-42c, 7 days Gross: $16,500. (Average $12,000) Moved to RKO Capitol.

Top with "Bounty"

OMAHA, Nov. 17—"Mutiny on the Bounty" kept a steady stream of customers flowing into the Omaha all week, with the result that the $8,100 take was a walloping profit

The other two first runs stood up well under the competition. "Rendezvous" and "The Virginia Judge" were over normal on an $8,400 take at the Orpheum, and "The Case of the Lucky Legs" hit a par $4,000 at the Brandeis.

Total first run business was $20,500 Average is $17,000

Estimated takings

Week Ending Nov. 13

"MUTINY ON THE BOUNTY" (M-G-M)

"Mutiny" Broadway Smash at $76,300

M P Daily 11/18/35

"Mutiny on the Bounty" was the outstanding attraction on Broadway last week, garnering a handsome $76,300 at the Capitol during its first stanza.

Tuesday, November 19, 1935

M P Daily

"Mutiny" Is Denver Smash With $15,000

DENVER, Nov 18.—"Mutiny on the Bounty" was a sensation at the Denver The $15,000 take tripled the normal gross of the house.

per cent above par at $4,500

Total first run business was $40,300 Average is $22,500.

Estimated takings for the week ending Nov 14

"RENDEZVOUS" (M-G-M) BROADWAY—(1,500), 25c-40c, 7 days Following week at Denver Gross: $2,000 (Average, $1,000)

"SMILIN' THRU" (M-G-M) DENHAM—(1,500), 25c-35c-40c, 7 days Gross: $6,000 (Average, $4,000)

"MUTINY ON THE BOUNTY" (M-G-M) DENVER—(2,500), 25c-35c-50c, 7 days Gross: $15,000 (Average, $5,000)

M P Daily 11/22/35

From the ledgers of the Capital Theatre·

"I Live My Life," week ending October 17—$31,100.

Same picture, second week ending October 24—$21,500.

"Rendezvous," week ending October 31—$36,400.

Same picture, second week ending November 7—$26,500.

"Mutiny on the Bounty," week ending November 14—$76,300.

Offered for your reflection without comment because none is necessary, the story which the figures tell being complete and compelling enough.

Wednesday, November 20

M P Daily

"Bounty" At $27,500 Mark In Cleveland

CLEVELAND, Nov. 19.—"Mutiny on the Bounty" broke all attendance records in its opening week at Loew's State, and also established a new high gross at prevailing admission prices of $27,500. More than 100,000 people saw the picture during its first seven days. The engagement is being continued at the Stillman.

"It's in the Air" went 50 per cent over average at Loew's Stillman to $6,000, where $4,000 is par.

$15,000 average.

Total first run business was $56,000. Average is $40,000.

Estimated takings for the week ending Nov. 15.

"MUTINY ON THE BOUNTY" (M-G-M) LOEW'S STATE—(3,400), 30c-35c-42c, 7 days Gross: $27,500 (Average, $10,000)

"IT'S IN THE AIR" (M-G-M) LOEW'S STILLMAN—(1,900), 25c-35c, 7 days Gross: $6,000 (Average, $4,000)

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M P Daily 11/20/35

"Mutiny" Hits $49,500 in 2 Boston Spots

BOSTON, Nov 19—This city saw grosses last week that recalled the good old days "Mutiny on the Bounty," playing day and date at Loew's Orpheum and Loew's State, more than doubled par with $25,000 at the former and did equally as well at $24,500 in the latter

Total first run business was $116,000 Average is $80,500

Estimated takings for the week ending Nov 15

"MUTINY ON THE BOUNTY" (M-G-M) LOEW'S ORPHEUM—(2,970) 25c-55c, 7 days Gross: $25,000 (Average $12,000)

"MUTINY ON THE BOUNTY" (M-G-M) LOEW'S STATE—(3,537) 25c-55c, 7 days Gross: $24,500 (Average, $12,000)

Thursday, November 21, 1935

M P Daily

"Mutiny" Is $21,000 Wow, Kansas City

KANSAS CITY Nov 20—"Mutiny on the Bounty" at Loew's Midland grossed $21,000, $9,500 over normal, and was held Manager John McManus backed the show with heavy promotion, including the largest cooperative space the theatre ever has used—1,000 lines with Jones Store on Philco radios

$100 under the line.

Total first run business was $46,200 Average is $36,000

Estimated takings

Week Ending Nov. 14:

"MUTINY ON THE BOUNTY" (M-G-M) MIDLAND—(4,000). 25c-40c 7 days Gross: $21,000 (Average, $11,500)

"Bounty" a $10,000 Wow in Louisville

M P Daily 11/21/35

LOUISVILLE, Nov. 20—"Mutiny on the Bounty" at Loew's State was a smash hit and grabbed top honors to the tune of $10,000, which is over board by $5,500.

The only other house to make much of an impression was the National which had the best week of its history, with the unit presented by Weaver Bros. & Elviry being responsible for the draw The gross was $7,800, which is over par by $4,800

Other houses didn't cut much figure, and had to be satisfied to get just about average business.

Total first run business was $30,300 Average is $18,500

Estimated takings for the week ending Nov. 14

"MUTINY ON THE BOUNTY" (M-G-M) LOEW'S STATE—(3,000), 15c-25c-40c, 7 days. Gross: $10,000 (Average, $4,500)

"Mutiny" Grosses $8,000, Portland

M. P. Daily 11/21/35

PORTLAND, Nov 20.—"Mutiny on the Bounty" was the outstanding attraction of the week. It piled up $8,000, over normal by $3,000 and other box-offices also took on new life

Total first run business was $30,000 Average is $24,700

Estimated takings for the week ending Nov 17

"MUTINY ON THE BOUNTY" (M-G-M) UNITED ARTISTS—(945), 25c 35c-40c, 7 days Gross: $8,000 (Average, $5,000)

"Mutiny" $14,100 Hit in New Haven

M P Daily 11/22/35

NEW HAVEN, Nov 21—"Mutiny on the Bounty" topped everything in a record-smashing $14,100 week at the Poli. Lines of standees waited hours during the first four days of the run. The picture was held for a second week at the College. The gross was more than twice the $6,500 average.

Total first run business was $28,800. Average is $18,500.

Estimated takings for the week ending Nov. 15:

Seattle Sidelights

Film Daily 11/26/35

Seattle — Lucille Nydegger, cashier of the Moore theater, has married Dwight Arenkill Hansen, air pilot, and is retiring from the box-office. Mrs. Cecilia Schultz is manager of the theater.

Kent Thomson, manager of the Metropolitan theater, reported a loss of $350 from his theater, burglars breaking open a desk and cabinets in the office.

Paul Muni and Max Siegel, M-G-M executive, are in Seattle this week looking over Chinese talent for types to play with Muni in "The Good Earth."

Dark for months, the Star theater, newly renovated, staged a gala reopening Saturday with a dual bill.

House staff of the Fifth Ave. has been augmented with a number of beautiful and smart young ladies.

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11/15/35
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(3,700 40-55)—'Mutiny'
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000 and may go higher.
k 'She Couldn't Take It'
eak sister. $8,800

Buffalo Bits

Film Daily 11/22/35

—Having set a new house
"Mutiny on the Bounty" be
held through five days be
its second week at the Great
It is the first holdover to
that length of time since
"One Night of Love"
e Moore's
he Lafayette.
Bookings indicate five theaters
competition for opening day bus

"Bounty" Sock Hit Up Providence Way

PROVIDENCE, Nov 15.—One of the biggest smash hits ever to play here, "Mutiny on the Bounty" brought smiles and $20,000 to Loew's State and will be held over for the second week Usual take for the house is $12,000

Curiously, all houses seemed to benefit and did better-than-average business.

Total first run business was $55,600 Average is $40,500

Estimated takings for the week ending Nov 14

"MUTINY ON THE BOUNTY" (M-G-M) LOEW'S STATE—(3,800), 15c 40c. days Gross: $20,000 (Average $12,000)

"Bounty" Smashes Oklahoma Records

M P Daily 11/19/35

OKLAHOMA CITY, Nov 18—"Mutiny on the Bounty" broke all records at the Midwest with $8,800 Normal for the house is $4,000

In spite of this terrific competition one of the other downtown houses succeeded in going over normal

Total first run business was $17 Average is $13,500

Estimated takings for the week ending Nov 16

"MUTINY ON THE BOUNTY" (M MIDWEST—(1,500) 10c-25c 35c Gross: $8,800 (Average, $4,0

"Mutiny" Boston Du Draws 90,000 in

Film Daily 11/

Playing simultaneously first-run houses in Boston "Mutiny on the Bounty" in it 90,000 admissions in days, according to Joe circuit executive. Eve the circuit is holding ture for a second week the first instance of it Loew group.

Atlantic Ci

Film Da

Atlantic City—installing special ment.

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Managers re Day week-end any other of "Mutiny on biggest draw Apollo, acco

Every first in the money tan' is head its first wee "Transatlant is doing wo the heavy

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Pittsburgh Briefs

Film Daily 11/26/35

Pittsburgh — Sunday movies not only helped theater receipts but also have reopened a number of leading restaurants and drug stores that were closed on the Sabbath. Downtown parking lots were jammed.

The Davis theater, reopening Thursday, will operate with double features while the Warner will swing to single bills and play all holdovers from the Stanley and Loew's Penn.

John Finley is back at the Alvin as assistant manager.

Albert Cuthbert is temporary manager of the Ritz, with a permanent man to be named this week to succeed Ed Segal, who was transferred to the Davis.

Mrs. Florence Fisher Parry, "Press" film reviewer, started a weekly radio program over KDKA on Sundays.

Ken Hohl is again at the Harris-Alvin handling publicity during George Tyson's absence.

The Harris-Family switched to

"Mutiny" Holdover $12,000, Buffalo

M P Daily 11/26/35

BUFFALO, Nov. 25.—"Mutiny on the Bounty" is turning up the best grosses of the year here. Drawing $12,000 in its second week, its pull has been worth $34,000 to the Great Lakes, where $7,300 is par. It will be held over until Thanksgiving, at least.

Total first run business was $42,600. Average is $38,400.

Estimated takings for the week ending Nov 25

"MUTINY ON THE BOUNTY" (M-G-M) GREAT LAKES—(3,000), 25c-40c, 7 days. Gross: $12,000 (Average, $7,300)

Cleveland Clips

Film Daily 11/26/35

Cleveland—A delegation of 27 exhibitors and those allied with the industry from Cleveland attended the I.T.O. convention in Columbus last week. Every distributor with the exception of RKO and United Artists was represented at the gathering. The convention was unique in that there were no problem discussions, no arguments and no resolutions. "Billy" James put on the best act of the banquet entertainment in his capacity of toastmaster.

Frank Gross, veteran Cleveland exhibitor and a director of the Exhibitors Ass'n, received word from Poland this week of the death of his

Mrs. Lena Stillwell, owner of the Bedford Theater, Bedford, was the only woman delegate at the exhibitor convention in Columbus.

"Mutiny" a $4,200 Leader at Lincoln

M P Daily 11/20/35

LINCOLN, Neb., Nov. 19—"Mutiny on the Bounty" at the Stuart, without much heralding, but even with this handicap took $4,200, a very strong $1,100 over average

Total first run business was $14,000 Average is $9,850

Estimated takings

Week Ending Nov. 12.

"MUSIC IS MAGIC" (Fox) "IT'S IN THE AIR" (M-G-M) ORPHEUM—(1,200), 10c-15c-20c-25c, 6 days First three days with "Cellophane Scandals" on stage, last 3 days, "Transcontinental Revue" headlining Roy Atwell Gross: $5,100 (Average, $1,700)

Week Ending Nov. 15:

"MUTINY ON THE BOUNTY" (M-G-M) STUART—(2,000), 10c-25c-40c, 7 days Gross: $4,200 (Average, $3,100)

Indianapolis Tips

"Mutiny" $12,000

M P Daily 11/20/35

INDIANAPOLIS, Nov. 19—In a week of low grosses in all other first runs "Mutiny on the Bounty" was a sensation at Loew's. It almost tripled average with a take of $12,000.

Only one other house succeeded in making average.

Total first run business was $30,500. Average is $26,500.

Estimated takings for the week ending Nov 16

"MUTINY ON THE BOUNTY" (M-G-M) LOEW'S—(3,000), 25c-40c 7 days. Gross: $12,000 (Average, $4,500)

"Mutiny" Cracks Record

COLUMBUS, O, Nov 15.—Although no box-office figures are immediately available, "Mutiny on the Bounty" broke the Sunday house record for straight films at Loew's Ohio. Previous record was held by "China Seas" Sunday, also, marked the big gest attendance since engagement of Jean Harlow in person in February, 1932

M P Daily 11/16/35

Catch Portland Showing

PORTLAND, Nov 15—D. M Saunders, western sales manager, and George A Hickey, west coast district manager of M-G-M, caught the premiere of "Mutiny on the Bounty" while here

Another "Bounty" Record

CLEVELAND, Nov. 15.—"Mutiny on the Bounty" broke the all-time week-end attendance at Loew's State. The picture played to 41,000 people on Friday, Saturday and Sunday

Bridgeport Holds Over

BRIDGEPORT, Nov 15.—"Mutiny on the Bounty" has been held over another week at Poli's Palace. The picture is the third holdover at the house in five weeks.

"Mutiny" Triples Normal in Buffalo

M P Daily 11/19/35

BUFFALO, Nov. 18—"Mutiny on the Bounty" took this town by storm, drawing $22,000 in its first week at the Great Lakes. Par for the house is $7,300.

This top-heavy drawing card failed to slice other grosses below normal.

Total first run business was $53,600. Average is $38,400

Estimated takings for the week ending Nov. 18.

"MUTINY ON THE BOUNTY" (M-G-M) GREAT LAKES—(3,000), 25c-40c, 7 days Gross: $22,000. (Average, $7,300)

Buffalo Bits

Film Daily 11/19/35

Buffalo—"Mutiny on the Bounty broke all opening day records at the Great Lakes and is in for a second week. "Transatlantic Tunnel" wound up two good weeks at the Lafayette, first British talker ever to play an overtime stay here.

With 'Mutiny's SUNSHINE

IN THE DAY'S NEWS

Film Daily 11/18/35

"Mutiny on the Bounty" breaking record everywhere.

"Mutiny" Going 3rd Week At Capitol on Broadway

M-G-M's "Mutiny on the Bounty" will go into a third week at the Capitol starting Friday. In its first week the picture set an all-time house record by playing to more than 200,000 admissions and turning away about 50,000. Second week is running at about the same rate.

Film Daily 11/20/35

Cleveland Clips

Film Daily 11/19/35

Cleveland — "Mutiny On The Bounty" broke all attendance and gross records based on present admission scales last week at Loew's State.

Sam Barck who owns and operates the Market Square theater, has reached over into Indiana with the acquisition of the

'Mutiny' 2d Beats 1st

Philadelphia, November 19.

'Mutiny' at the Stanley is still getting most of the spotlight here with prospects of upping its first

'Bounty' Con In Denver;

DENVER, Nov. 25.—"Mutiny on the Bounty" continued to break house records at Huffman theatres. It cracked all precedent at the Paramount in the first three days of run there, after having turned the same trick at the Denver the week previous. The picture transferred from the Denver to the Paramount cold with the result the opening matinee was light, but business boomed at night and kept going.

'Mutiny' Socks Philly for $22

Philadelphia, Nov. 12.

(Stanley)

(Best Exploitation: Stanley)

Everything points to a first-rate week of business in the downtown first houses here with 'Mutiny on the Bounty' easily outstanding. This one got off to a terrific start at the Stanley and twice on Saturday (it opened Friday) had to hold up ticket sale. Seems sure to get $22,000 and may go higher than that, weather being equal.

couraged by the showing when over 200,000 people turned out all over the

— trade was spotty. Stanley

down "Mutin second wee Loew's O the forme Both of normal on the It L m i $1

precedent at the Para theatres

'Bounty' Con

Pittsburgh Briefs

Film Daily 11/22/35

Pittsburgh—The Harris theater on Diamond St., formerly one of the foremost vaudeville and picture houses in the country, is being converted into a boxing arena b Jules Beck.

Signs out front definitely state that the Fulton will reopen with first-run movies and stage presentations.

The Warner is holding "Mutiny on the Bounty" for a third week.

defeated by six votes, a recount re

"Bounty" $12,000 Hit in Milwaukee

MILWAUKEE, Nov. 25.—Bucking a Milwaukee and Wisconsin industrial exposition at the Auditorium, "Mutiny on the Bounty" was the week's top at Fox's Wisconsin with a $12,000 take, $4,000 above par, for its first seven days.

Total first run business was $29,100. Average is $24,200.

Estimated takings for the week ending Nov. 21:

"MUTINY ON THE BOUNTY" (M-G-M) WISCONSIN—(3,200), 25c-40c, 7 days. Gross: $12,000. (Average, $8,000)

"Bounty" Is Dual Hit in Hub Holdo

BOSTON, Nov sition of th they

"Bounty" at $25,000 To Philadel

PHILADELPHIA, Nov slect storm knocked a pectations for the f in the head, but weather break

Tuesday, November 26, 1935

"Mutiny" Top In Pittsburgh For 2d Week

PITTSBURGH, Nov. 25.—"Mutiny on the Bounty" continued to stand the town on its ear last week, getting $11,000, more than double average business, at the Warner, where it was moved following a sensational $28,000 week at the Penn. As a result of this great take, the picture was held over at the Warner, which will give it three weeks downtown.

The Stanley was the only other house in town to make any sort of showing, due principally to the bolstering influence of Mary Small, Molasses 'n' January and Cross and Dunn on the stage. They supported "Rendezvous" for an exceptionally fine $21,000.

Total first run grosses were $47,200. Average is $41,000.

Estimated takings for the week ending Nov. 21:

"RENDEZVOUS" (M-G-M) STANLEY—(3,600), 25c-55c, 6 days. Stage: Mary Small, Molasses 'n' January, Cross and Dunn, Rufe Davis and his Radio Rubes, Four Steps, Jean Chorynak. Gross: $21,000. (Average, $16,500)

"MUTINY ON THE BOUNTY" (M-G-M) WARNER—(2,000), 25c-40c, 6 days. Moved here at same scale from Penn for second week. Gross: $11,000. (Average, $5,000)

Tuesday, November 26, 1935

Minneapolis' Top "Bounty" With $14,000

MINNEAPOLIS, Nov. 25.—"Mutiny on the Bounty" was outstanding in a week of mild grosses on both sides of the river. The M-G-M feature was $4,000 to the good on a gross of $14,000 at the Minnesota.

Total first run business in Minneapolis was $36,500. Average is $30,000. Total first run business in St. Paul was $20,000. Average is $16,000.

Estimated takings:

"O'SHAUGHNESSY'S BOY" (M-G-M) LYRIC—(1,238), 20c-25c, 7 days, Gross: $1,700. (Average, $1,500)

Week Ending Nov. 22:

"MUTINY ON THE BOUNTY" (M-G-M) MINNESOTA—(4,000), 25c-55c, 7 days, Gross: $14,000. (Average, $10,000)

"Bounty" Tops Seattle with Nice $9,650

Variety

SEATTLE, Nov. 25.—First honors went to "Mutiny on the Bounty" which grossed $9,650 at the 5th Ave. which normally does $7,000. So good was it that the attraction has been transferred to the Blue Mouse for an extended run.

Total first run grosses were $36,700. Average is $32,500.

Estimated takings for the week ending Nov. 22;

EXTRA TIME! EXTRA MONEY!

In Big Cities—
Small Towns—
it's the
Sensation
of the
Nation!

BILLION DOLLAR YEAR FOR EXHIBITORS, LUBITSCH TELLS PARAMOUNT STAFF

Will Have 65 Features Next Year, Says Otterson at Chicago; Zukor Tells of Progress Since Reorganization

With post-reorganization uncertainties replaced by a definite program of future procedure—corporately, managerially and from a product standpoint—the management of Paramount Pictures this week explained the program in Chicago to the greatest concentration of executive manpower assembled by the corporation from studio, field and home office since John Edward Otterson assumed the presidency and Adolph Zukor the board chairmanship, last June.

Mr. Otterson disclosed that already plans are well under way for next season, when, he said, the company will have a schedule of 65 features, 10 of which will come from Walter Wanger, and including 33 "specials," an unusual number of that type. "Roadshows" or "classical pictures" will not be produced by Paramount, he said, and added that complete harmony exists in studio matters, under Ernst Lubitsch.

Adolph Zukor disclosed the progress made since the reorganization.

"America is going to spend more than one billion dollars to see motion pictures during 1936, and Paramount is launching its greatest production program since 1930 to attract the lion's share of that huge sum to the theatres showing its pictures," Ernst Lubitsch told those present at Chicago's Drake hotel for the two-day meeting, which opened Monday morning.

And to further insure a return of its share, Paramount will spend $500,000 in the first three months of 1936 in newspaper advertising, Neil Agnew added.

Mr. Otterson headed the home office delegation, which, besides Mr. Zukor, as board chairman, and Mr. Agnew, newly-elected vice-president in charge of sales, included R. E. Anderson, vice-president; Russell Holman, eastern production head; Robert M. Gillham, director of publicity and advertising; Eugene Zukor, George Weltner and Albert Deane, representing the foreign department; Alec Moss, advertising manager; Al Wilkie, publicity manager, and Don Velde, ad sales manager.

Agnew Combines Duties

Mr. Lubitsch, managing director of the studio at Hollywood, led the production forces, which included Watterson Rothacker, George Bagnall, George Arthur and Chandler Sprague.

Also present were Paramount's district sales managers from the United States and Canada, as follows: J. J. Unger, Charles Reagan, Milton Kusell, Percy A. Bloch, Harry Goldstein, William Erbb, Oscar Morgan, Jack Dugger, J. E. Fontaine, R. C. Libeau, Hugh Braly, M. H. Lewis and Bert Blotcky.

Before departing for Chicago last weekend, home office executives let it be known that Mr. Agnew's promotion to the Paramount vice-presidency, succeeding George J. Schaefer, who resigned last week, will not, for the present, at least, interfere either with Mr. Agnew's duties or his title of general sales manager, a position which he previously had held under and up to the time of Mr. Schaefer's resignation. Later, if found necessary, Mr. Agnew may acquire an assistant, but meanwhile no other executive changes in sales management are contemplated.

80,000,000 Attendance Predicted

Mr. Lubitsch's optimistic disclosure of an estimated "billion dollar" gross admission at motion picture theatre box offices in 1936 was based, he explained, on conclusions just made by the Association of Motion Picture Producers, the Hollywood branch of the Hays organization, which figured that during 1935 the estimated weekly attendance was on an average of 80,000,000, as against 60,000,000 in previous years, and, "with the general business upswing it is reasonable to suppose that the 1936 attendance figures will be even larger."

"But," Mr. Lubitsch continued, "on the basis of the 1935 figures, taking the Association's average of 25 cents for theatre admissions throughout the country, the total to be spent is $1,040,000,000 for the year.

38 Films January to August

"To meet this tremendous box office demand Paramount started months ago on its 1936 production program," Mr. Lubitsch continued. "Our present schedule calls for 38 releases between January and August of the new year.

"In the early months of 1936 we will see Claudette Colbert in 'The Bride Comes Home,' with Fred MacMurray; 'Anything Goes," with Bing Crosby, Ethel Merman and Charlie Ruggles; 'Rose of the Rancho,' in which Gladys Swarthout will make her screen debut with John Boles; Jack Oakie, Joe Penner and Frances Langford in 'Collegiate'; Harold Lloyd in 'The Milky Way'; Sylvia Sidney in Walter Wanger's production in color of 'The Trail of the Lonesome Pine,' with Fred MacMurray and Fred Stone; 'Millions in the Air'; 'Coronado'; 'Her Master's Voice,' with Edward Everett Horton, and 'It's a Great Life,' with Joe Morrison and Chic Sale.

"Close on the heels of these pictures will follow the Marlene Dietrich-Gary Cooper costarring vehicle, 'Desire,' which Director Frank Borzage is now completing at the studio; Mae West in 'Klondike Lou,' also nearing the end of camera work; 'Give Us This Night,' in which Gladys Swarthout and Jan Kiepura are costarred with an original screen musical score by Erich Wolfang Korngold; 'Rhythm on the Range,' with Bing Crosby; 'F Man,' with Jack Haley and William Frawley, and '13 Hours by Air,' 'Woman Trap' and 'Preview.' In addition are completed Zane Grey and additional 'Hop-A-Long Cassidy' westerns."

"Among outstanding productions definitely scheduled for early filming," according to Mr. Lubitsch, "are 'The Count of Luxembourg,' with music by Franz Lehar; 'National Velvet,' from the novel; 'Poppy,' W. C. Fields' next starring comedy, and 'The Old Maid,' Pulitzer Prize winning play."

Otterson Says He Understands Winfield Sheehan Prefers to Make Four or Five Pictures a Year Independently

Mr. Agnew said that the corporation had decided on a $500,000 advertising outlay in newspapers in the first 1936 quarter, "because newspaper advertising is the most effective selling aid we have." Full-page advertisements will be inserted in leading dailies in cities throughout the country.

The pictures on which the company will concentrate its advertising campaign are: "Desire," with Marlene Dietrich and Gary Cooper; Harold Lloyd's "The Milky Way"; "The Bride Comes Home," with Claudette Colbert; "Rose of the Rancho," with Gladys Swarthout; "Collegiate," with Joe Penner and Jack Oakie; "Klondike Lou," with Mae West and Victor McLaglen; "Anything Goes," with Bing Crosby and Ethel Merman, and "The Trail of the Lonesome Pine," with Sylvia Sidney, Fred MacMurray and Henry Fonda.

Ad Budget to Be Maintained

Mr. Otterson explained that Paramount's "years of prestige" will be maintained and that the $500,000 advertising budget for the first 1936 quarter will be continued in other years to enhance the company's prestige as well as to aid sales.

The Paramount president closed the convention Tuesday afternoon after a thorough discussion of general company policies. Six pictures had been previewed from among forthcoming releases.

Mr. Agnew discussed past sales performances and outlined the selling policies for the balance of this season.

Asked if Winfield Sheehan is to become associated with Paramount, as had been reported, Mr. Otterson replied that it was his impression that Mr. Sheehan was not interested in a studio position, but preferred to make four or five pictures a year independently for release through some major company. He added that, as far as he knew, Mr. Sheehan had made no distribution deal for his product yet.

Mr. Otterson said that Mr. Lubitsch in his position as Paramount production manager, is doing a "marvelous" job and "his ability is reflected in all of the new Paramount product."

Mr. Otterson concluded with the observation that the character and personality of the men who comprised the Paramount organization was one of the things about the company which had impressed him the most. Those who lacked those qualities, he said, would have no place in the organization.

Not Interested in Television

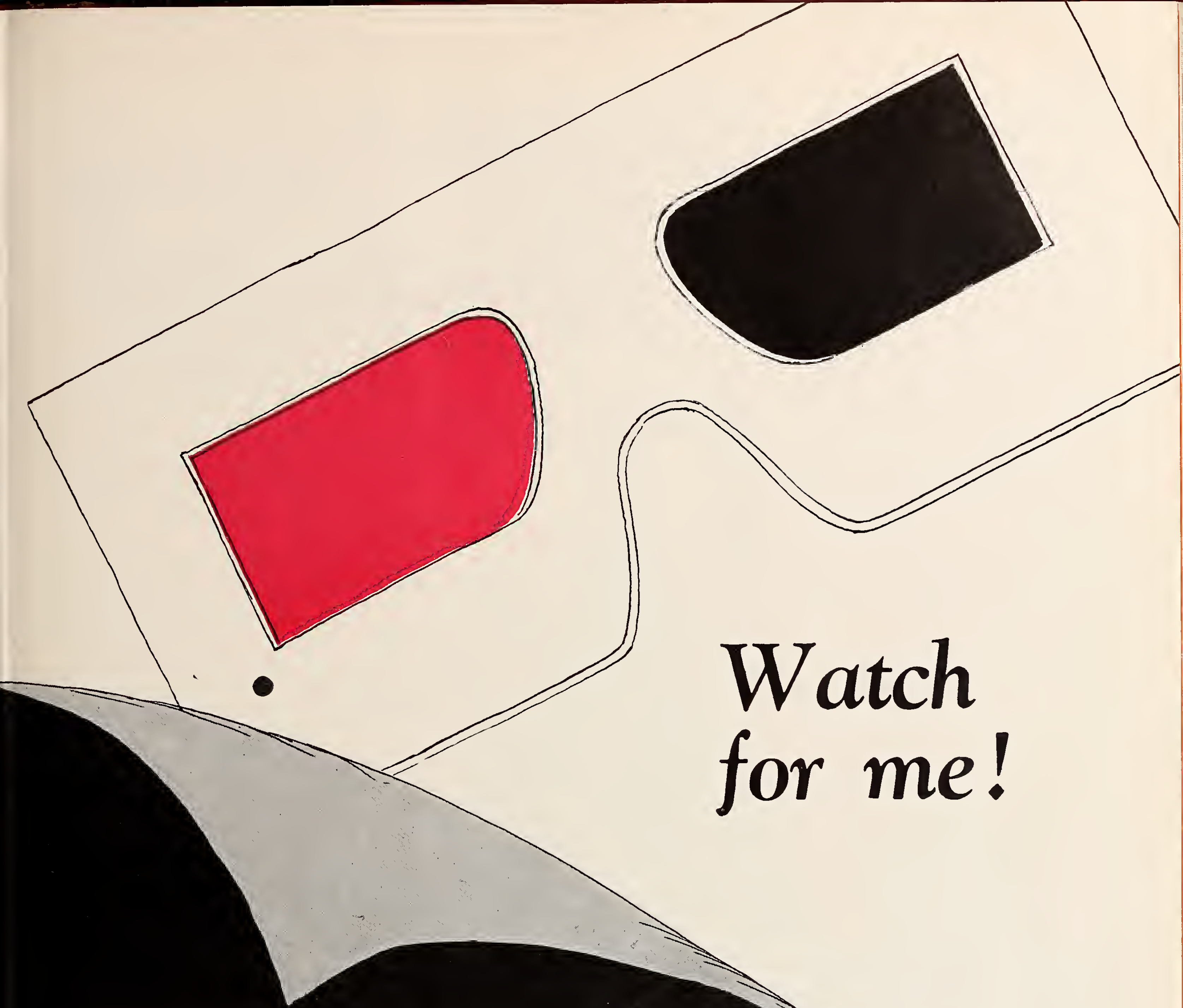
The Paramount president explained that while the company was not interested in producing roadshow or classical attractions, he thinks those who did were doing a "grand thing." He said that Paramount was not interested in television and gave as his opinion that the screen had nothing to worry about from that source for a long time.

Mr. Lubitsch gave a detailed outline of product to be delivered by Paramount during the remainder of the season.

In closing the meeting, Mr. Otterson told the sales representatives about reorganization of the company, the set up for the coming year and outlined what he had done and what he planned to do.

Mr. Zukor spoke briefly and gave much praise to Mr. Otterson, saying he and the Paramount president had worked in harmony at all times and that Mr. Otterson was an ideal man for the company at this strategic time.

Mr. Lubitsch explained that "down to earth" pictures were the kind he would make.



PREPARE FOR HYSTERICAL AUDIENCES!

When you see the crowds pack in! When you hear them shriek with laughter! When you listen to the word-of-mouth recommendation that sweeps your town! You'll agree that M-G-M has been very modest about its new audience joy! Soon! Watch! Wait!

M-G-M's

Audioscopiks

Biggest Novelty Since Talkies!

Exhibitors Again Pick Wehrenberg

Fred Wehrenberg was unanimously reelected president of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, at a meeting at the Coronado hotel in St. Louis, Mo., Monday afternoon.

Other officers elected are: Vice-Presidents S. E. Pertle, Jerseyville, Ill.; Joe Hewitt, Robinson, Ill., and I. W. Rodgers of Cairo, Ill., while L. C. Hehl, St. Louis, Mo., was renamed secretary-treasurer. All members of the executive committee were reelected.

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, at the dinner made a plea for industry-wide cooperation against unfair and discriminatory laws and taxes.

Opposes Federal Control

"Our organization feels that there should be some agency in the business to equitably solve our industrial differences," said Mr. Kuykendall. "We don't need any Governmental supervision in that respect. And I believe that this end can be accomplished without interference with local autonomy. Local boards can be set up to adjust various issues without the necessity of going into court."

He repeated his assertion made in Hollywood that the studios are turning out too many costume and historical pictures and that there is a trend toward too much dialogue in pictures. He made it very clear that he is not advocating the entire elimination of costume productions.

His address here was the aftermath of a three months' speaking tour in support of his organization.

Problem of Interest

A number of the exhibitors present agreed that the advertising and exploitation heads of the producers, distributors and exhibitors have not yet solved the problem of creating real interest on the part of many millions in outstanding pictures such as "The Crusades."

Others who spoke included: Reyburn Hoffman, secretary-manager of the St. Louis Safety Council; Mrs. Clyde McNay, president of the Better Films Council of Greater St. Louis; Mrs. Norman Windsor of the Board of Religious Organizations; Mrs. R. Noble, chairman of the Council's Family Night Committee, and Nelson Cunliff, president of the St. Louis Amusement Company.

Sileo Displays Film Stills

Leading the group of film still photographers displaying stills of stars at the Press Photographers' first annual photo exhibit will be Jimmy Sileo, who photographs for RKO, Warners and many of the other film companies. The exhibit will open on December 10, running through December 15, on the mezzanine at Rockefeller Center, New York.

German Director to Speak On Film

G. W. Pabst, Germany's self-exiled film director, will speak about his own "Kameradschaft," when it is screened by the New Film Alliance, on Sunday, at the New School, in New York.

FROM READERS

TWO LETTERS AND THE "RED" STATUS

To the Editor of the Herald:

May I have the opportunity of replying briefly to your assertion in your issue of November 2, 1935, that both the National Council on Freedom from Censorship and the Civil Liberties Union are "avowedly Red in sympathy."

The charge against the Civil Liberties Union is old and hoary, but age has not made it any the less false. If the defense of the Bill of Rights is "avowedly Red," then the American tradition stemming back to Thomas Jefferson stands convicted on charges of Bolshevism.

It is new to have the National Council so attacked: you might have mentioned in addition to our protest against the censorship of "Youth of Maxim" in Detroit, our current fight against the attempt of the Commissioner of Licenses in New York City to establish himself as a one-man dictator of decency on the stage through the Republic Theatre burlesque house case, and our offer of legal services to The March of Time to fight censorship of scenes in Chicago and Ohio. Do you remember our early scrap over "Scarface, Shame of a Nation"? There are dozens of such examples. The Council stands ready at any time to challenge the censors in the courts.

Is our program of repeal of the state censorship of motion pictures, of the Wales Theatre "Padlock" law, of opposition to federal censorship "red"?

Where does the Motion Picture Herald stand on theatre and motion picture censorship?—Clifton Read, Secretary, National Council on Freedom from Censorship, New York City.

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To the Editor of the Herald:

. . . Since the rejection of the film entitled "Youth of Maxin," the film entitled "Peasants" was presented to me for censoring and was promptly rejected, the subject matter being identical in that it glorifies the Soviet system of dealing with the peasants, curtailing the effort of the Kulak or individual farmer of Russia.

The Motion Picture Herald is to be highly commended for taking such vital interest in this matter.

Thanking you for your cooperation, I am, respectfully yours.—Sergeant Jos. M. Kollar, Film Censor, City of Detroit, Detroit, Mich.

New Motion Picture Writing Class Holds First Meeting

The new course in motion picture writing and also dealing with other technical aspects of the production of pictures was held at the New York headquarters of the Young Men's Hebrew Association under the direction of Louis Jacobs last Monday.

The class, which is open to beginners and advanced students, will continue for fifteen sessions.

Another course, "The Technique of Photoplay," dealing with photography, was also inaugurated last Monday by the association and will be given daily except Saturdays and Sundays.

20th Century-Fox Outlets Decided

Twentieth Century product has been sold for 1935-36 to Loew first-runs outside of Greater New York, while only those pictures released under the Fox label are going to Fox-affiliated theatres for first-runs where there is Loew opposition, it was confirmed in New York this week.

The separation of the Twentieth Century-Fox program was explained by John D. Clark, general sales manager, as involved in a deal made early this season whereby RKO theatres acquired Twentieth Century for metropolitan New York. In return, RKO pictures went to Fox Metropolitan Playhouses. In contrast, the entire Loew circuit had Twentieth Century first-run in 1934-35 when the young company was affiliated with United Artists.

The split in product is noticeable in cities where Loew and Fox both have first-runs, such as Kansas City and St. Louis. In Kansas City, Fox Midwest's Uptown is, as usual, the outlet for Fox pictures, while Twentieth Century is showing at Loew's Midland.

The Uptown last week effected a contract for Gaumont British, and is selecting some Republic pictures for first run in the city.

A change in selling in Kansas City has switched Universal from the Tower, independent first-run, to the Uptown. The Tower will get major company product rejected by the circuits.

Critics To Make Best Film Award

Several weeks of discussion resulted on Tuesday in an anouncement of the organization of the New York Film Critics, for the purpose of making an annual award for the best picture released in New York during the calendar year. Awards also are to be made for the best male performance, the best feminine acting job, and the best direction.

The critics will announce their decision for 1934 releases during the first week in January. This is to be known as "The New York Film Critics' Award."

The "most readable script of the year" will also be selected by the critics for publication in book form by the publishing house of Covici Friede, said the announcement.

Reporting the organization, the New York *Herald-Tribune* said: "The critics make no bones of the fact that they hope to oust the Academy of Motion Picture Arts and Sciences of Hollywood from its position of chief judge of what is meritorious in films."

Members of the New York Film Critics are: Regina Crewe, of the *American*; Bland Johaneson, *Mirror*; Kate Cameron, *News*; Richard Watts, Jr., *Herald-Tribune*; Andre Sennwald, *Times*; Thornton Delehanty, *Post*; Rose Pelswick, *Journal*; Eileen Creelman, *Sun*; William Boehnel, *World-Telegram*; Leo Mishkin, *Morning Telegraph*; John Reddington, *Brooklyn-Eagle*; Noel Busch, of *Time* magazine; John Mosher, *The New Yorker*. Jean McClure is executive secretary.

HOLD YOUR HORSES, BOYS!

here's another Cassidy picture!

Over please, →

A

th

CA

The First Western Ever Built to Please the Whole Family!

Old-Fashioned Blood and Thunder Action for the Kids!

Music, Romance and Comedy for the Grownups!

igger and better job

those twin successes "HOPALONG
SIDY" and "THE EAGLE'S BROOD"

Clarence E. Mulford's

"BAR 20
RIDES AGAIN"

with

WILLIAM BOYD · JIMMY ELLISON

ean Rouverol, George Hayes, Frank McGlynn, Jr.

rected by Howard Bretherton. A Harry Sherman Production. A Paramount Release

"Motion Picture Daily" Hollywood Film Critic writes:

"Showmen who build their campaigns with the same brand of intelligence that marks the production should have no difficulty in securing favorable reaction."

Over please, for more . . .

"BAR 20 RIDES AGAIN" BEST OF SERIES!

—Hollywood Reporter

From Motion Picture Daily:

"Retains all values appreciated by audiences and showmen, and adds much that is unique . . .

"Effective romantic thread . . .

"Smartly balanced dialogue, action and situations to create and hold interest . . .

"Thrill-action quality natural . . .

"Musical accompaniment acts as sock."

From Hollywood Reporter:

"Best of series . . . combines action, romance and comedy in a happy manner to provide a Roman holiday for Western fans...Top-notch entertainment."

From Daily Variety:

"Merits top billing . . . Exhibs need have no worry in offering this one . . .

"Nothing spared to make picture one of merit . . .

"Direction flawless . . .

"Sherman deserving of a lot of credit for restoring the drama of the wide-open spaces to a higher plane . . .

"Boyd outstanding . . . Jimmy Ellison equally good . . . romantic scenes with Miss Rouverol register solidly . . . George Hayes superb . . . Harry Worth gives fine characterization as heavy...fetching song number, 'When the Moon Hangs High'...

"All concerned can take a bow" . . .

"MERITS TOP BILLING"

"MUSIC ACTS AS SOCK"

"EFFECTIVE ROMANCE"

"SHERMAN AND ALL CONCERNED CAN TAKE A BOW"

"SMARTLY BALANCED DIALOGUE, ACTION AND SITUATIONS"

"INTRODUCES NEW TYPE OF BAD MAN"

Paramount Pictures

THEATRE OWNERS ASK CONCILIATION BOARDS AS SELF-GOVERNMENT STEP

Final Decision Would Rest with Disputants in Voluntary Curb on Unfair Practices, Exhibitors Tell President Kuykendall

Conciliation boards to mediate trade practice disputes locally, with the final decision resting with the disputants themselves and the element of compulsion entirely eliminated, thus bringing about a voluntary curb on unfair competition, is the method favored by a preponderance of exhibitors for the socalled self-government of the industry.

That was the overwhelming sentiment which Ed Kuykendall, president of the Motion Picture Theatre Owners of America, said he had found in his eight-weeks survey of the field in which he consulted with representative exhibitors and territorial organizations in about half of the exchange centers of the country.

Almost universally exhibitors are eager for the setting up of tribunals as soon as possible because of the ever-mounting tide of competitive problems demanding solution, declared Mr. Kuykendall, and while exhibitors informed him that they favored arbitration boards, what they really have in mind is conciliation. Arbitration, MPTOA headquarters points out, would be limited in scope in dealing with trade practices, while the exhibitors want a broad procedure capable of solving such problems as overbuying, clearance and zoning and others vital to their business.

The essential difference is that in arbitration the board renders an award based on the evidence presented and the decision is final and can be appealed to the courts only on the ground of fraud, whereas conciliation involves a less rigid procedure and the mediator is a peacemaker who makes no decision himself but assists both sides to reach an agreement, usually through concession and mutual compromise.

Interest Slight in NRA Session

At the same time it was learned that the motion picture industry, representative of the distributors and the broad mass of exhibitors, is showing only an academic interest in the industry conference called for Monday in Washington to determine whether business wants further federal regulation along NRA lines, and how it should be accomplished.

The MPTOA is not sending a representative, it is understood, and Allied States Association of Motion Picture Exhibitors this week went several steps farther and assailed the apparent motives of the conference, saying "NRA is anathema in these United States and future plans for industrial cooperation will have to come from other sources."

Distributors' home offices in New York were noncommittal on the extent of their participation in the conference. George L. Berry, the President's coordinator for industrial cooperation, has made provision for the motion picture industry to express its views in group meetings, but so far as could be learned only Metro-Goldwyn-Mayer and Radio-Keith-Orpheum have signified they would be represented. On the whole, the conference is being given "very weak support" by the industry, it was said in informed distribution circles.

The attitude of industry factors all along has been that if any action toward regulation is desired, it should come of the industry's own initiative, and that participation in Government code writing involves liabilities heavily overbalancing the benefits, as was demonstrated in the old NRA.

Classed as "General Services"

In the 48 groupings of the Washington conference, which will be attended by an estimated 2,500 representatives of industry and labor, theatres and motion pictures have been placed in the classification of general services, under the broad division of public services. The labor sessions, which are to be separate from management, have been aligned in 13 groups in a fashion roughly corresponding to the related industries. One division is devoted to amusements, including motion pictures and radio broadcasting among others. Labor unions will be represented 100 per cent, said Washington reports.

The Washington sessions may or may not have a bearing on the industry's activity for regulatory procedure, but regardless of the outcome Mr. Kuykendall is proceeding to consolidate his finding of field sentiment preparatory to submitting his report to the MPTOA board of directors about January 1. It is considered likely that he will sound out the distributors as well before presenting a crystallized analysis of all-inclusive industry sentiment.

Anything the Government decides on, however, will not prevent early action by the industry if the consensus favors a plan of regulation or mediation, it was said, and if a majority agreement can be had there would be no need to wait for the new selling season before switching on the machinery.

Labor Department Experience

Should conciliation be the method agreed upon, the industry would have the benefit of the accumulated experience of the United States Department of Labor in settling labor disputes.

Because of the many interrelated trade problems peculiar to the exhibition branch of the business, it is felt by many, according to MPTOA headquarters, that this procedure would be the more desirable, since its flexibility permits a wider scope than does arbitration in dealing with both sides of a dispute. By way of example, it is pointed out that grievances over clearance and zoning and giveaways, two of the acknowledged major problems, frequently are consequences of each other. Under arbitration, as under the former NRA code boards, each would be considered as a separate and unrelated problem and the decisions would be made individually. In conciliation, however, the two would be treated as cause and effect, and the dispute could be resolved by one exhibitor agreeing to shorten his clearance if the other abandoned giveways.

Home Rule Wanted Instead of National Appeal Board; Only Slight Interest in Washington NRA Conference Monday

It was conceded that not all grievances would permit of settlement nor all unfair trade practices of being curbed in this manner, but in behalf of this procedure it was said that it would go a long way toward preventing involved and costly litigation or Government interference.

To explain the procedure further, conciliation is mediation between parties in controversy in order to settle or prevent disputes, and there is no previous agreement between the disputants to abide by the decision of a third party. Its aim is to reconcile, and as such is held more applicable in handling trade practice conflicts.

As to how enforcement could be obtained of a voluntary agreement reached through this method, it was said that pressure of public opinion would be the main reliance, and it was emphasized that no exhibitor would want to be branded a "welcher" in the eyes of brother exhibitors.

Mr. Kuykendall's survey also determined that exhibitors want "home rule," as distinct from the settlement of grievances by a national board or an appeal board in New York. The majority also favors voluntary regulation of unfair practices without resort to the courts or to outside agencies such as the Federal Trade Commission. Litigation, it was felt by many, is no solution because judges and juries are ignorant of trade problems, and Government intervention invariably is cumbersome and inept and seldom fruitful of results.

Fancied Grievances

While the need for conciliation machinery is increasing in the field as complaints multiply, it was said that experience with local boards under the NRA and the former arbitration boards in particular showed that many conflicts are due to misunderstanding or lack of knowledge of all the facts, and that many grievances are more fancied than real.

Overbuying is now regarded as the greatest cause of controversy, said an MPTOA spokesman. Any number of such cases, however, it was said, do not concern, strictly speaking, the purchase of an excessive quantity of product, but frequently the contracting for a quality of product that an opposition theatre operator wants even

(Continued on following page)

ASK CONCILIATION UNITS

(*Continued from preceding page*)

though he may have sufficient for his needs. In this category was placed the St. Louis anti-trust action in which the Government recently was defeated in attempts to convict Warner, Paramount and RKO, involving as it did product which the Fanchon and Marco group was unable to get because of contractual commitments with the Warner theatres.

Myers Issues Warning

Reminiscent of its stand during the drafting of the NRA code, Allied States Association, through Abram F. Myers, its general counsel, this week warned that "any effort by the 'Big Eight' executives or in their interest to wrap the industry into a package and hand it over to those executives or their subsidized satellites will meet with the same resistance that greeted a similar effort under the NRA."

Mr. Myers was referring to the industry conference called for Monday in Washington by Coordinator Berry, and added, "The eagle quivers—feebly." There is no reason to believe, said Mr. Myers, that anyone in the Administration favored this procedure "except Mr. Berry and a multitude of federal employees who look to a revival of NRA for their retention on the payroll."

Further, Mr. Myers went on record, "Despite his disclaimers it is evident that Mr. Berry hoped by his stratagem to restore the NRA with himself as boss. The NRA staff has never forgiven the supreme court for its decision or business for failing to fall into chaos as a result thereof. Business men are suspicious of the kind of governmental cooperation which puts inept, inexperienced and ambitious nonentities in charge of their industries. There will be enough drum-thumping to save the face of the Administration, but that anything concrete will emerge from this revival of Johnsonism is unthinkable.

Urges Voluntary Action

"While no thoughtful person can support the Berry movement, it is still a matter of regret that industries, such as the motion picture industry, cannot rid themselves of unfair and uneconomic practices by voluntary action and within the limits of existing law. All that is required is an impersonal consideration of the problems plus the will to cooperate.

"One can not but mourn the many brave expeditions into the realms of voluntary cooperation that have foundered on the rocks of selfishness. But these failures have left their scars and it is doubtful if any ambitious plan can be launched without reopening the old wounds. As said by Allied following the collapse of the NRA, whatever is accomplished along this line must begin in the territory—at the bottom; must be limited in scope, and must come to the New York executives with a record of accomplishment before they can be expected to show any interest in it."

Word came from the capital that industry representatives regarded Mr. Berry's ultimate objectives as rather hazy, for the plans seem to have shifted from what it had been thought would have been an indication that the Government would take the initiative for the revival of the salvagable parts of the NRA, to what now appears to be the saddling upon industry of the responsibility for producing its own plan. Mr. Berry has plainly indicated that a permanent council of industry and labor is to be set up to deal with their problems.

Other reports were that despite Mr. Berry's protestations that the business conference is not a move to revive the NRA, a new bill with that purpose in view is ready for submission to Congress in January should business show signs of wanting it.

Executive Approval Reported

It was said that President Roosevelt had been advised of the basic provisions of the measure and had approved it in principle. The provisions would restate the power of Congress to regulate interstate commerce and add activities which "substantially affect" interstate commerce; permit application of voluntary codes to businesses engaged in such commerce, and forbid most types of price-fixing in codes.

Designed to comply with the supreme court's findings when nullifying the Blue Eagle last May, this may be pushed as an Administration measure if substantial sentiment develops at the conference in favor of a modified form of industrial regulation.

Edward Kuykendall, president of the Motion Picture Theatre Owners of America, pleaded for industrywide cooperation against unfair and discriminatory laws and taxes, in an address to exhibitors and exchangemen in St. Louis, Monday. He said the industry has many problems which should be solved from within. He asked all to support the movement sponsored by the MPTOA.

Bara to Mickey In Film Collection

The Museum of Modern Art Film Library has acquired three additional groups of films: one group from Twentieth Century-Fox, composed of 13 pictures produced from 1915 to 1933; a group of animated cartoons from Walt Disney, including "Plane Crazy", the first Mickey Mouse, which has never been released commercially, the first Silly Symphony, "Skeleton Dance", and the first cartoon in Technicolor, "Flowers and Trees"; and the LeRoy collection, an assemblage of motion picture memorabilia which includes old and rare books, photographs, slides, manuscripts, articles, letters and documents relating to the early days of the films, "stills" of motion pictures made in this country and abroad in the 90's and 1900's, and more than 350 films, short and long subjects, produced here and abroad between 1893 and 1910, all of them said to be rare and many of them extremely important as landmarks in the development of the motion picture.

The films from Twentieth Century-Fox are as follows:

A Fool There Was (Theda Bara), 1914.
Carmen (Theda Bara), 1915.
A Daughter of the Gods (Annette Kellerman), 1916.
Cleopatra (Theda Bara), 1917.
Riders of the Purple Sage, 1918.
Sky High (Tom Mix), 1921.
The Iron Horse, 1924.
Three Bad Men, 1926.
Sunrise, 1927.
Movietone Newsreel (Mussolini, Shaw, Tilden), 1927.
Sex Life of the Polyp (Benchley), 1928.
Cavalcade, 1933.
Special Cavalcade film, not issued commercially, taken of the London stage production.

Walt Disney Productions gave the following films:

First animated cartoon made by Walt Disney, produced in 1920 for the Newman Theatre in Kansas City.
Plane Crazy, 1928. First Mickey Mouse.
Steamboat Willie, 1928. First Mickey Mouse in sound.
Skeleton Dance, 1929. First Silly Symphony.
Flowers and Trees, 1932. First cartoon in Technicolor.
The Band Concert, 1935. First Mickey Mouse in Technicolor.

In addition, Mr. Disney has presented the Film Library with material selected to show step by step the various processes in the production of Mickey Mouse and Silly Symphony cartoons. The material includes the original rough story sketch; the scenario suggestions; the scenario changes into final form; scene layouts; completed scenes of animation with exposure sheets, music sheets, and the corresponding completed scenes with backgrounds; and painted celluloid sheets ready for the camera. Two scenes are followed through completely even to clippings from the finished film.

The LeRoy collection was acquired through the courtesy of Mrs. LeRoy, widow of Jean A. LeRoy, American film pioneer, who assembled the collection during a long period of years. Foremost in interest in the collection are negatives and prints of the famous "trick" films of the Frenchman Georges Méliès, whose "highly original and imaginative productions from 1896 onward marked the transition from the earliest foreign motion pictures of scenic views or simple action to the story-telling era," according to the Museum, The Méliès films acquired include the noted "Trip to the Moon" and "Arabian Nights", fantastic film stories produced with many camera and scenic tricks. Other notable old films in the LeRoy collection are the first pictures ever taken out of the kinetoscope and shown on a screen: "The Execution of Mary, Queen of Scots" (1893) and "Washing the Baby;" short reels showing Houdini performing his escape tricks; street scenes and news reels of the 90's, such as the inauguration of President McKinley; early comedies and melodramas; and films showing celebrities of 30 and 40 years ago.

Beginning January 1936, the Museum of Modern Art Film Library will circulate selected programs of noteworthy motion pictures to museums, colleges and study groups throughout the country.

Alabama Houses Purchased

Alabama Theatres, Inc., has purchased the Colonial theatre in Jasper, Ala., along with the New Theatre in the same town.

INDUSTRY IN THE MIDDLE OF BATTLE OF HOLLYWOOD STUDIO UNIONS

IATSE Officials Cease Hostilities Pending Discussion with Paramount Executives Dispute Over Union Production Crews

Theatre owners the country over opened their show shops on Monday morning in a state of high speculation over the cause and net results of a sudden emergency order that had been telegraphed over the weekend by the national headquarters of the IATSE projectionists' union to locals in the field to be ready to strike at a moment's notice. The order was especially directed at Paramount's farflung system of theatres and at those independent houses that play Paramount product, and came as the climax to a minor dispute over the union status of but three members of a Paramount production crew.

The strike did flicker on and off in a few hours in Paramount's theatres throughout Illinois, causing closings in that state for a few hours over the weekend, but for a time it threatened to spread nationally. However, officials of the International Association of Theatrical Stage Employees and Moving Picture Operators agreed to cease hostilities pending a discussion in New York with Paramount executives and a talk with all major producers Friday.

IATSE union members in the field were in the dark at first over the cause of the sudden flare-up, as much as were exhibitors. An investigation disclosed that it had emanated in the bitter fight in Hollywood between the IATSE and the International Brotherhood of Electrical Workers over their jurisdictional status in California's studios. Both are affiliated with the American Federation of Labor.

Industry leaders in New York reacted unfavorably to the sudden attack and expressed the opinion that the fight, purely jurisdictional between the two rival unions, once again "sandwiches" the industry in the middle of a conflict not of its making. It was construed as a move by the IATSE to again return that organization to its position of one time power in studio unionism, a position which it lost some several years ago when, during a Hollywood cameramen's strike, there was formed a competitive union that became identified with the IBEW. The IATSE apparently has been smarting ever since under the conditions which were created.

The theatre strike threat immediately renewed the IATSE versus IBEW intra union jurisdiction dispute, and is directly attributable to Paramount's demand that all members of its "Thirteen Hours by Air" production crew who were affiliated with the IATSE resign from that union before accompanying the unit on location to New York. Only three crew members were involved: Dewey Wrigley, cameraman; Neil Buckner, assistant cameraman, and Mike Crowley, stage carpenter.

The dispute between the two factions first flared in the open some two years ago at the time of the Columbia studio strike. Replacing IATSE strikers at that plant, the IBEW got a foothold with the producers and at the same time secured a contract to supply electrical labor for all of the large studios for a long period.

Meanwhile the jurisdictional dispute was brought to the attention of the American Federation of Labor for adjustment, but the AFL apparently did nothing but "stall" the issue. Neither side making headway with the Federation, both began accumulating large sums for "war chests" for the inevitable major battle, which now appears to be in the offing.

Frequent skirmishes between the rivals have occurred of late, usually involving independent producers, with which neither union held labor contracts. The IBEW attempted to negotiate agreements with the independents, but the IATSE held off, because, it felt, the independents planned to try to beat down wage scales by pitting one union against the other.

Independents' Solution in Sight

However, the independents' troubles are expected to be dissolved shortly on the signing of a contract with either one of the other unions, depending upon the outcome of the present jurisdictional fracas. This decision by the independents is the direct result of their several squabbles with either or both of the unions which have cost the producers considerable.

Recently, in connection with the longshoremen's strike along the California coast, the IBEW added fuel to the jurisdictional fire by issuing temporary union working permits to union cameramen, "grip" workers and property men who came in contact with the longshoremen on seaport production locations. The IATSE, seeking the support of the Federation of Labor, refused to issue such working permits, as an aid to the longshoremen strikers.

Other typical skirmishes between the IATSE and the IBEW were the replacement of IBEW men by IATSE crews on Maury Cohen's production that was in work in a Los Angeles theatre, and, again when the IBEW issued working permits at Laguna, Cal., when the Halperins were shooting on location and the longshoremen were on strike. The IATSE again refused such permits to cameramen because the Talisman Studio in Hollywood had been supplying non-union workers to the Halperins.

The IBEW then declared what virtually started open warfare. Its Hollywood officials made known their intentions to replace IATSE men in any strike condition. The IATSE retaliated by issuing a similar order.

Fight Prompted by the Operators Union's Dispute with Electrical Workers Closes Theatres in Illinois for a Time

During all of this time, George Brown, head of the IATSE, has been intrenching the position of his union, lining up solidarity outside of Hollywood, in exhibition, for just such a dispute as the latest Paramount tussle. Taking this as a cue for the opening of a real war, the Brown-IATSE interests this week ordered all electrical workers of the IBEW who are employed in theatres throughout the country where IATSE projectionists are in charge, to be replaced immediately by IATSE electricians.

Federation Undetermined on Stand

The Federation of Labor's position is undetermined at the moment, but there is a keen realization in AFL quarters in Washington that the fight is a "hot potato," and that a decision from it favoring either side would result in open rebellion by the unfavored union against the Federation. The AFL is now nurturing the slim hope that the conflicting groups will settle the dispute amicably among themselves.

George Brown's wire to IATSE locals to be ready to quit projecting at Paramount theatres and Paramount pictures in other theatres came like a thunderbolt last Thursday. He declared that the company's action in forcing the resignation from the union of the three production crew members was unwarranted.

The IATSE then assumed jurisdictional right over all union workers in all theatres, a right that was said to have been given to it at the recent AFL convention in Chicago.

"IBEW men have already been cleared out of Chicago," declared Mr. Browne, and he intimated that similar action will be taken elsewhere. It was taken, immediately, theatre owners in many places receiving word over the weekend that the IATSE will no longer permit members of the IBEW to be employed in any theatre in the United States over which the IATSE has jurisdiction through its projectionists or stage hands. Involved are IBEW maintenance men and electricians.

Chicago theatres got the first intimation that all was not well in theatre unionism when, on Sunday, the screens of all of the Paramount-Balaban and Katz six theatres in the Loop district and 100 theatres in the Paramount affiliated Great States circuit in downtown Illinois, as well as Paramount's theatres in Iowa and Nebraska, suddenly went dark. An hour or two later, the films began to flicker again in some houses, when the midwest locals received sudden orders "from Washington" to return to work.

There had been no advance announcement of the walkout and the managers of the Chicago and suburban theatres in that area, finding their machines unmanned, refunded

(*Continued on page 56, column 3*)

In a word...they say

ELEANOR BARNES, DRAMA EDITOR, ILLUSTRATED DAILY NEWS: **"Joining the ranks of the world's greatest dancers which include Fred Astaire, Ruby Keeler and Bill Robinson, little Shirley Temple establishes herself in 'The Littlest Rebel'."** JOE BLAIR, SHOWMEN'S TRADE REVIEW: **"Shirley Temple is grand in the film version of the noted stage play. Grand singing and dancing. Shirley Temple's fans will get their money's worth in this one."** HARRISON CARROLL, HOLLYWOOD CORRESPONDENT, KING FEATURES SYNDICATE: **"Finest picture this little star has ever made."** JIM CROW, MOTION PICTURE CRITIC, HOLLYWOOD CITIZEN NEWS: **"'The Littlest Rebel' is sometimes a cheerful picture, but it is more often delightfully funny, and a quaint nostalgic charm imbues the whole. Most film fans will agree that it is Shirley's best."** DELIGHT EVANS, EDITOR, SCREENLAND MAGAZINE: **"The picture is a honey! Shirley grows more adorable with each picture, and her work in 'The Littlest Rebel' is the best she has done. John Boles, Jack Holt and Bill Robinson gave splendid performances. Congratulations to all concerned, especially to David Butler."** JIMMY FIDLER, MOTION PICTURE COLUMNIST, McNAUGHT SYNDICATE AND N.B.C.: **"I've never been disappointed in Shirley Temple yet and this new one, 'The Littlest Rebel', is one of her best."** JESSIE HENDERSON, HOLLYWOOD CORRESPONDENT, BALTIMORE NEWS: **"To see Shirley Temple imitate Bill Robinson is to see one of the most entertaining bits of mimicry that Hollywood has yet put on the screen."** JERRY HOFFMAN, MOTION PICTURE REVIEWER, UNIVERSAL SERVICE AND LOS ANGELES EXAMINER: **"One of the most delightful of the Tiny Temple's pictures. Shirley does excellently by a swell story which movie fans will love."** HOLLYWOOD REPORTER, HELEN GWYNN, REVIEWER: **"It's a big money-maker . . . Well produced, with an appeal that is universal."** HOLLYWOOD VARIETY, GEORGE McCALL, REVIEWER: **"Top notch Temple picture which should give her fans an evening's entertainment that will satisfy them perfectly...Youngster has never had a story with more sympathy, gets every opportunity to display her many talents."** NOEL HOUSTON, DRAMA EDITOR, DAILY OKLAHOMAN: **"My South will adore Shirley Temple all the more for heart-touching portrayal of a Southern miss who had one daddy in the Confederate Army, another on the Yankee side. Magnolias to Dave Butler for his sympathetic, impeccable handling of the world's best loved child in a grown-up story."** READ KENDALL, COLUMNIST, LOS ANGELES TIMES: **"Tears, laughter and applause mingled unceasingly as Shirley Temple led her cast through scenes pulsing with stirring emotion. Oldsters as well as youngsters — whoever lives with Shirley through her visit to President Lincoln to plead for her father will feel uplifted as never before."** MOLLIE MERRICK, HOLLYWOOD CORRESPONDENT, NORTH AMERICAN NEWSPAPER ALLIANCE: **"Those who were inside the theatre saw what is perhaps the greatest scene ever made between an adult and a child. Shirley Temple, as Virgie, pleads with President Lincoln, Frank McGlynn, Sr., for the life of her father and the man who aided their escape. For diction, for pathos, for sheer tempestuous emotion, for subtle comedy interpretation and for perfect timing this scene holds up with anything the cinema has ever known."** MAYME OBER PEAK, HOLLYWOOD CORRESPONDENT, BOSTON GLOBE: **"An enchanting vehicle for Shirley Temple's genius. One of the screen's most beautiful Civil War stories."** WALLACE X. RAWLES, MANAGER LOS ANGELES BUREAU, INTERNATIONAL NEWS SERVICE: **"Here is the best screen role Shirley Temple has ever had."** EDWIN SCHALLERT, DRAMATIC EDITOR, LOS ANGELES TIMES: **"Laughter and the tear were blended in rare fashion . . . Shirley Temple amuses her audiences and searches its heart at one and the same time . . . 'The Littlest Rebel' should be one of the most popular pictures with the golden-haired favorite."** JACK SMALLEY, EDITOR IN CHIEF, FAWCETT PUBLICATIONS; MURPHY McHENRY, EDITOR, SCREEN PLAY; TED MAGEE, EDITOR, HOLLYWOOD MAGAZINE; ERIC ERGENBRIGHT, WESTERN EDITOR, MOTION PICTURE, MOVIE

"It's her GREATEST!"

CLASSIC, SCREEN BOOK: **"Speaking for the combined editors of the Fawcett group, 'The Littlest Rebel' gets the highest rating given by Fawcett publications. That speaks for itself as to what *we* think of the picture."** JIMMY STARR, MOTION PICTURE EDITOR, LOS ANGELES HERALD AND EXPRESS: **" 'The Littlest Rebel' is bound to make a new 'union' of Shirley Temple fans."** HERB STERNE, REVIEWER, SCRIPT: **"A handsomely produced film which gives Shirley Temple her best opportunity to put an audience through emotional thrills."** ALICE TILDESLEY, HOLLYWOOD CORRESPONDENT, PHILADELPHIA PUBLIC LEDGER: **"Once more Shirley has the world film public at her tiny feet. 'The Littlest Rebel' makes her more irresistible than ever. John Boles, Karen Morley, Jack Holt and Bill Robinson were splendid, too."** RUTH WATERBURY, EDITOR PHOTOPLAY AND MOVIE MIRROR: **"I just loved it . . . the whole thing. Who wouldn't? And *that* Shirley ! ! Well, she is too precious for mere words."** RALPH WILK, FILM DAILY: **"Shirley Temple is presented in a very entertaining vehicle that means box office. Her dancing holds right up with Bill Robinson, and that is going some."** ELIZABETH WILSON, WESTERN EDITOR SCREENLAND AND SILVER SCREEN: **"I think 'The Littlest Rebel' is the best Shirley Temple picture to date. David Butler's understanding direction has brought out new facets in Shirley's delineation and her work with John Boles is utterly charming. Bill Robinson does a grand job. In fact, everyone in the picture contributed to its success."**

—and on, on . . .
far into the night!

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

Shirley
TEMPLE
in
THE
LITTLEST REBEL
with
John **BOLES** • *Jack* **HOLT**
KAREN MORLEY
BILL ROBINSON
Associate Producer: B. G. DeSylva
Directed by David Butler
Screen play by Edwin Burke
From the play by Edward Peple
A Fox Picture

ALLIED CHARGES ST. LOUIS JURYMEN WERE 'IN A FOG' AND WERE 'SWAYED'

Myers Says Companies Would "Commit Gravest Folly" Interpreting Verdict as License to 'Exterminate Independents'

That the St. Louis federal court jury which acquitted Warner Brothers, RKO and Paramount of criminal-indictment conspiracy charges in the Harry Arthur-Fanchon and Marco anti-trust case was "in a fog," and was "swayed" by the courtroom performance of defense counsel, "and not by the facts and law," is "perfectly evident" to Abram Myers, who, as general counsel and board chairman of Allied States Association, this week urged independent exhibitors similarly situated not to be "downcast." On the contrary, he added, they should "take heart from the vigorous statement of the law and analysis of the facts by District Judge Moore."

Await Appointment of Judge

Meanwhile, both the defendants and the Department of Justice were expecting daily the appointment by Judge Kimbrough Stone, presiding justice of the United States circuit court of appeals, of another judge to preside in place of Judge Moore, voluntarily disqualified, at the hearing of the Justice Department's application for a preliminary injunction to restrain Warners, Paramount and RKO from continuing to refuse first run motion pictures to Fanchon and Marco's Ambassador, Missouri and New Grand Central theatres, in St. Louis. It was on the complaint of F and M that films were unavailable to these three theatres that the Department filed the original criminal-indictment action.

Judge C. B. Farris, who retired from full-time service in the United States circuit court of appeals, on November 30th, is to date the most likely candidate to hear the equity complaint.

Explaining in an official statement from Allied's headquarters at Washington that sufficient time has elapsed since the acquittal verdict to permit of a review of the St. Louis proceedings and formulation of conclusions in reference thereto, Commissioner Myers now charges that the "numerous high-pressure" lawyers of the defendants, led by former Senator James A. Reed, "resorted to every known device to sway the jury regardless of the pertinent and relevant testimony"; "attacked persons not parties to the transactions in question"; "attacked government counsel, the Attorney General and the Department of Justice"; "and rode the court."

"Masterpieces of Invective"

"The closing arguments were masterpieces of invective and it is perfectly evident that the jury was swayed by this performance and not by the facts and law as revealed in the judge's charge."

Russell Hardy, special assistant to Attorney General Homer Cummings, who represented the United States Government, "was overpowered at the end by sheer force of numbers and eloquence," charged Commissioner Myers.

ALLIED AS SUCH WILL NOT PRODUCE

"It is a keystone of Allied policy to encourage new and independent production in order to relieve the film shortage in congested areas and to neutralize the monopolistic power of the 'Big Eight.' I assure you, however, that Allied as an organization, has no plan to engage in and is not contemplating engaging in the production of motion pictures."

So declared Abram F. Myers, general counsel and board chairman of Allied States Association of Motion Picture Exhibitors, in response to an explanation of the considerable to-do in the press in recent weeks about a reputed plan of Allied to enter motion picture production.

That Allied is interested somehow in a cooperative production plan for its members is common Broadway gossip, but, evidently, in view of Mr. Myers' explanation, it appears that the plan is not Allied-sponsored, but, rather, comes from outside of its ranks. The idea still is in the discussion stage.

To aid in the legislative campaign expected when Congress convenes this winter, it has been decided by Allied to hold the annual meeting of the board in Washington in January, on a date to be determined.

Allied this week started an inquiry in reference to the plans of the government to give employment to idle actors by giving shows throughout the country. A report will be made later.

"In view of the importance of the case and the obvious efforts of the defendants to influence the jury by crowding the court room with political and legal luminaries, it would not have been beneath the dignity of the Attorney General or the Assistant General in charge of anti-trust prosecutions to attend the trial, at least for a brief period," Mr. Myers said.

Denies Precedent Established

A study of the record, explained Allied's chief counsel, confirmed the view that the outcome has not changed the law one iota and that it does not establish a precedent which would prove embarrassing in other prosecutions by the Governnment or in efforts of exhibitors to protect themselves in "freeze-out" cases. Contrariwise, "if the charge of Judge Moore has any significance it is to strengthen the law in its application to conspiracies to withhold product from independent exhibitors and give it to the affiliated chains."

The following quotation from the charge to the jury by Judge Moore is cited by Allied as coinciding with "previous conceptions of the law and exemplifies the principles on which the indictment was based."

Judge C. B. Faris, Retired from Full-Time Service in Appeals Court, Favored to Hear Argument of Equity Complaint

" 'You are instructed that while any one of the defendants, either with or without cause, could lawfully have refused to sell motion picture film to the three theatres in question, that it is, nevertheless, unlawful and illegal for any two defendants, either with or without cause, to conspire together to refuse to sell film to these three theatres.

" 'Since the evidence discloses and it is not denied that the defendants did not sell their regular 1934-1935 supply of film to these three theatres, you will, therefore, only have to determine whether the defendants refused to sell this film pursuant to a common design or common purpose or common plan or mutual understanding.

" 'In this respect, any two corporations may conspire, even though one is a wholly owned subsidiary of the other. Thus defendants Warner Bros. Pictures, Inc., and First National Pictures, Inc., although all of the stock of the latter company is owned by the former, may, through different officers, conspire to refuse to furnish their respective pictures.' "

"Other Cases Rising," He Says

"This," in the opinion of Allied's Counsel Myers, "is the law as defined by Judge Moore in its application to a typical freeze-out case. Cases similar to that involved in the trial are springing up all over the United States. A chain notifies the distributors that it is building or will operate a theatre at a given place. The distributors then reserve their product in that place for the chain. It is unthinkable that this can happen so often, with such uniformity of results, except by understanding and agreement between two or more legal entities. When that exists there is a conspiracy and a violation of the law."

Mr. Myers further charged: "There was a vast amount of conflicting testimony as to alleged declarations tending to show the existence of a conspiracy. The witnesses Harry Arthur and Jack Partington on the one hand, and the defendants Herman Starr and Gradwell Sears on the other, collided head-on in their testimony.

"The analysis by Judge Moore tended strongly to support the prosecution's view of the evidence. In fact, his charge left no room for doubt that had he been deciding the case, instead of merely instructing the jury, he would have held with the Government. But the decision rested with the jury; they received the case in a fog; and the outcome should not deter either the Government or any sorely pressed exhibitor in future cases of the same general character.

"Certainly any attempt by the Department of Justice to use this verdict as an excuse for not enforcing the law in other like cases would be most reprehensible. It is to be hoped, however, that in close cases the Department of Justice will proceed civilly rather than criminally.

"The major companies," Mr. Myers concluded, "have never been well advised in matters of anti-trust law, as is evidenced by the multiplicity of prosecutions and private suits to which they have been subjected. They will

(Continued on page 56, column 1)

"A DRAMA SO COMPACT AND TERRIFYING IT MAKES OTHER G-MEN STORIES SEEM LIKE MOTHER GOOSE!"

says "TIME," national news weekly

"SHOW THEM NO MERCY!"

A DARRYL F. ZANUCK 20th Century Production

Presented by Joseph M. Schenck

with **ROCHELLE HUDSON**

CESAR ROMERO • BRUCE CABOT

EDWARD NORRIS

Directed by George Marshall

Original story and screen play by Kubec Glasmon. Adaptation by Henry Lehrman.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

Allied Says Jurors Were "In a Fog"

(*Continued from page* 54)

commit the gravest folly if they interpret the verdict of the St. Louis jurymen as conferring on them a license to proceed with the extermination of independent exhibitors by contracts, conspiracies and understandings to supply films only to their affiliated chains and deny it to the independents."

New Judge to Preside

After he has disposed of the petition for the temporary injunction, the new judge to be appointed by Justice Stone will also preside at the fuller hearing to determine whether the injunction, if granted, shall be made permanent.

In pressing for the injunction in the equity case the Department of Justice, through Assistant Attorney General Hardy, has taken the position that the "not guilty" verdict returned November 11th has no bearing on the equity proceeding, notwithstanding that the issues involved in both cases are almost identical, though the time covered by the equity case is more than a year longer.

The necessity for calling in an outside judge arose on November 23rd when Judge Moore, acting on his own motion, voluntarily disqualified himself and declined to hear the equity case, after the defendants had charged him with prejudice.

Judge Faris Agreed Upon

Judge Faris has been agreed to as acceptable by attorneys for the Department of Justice and the defendants, and will in all likelihood preside at the trial provided that he is willing to sidetrack his retirement from duty to that extent.

Mr. Hardy is seeking to obtain immediate action by the court through the filing of a personal affidavit of a Fanchon & Marco official, probably Harry C. Arthur, Jr., vice-president and general manager, supported by a transcript of the evidence in the six weeks' anti-trust conspiracy case.

An Outstanding Jurist

Both as judge of the United States district court for the Eastern District of Missouri, and later as a member of the United States circuit court of appeals for this circuit, Judge Faris proved an outstanding jurist. His name was suggested at the conference by representatives of the Department of Justice and attorneys for the defendant corporations agreed to his designation by Judge Stone provided that he is willing to serve.

Should Judge Faris decline to accept, it is possible that Judge Stone will name one of the four judges from the Minnesota district. They are Judges Bell, Joyce, Molyneaux and Norbye. Other jurists mentioned at the conference with Judge Stone included District Judges Dewey of Nebraska and Munger of Nebraska.

While the question of whether a temporary injunction should issue probably will be quickly disposed of by the judge finally called in by Judge Stone, it is certain that the hearing on whether such an order should be made permanent will take considerable time. If that stage in the equity case is ever reached it is possible that the six weeks' record in the misdemeanor case may be shattered.

American Display Moves Office

American Display Company Monday moved its office to the Paramount annex in New York in order to gain 15,000 square feet of additional space. "The well known depression is definitely showing signs of taking a welcome farewell," says Charles L. Casanave, general manager.

Metal Tape Recording of Sound Considered

Possibility of recording sound on metal tape, to permit of continuous recording of 50 to 100 hours, is being studied, to make possible for example the taking down for history of the complete account of a famous court trial, and even the Congressional Record, may be reduced to sound, said Captain John G. Bradley, chairman of the Film Preservation Committee, the National Archives, Washington, in a recent address before the Pan American Institute of Geography and History.

More than five million feet of motion picture film is now in the possession of the Government, Mr. Bradley estimated, a million of this being of the World War. Concrete vaults have been provided at the National Archives in anticipation of transfer of film to that building and for future footage, he added.

Calls Censorship Helps 'Ridiculous'

While there were producers guilty of offending good taste in the days before censorship, Harlan Thompson, Paramount scenario writer and former newspaper man, believes "they were in the minority. Now the rest of the industry has been made to suffer for it and the methods of censorship have become ridiculous," Mr. Thompson said the other day while visiting Kansas City.

Each of the boards of censorship before which a picture must go before it is released must "take out enough to justify its existence," he said, adding, "you can imagine how the picture may look by the time it has passed the fourth board."

"The whole idea of censorship as it is now worked out in practice," Mr. Thompson asserted, "is based on the false assumption that you can distinguish the moral from the immoral according to a set rule. A picture may be very immoral in tone and yet comply with all the arbitrary standards set up by censors. Contrarily, one may be moral and use many forbidden words and situations."

The situation is absurd and is making it extremely difficult to write a screen play that "means anything," Mr. Thompson continued. Censors might be "trying to force us to write entirely to children. When we write a mature story we are constantly walking the tight-rope among all the taboos that any number of professional reformers have been able to conjure up for the support of their professions."

Yet, Mr. Thompson believes the trend is gradually toward better and more adult films. He regards it as a matter of educating the public. "Pictures good at the box office today would have been considered too highbrow five years ago.

"There is a fairly distinct line between the good and bad picture. The worst 'flops' are pictures that tried to push ahead too fast, those too good to be appreciated generally. Yet frequently the 'flop' does its part in educating the public, and general appreciation moves up just that much."

Unions' Rivalry Hurts Exhibitors

(*Continued from page* 51)

admissions to many thousands of patrons. The Loop houses remained dark for only 20 minutes, but the Paramount theatres and those of its affiliates elsewhere in the territory closed for the night. Principally effected were the Illinois towns of Elgin, Aurora, Joliet, Chicago Heights, Blue Island, Evanston, Waukegan, Peoria, Springfield and Bloomington.

Monday "Zero Hour" Called Off

Indications that the battle and strike would be carried to exhibition at large appeared Sunday, and a conference was arranged in Chicago for Monday night between Mr. Browne and Paramount's home office executives who were in that city on a mid-season sales convention. The "zero hour" was set for six o'clock Monday night, and home office circuit officials in New York began to "dig in" as the situation became tense. Just as suddenly as it started, however, the attack against the theatres was called off after Mr. Browne talked with Paramount's president, John Edward Otterson, and an agreement was made that no strikes, walkouts or other action will be taken pending a conference between Mr. Browne and the heads of all producing companies, in New York.

Meanwhile the IATSE appears to be going after IBEW men in the theatres with earnestness. Five IBEW men were discharged on Monday from the Fox theatre in Detroit at the insistence of the IATSE and were immediately replaced by IATSE maintenance members. All of Fox West Coast, Warner, RKO and other Los Angeles theatres were ordered to similarly discharge IBEW electricians or maintenance men for IATSE workers. The same situation prevailed in St. Louis and in many other large cities and was expected to grow throughout the week as the IATSE extends its attack against the IBEW.

Colombia Duties Cut On Film, Equipment

Colombian import duties on American motion pictures and equipment are to be reduced under the reciprocal trade agreement signed in Washington on September 15 and made public last week by the State Department in Washington.

The treaty is to become effective thirty days after the exchange of ratifications at Bogota, which has not yet occurred.

An analysis of the concessions to be granted by Colombia shows that the rate on prints is to be reduced from 1.60 pesos to 0.60 peso for gross kilo, as is the rate on projectors and parts, a reduction of 62½ per cent. The rates on films for the popularization of scientific or educational matter is to be reduced from 1.60 pesos to 0.25 peso per gross kilo, a cut of 84.4 per cent.

Balcon Signs Constance Bennett

Michael Balcon, production chief of Gaumont British Pictures, who is now in Hollywood, has signed Constance Bennett for two pictures to be made in London.

"ADD 'I DREAM TOO MUCH' TO THE WINTER SEASON'S LIST OF CINEMA BLESSINGS," says William Boehnel, in the New York World-Telegram, as

ALL NEW YORK HAILS A DAZZLING NEW SCREEN STAR!

FIRST FOUR DAYS AT RADIO CITY MUSIC HALL

BEATS

"LITTLE WOMEN"
"GAY DIVORCEE"
"LITTLE MINISTER"
"ROBERTA"

TOP-MONEY PICTURES AT THIS HOUSE...AND THREATENS THE ALL TIME HIGH ESTABLISHED 3 MONTHS AGO BY "TOP HAT"!

LILY PONS

Naturally..Held Over!

"WORTH GOING MILES TO SEE"

"Lily Pons is a star to be cherished . . . 'I Dream Too Much' is a picture that should sweep the country . . . Her singing is worth going miles to hear, and she is worth going miles to see . . . Bubbles and splashes over with fun . . . Picture very near the top in musical entertainment."

—Thornton Delehanty, N. Y. Post

"FANS SHOULD WELCOME HER ENTHUSIASTICALLY"— "Lily Pons makes a breezy debut as a movie star in this lively comedy, alternating roughhouse and arias with a blithe disregard of operatic tradition . . . A gay picture . . . Her brilliant singing is thrilling. Her talent for comedy is delightful . . . She clowns with a frenzy unmatched by the maddest Sennet graduates and she is utterly winsome in these hoydenish moods . . . Her magnificent voice and her exhilarating talent make her a rare acquisition for Hollywood. Film fans should welcome her enthusiastically."

—Bland Johaneson, N. Y. Daily Mirror

"MAKES THRILLING DEBUT AS PICTURE STAR"— "The petite and dainty Lily Pons makes a thrilling debut as a motion picture star . . . She emerges as an ingratiating comedienne, and permits the liquid gold of her voice to trickle delightfully through the mechanical devices of the screen."

—Kate Cameron, N. Y. Daily News

"ADD IT TO THE SEASON'S LIST OF BLESSINGS"— "Add 'I Dream Too Much' to the winter season's list of cinema blessings, the reason being that it marks the successful screen debut of Lily Pons . . . Besides possessing one of the loveliest voices in the world, Miss Pons is an accomplished and attractive actress . . . The occasion is quite a triumph for both the star and the screen."

—William Boehnel, N. Y. World-Telegram

"BRILLIANT SINGING AND ENGAGING CHARM"— "Lily Pons makes a graceful cinema debut . . . She fortifies her brilliant singing with an engaging quality of birdlike charm."

—Andre Sennwald, N. Y. Times

"GAY AND SPARKLING MUSICAL"

"A happy occasion . . . Gay and sparkling musical . . . full of pleasant fantasy . . . the cast a handsome and engaging one . . . Screen captures the full beauty of a coloratura voice, getting its warmth as well as its clarity."

—Eileen Creelman, N. Y. Sun

"BRILLIANT VOICE AND GOOD LOOKS"— "Blessed with both a brilliant voice and good looks, the petite diva plays her first film role with charm and distinction . . . The Pons voice plus the Pons personality provides delightful entertainment."

—Rose Pelswick, N. Y. Evening Journal

"LILY PONS BECOMES NEW STAR"— "Lily Pons becomes a new film star . . . A warm human story serves well to introduce her to her newest and greatest audience. An audience which she captures quite easily with the beauty of her voice, the wholly sympathetic personality which the cameras capture, and a greater histrionic gift than has been displayed by any of the recent rival recruits from the operatic marts."

—Regina Crewe, N. Y. American

"WE WILL BE SEEING HER IN ADDITIONAL PHOTOPLAYS"— "Looking quite charming, the most fragile of divas makes her cinema debut in a comedy of domestic romance, operatic numbers and musical comedy . . . Her voice is effectively recorded and registers with genuine effectiveness . . . We will be seeing her in additional photoplays."

—Richard Watts, Jr., N. Y. Herald Tribune

"I DREAM TOO MUCH"

with

HENRY FONDA

ERIC BLORE · OSGOOD PERKINS

Directed by John Cromwell . . . A Pandro S. Berman Production

Music by

JEROME KERN

Composer of "Roberta"

RKO-RADIO PICTURE

HOLLYWOOD NEEDS UNDERSTANDING OF FOREIGN LIFE, DECLARES HERRON

MPPDA Foreign Manager Proposes Americans Send Resident Representatives Abroad to Learn Reactions to Pictures

Advice of Powers' Highest Ranking Men at Washington Valuable; State Department's Cooperation Is Commended

Major Frederick L. Herron, troubleshooter for the industry in foreign matters, said this week that much of the worry the American motion picture companies run into overseas is due to lack of understanding of foreign life, temperament and traditions.

Returning from a two-months' survey in Spain, France and England during which he conferred with film company representatives and government officials, Major Herron, who is manager of the foreign department of the Motion Picture Producers and Distributors of America, reported that while film importations are decreasing because of the multiplicity of restrictions, the world prestige of American pictures is unimpaired, and he ascribed it to their superior audience appeal.

There are two kinds of trouble that make the lot of a motion picture company a difficult one abroad, said Major Herron, naming these as quotas, dubbing, tariffs and the like, and offense taken over film content which hurts the sensitive pride of the nations.

It devolves upon the American producer to take pains to insure that nothing creeps into a picture that might cause repercussions, the Major believed. As one remedy, he suggested that Americans sent abroad as resident representatives go out among the people, learn their reactions to American films, and learn why our industry is quite likely to encounter some difficult situations if we do not guard more closely against possible offense. This is particularly true, he said, of countries which take deep pride in their traditions. Intimate knowledge of a country's life and background, he added, would qualify a film representative to advise his home office on scripts about which there may be some doubt.

Usually Referred to MPPDA

While treatments which are questionable with respect to foreign reaction usually are referred to the Hays office for a check, this is not always done, continued Major Herron, and once in a great while it happens that something a studio considers entirely innocent slips by and causes all sort of havoc that could have been prevented.

In case of extreme doubt, approval is sought from the highest ranking representative of a foreign government in Washington, and while the necessity for such advice is rare, invariably this procedure has worked out satisfactorily, as was the case with MGM's "The Good Earth" (in production) and Paramount's "Farewell to Arms."

The present wave of unrest heightened by the military movements is tending toward the imposition of more restrictions, Major Herron went on, and the concomitant nationalistic feeling is making Europeans all the more sensitive to the manner in which Americans deal with them on the screen.

MUSSOLINI FILM SCENES DELETED IN PORTUGAL

To avoid public demonstrations, film censors in Portugal have been ordered by the government to cut out sections of news and war films which show Premier Benito Mussolini in speech or action, according to reports. However, the government has showed a lack of partisanship by ordering the fad of school children of wearing small Ethiopian flags in their buttonholes discontinued.

Major Herron said that not infrequently it is found that while governments as such are friendly to American film concerns, there may be in key positions three or four officials who, actuated solely by politics, are able to force through drastic import limitations benefiting weak domestic industries at the expense of the foreign companies.

The Major said the American companies may thank their lucky stars that Uncle Sam is willing to intercede for them as much as he does, and more so than for many other industries which are substantial exporters. He gave a great deal of credit in this connection to the State Department and our embassies abroad.

"The Government is behind us not only as an American industry, but because it thinks we are right," said Major Herron, who is a graduate from the consular service and holds decorations from several governments for distinguished service in time of war.

Fares Well in Treaties

"The Department of State will back us up to a certain extent, but there are limits to which it can go. There are domestic matters on which we have no ground to object."

He said that in the half dozen reciprocal trade treaties ratified to date, motion pictures have been included while other important industries have not been as successful in gaining that protection.

"A week after the commercial treaty with Cuba went into effect, that country passed higher duties for all products not included," he continued. "Motion pictures escaped because they were in the treaty. All exporting industries seek this protection."

Industry to be Heard

Twice defeated, the stringent French film regulations are due to come up before the Chamber of Deputies in the near future, although probably in a revised form, and the Major commented that "it is no different from any other legislative proposals which are likely to be revived after rejection." Bitterly protested by the French industry, the decree was first defeated six months ago and more recently its passage was blocked in the cabinet. Major Herron pointed out that the industry would be given an opportunity to be heard in Parliament on the new legislation, whereas the proposals before the cabinet would have become law by edict. So drastic was the proposed decree that had it passed it virtually would have put American companies in France out of business.

A dubbing measure pending for the last six months in Beligium is sponsored by a few small companies who seek to have American shorts dubbed in that country, said the Major. Films brought into Beligium are now dubbed in France.

Contrary to widespread reports, Major Herron said he did not believe that retaliations taken by Italy against countries imposing sanctions because of the Ethiopian campaign would increase Italian imports of American films.

Netherlands Group Acts on Narrow Film

The members of the Nederlandsche Bioscoop-Bond, when obtaining the rights to a film of normal width (35 mm.) shall be under obligation to obtain simultaneously the rights to the narrow width (narrower than 35 mm.), while, as soon as a film shall have been rented out for exhibition in a theatre of a member of the Nederlandsche Bioscoop-Bond the film renter shall be under obligation to guarantee the Nederlandsche Bioscoop-Bond that without the written consent of the managing committee no narrow-width film shall be obtainable in the Netherlands otherwise than from the film renter and therefore shall not be exhibited in the Netherlands without the cooperation of the renter.

Under the agreement, members of the Nederlandsche Bioscoop-Bond shall be prohibited from obtaining or exhibiting a narrow-width film (narrower than 35 mm.) without having simultaneously secured the rights to the normal width without having hired that normal film.

The Nederlandsche Bioscoop-Bond is an organization of all the Netherlands film producers, film importers, film renters and exhibitors.

France Film Changes Name

France Film Company has changed its name to the Franco American Film Corporation, with Robert Hurel continuing as president. The company plans to re-release "Three Musketeers," in French, starting next week.

Late Buying Is Holding Releases

The late buying on the part of major circuits this year has brought about a complex situation for New York exchange managers, and some of them are being virtually compelled to book away early releases of this season's product until deals are consummated with leading independent circuits.

In a few instances some circuits have not started negotiations while in others conferences on work sheets were held for the first time last week.

Several of the branch managers look upon the failure by some prominent exhibitors to start negotiating deals with suspicion, but the circuit men claim this happens to be a mere coincidence and not a concerted action.

The Skouras interests are reported to be shying clear of Paramount, United Artists and Columbia, but Edward Peskay, film buyer for the 50 houses, says he has had preliminary talks with Moe Streimer of U. A. and with Edward Schnitzer and Nat Cohn of Columbia. He also states E. L. Alperson is handling the Paramount deal with Neil F. Agnew. Scouting the reports, Mr. Peskay added, "We buy everyone's product."

Joseph M. Seider of Prudential has declared he has brought several U. A. pictures on an individual basis and is now working on a deal with Columbia. Mr. Seider has been linked with Casey & Wheeler and Century circuits in a reputed move not to buy Paramount, Columbia and U. A. pictures.

These rumors are said to have spread because of Prudential's pool with Skouras in Huntington, Riverhead, Floral Park and Bellaire, L. I. Century has a booking and operating arrangement with Skouras in Hempstead, Freeport, Lynbrook, Valley Stream and Woodside, L. I.

Several small independents have been able to get exchanges to clear pictures in quick order as a result of the pending negotiations. Branch managers hold that by the time the circuits sign up the pictures will be too old, and hence are releasing them as scheduled.

Plan Award for Best Jewish Picture or Play

The Day, Yiddish daily newspaper in New York, has established an annual award for the film or play best interpreting Jewish life, it has been announced by David Shapiro, publisher of the newspaper.

The award will be in the form of a plaque, and will be based on the sincerity and success with which the film or play interprets some phase of current Jewish life. Special emphasis is placed on the significance of the production as a force awakening new interest in creative Jewish endeavor and stimulating American Jewry to greater effort in perpetuation of Jewish culture and Jewish tradition.

First Brazilian Sound Newsreel

Assistant trade commissioner J. Winsor Ives, at Rio de Janeiro, in his report to the Department of Commerce at Washington, has revealed that the first sound newsreel to be produced in Brazil was made recently by the "Cinedia Company."

15 "MILLION DOLLAR" FILMS SET A RECORD

Studios Reported Expanding "Prestige Pictures" Plans on Basis of 40-50% Rental Gain

Declaring that gross rentals accruing to producers increase from 40 to 50 per cent on "big money" pictures, over the rentals earned on so called "average" box office productions, Edwin Schallert, Hollywood newspaper correspondent, writes in the Los Angeles *Times* that the studios are expanding their plans in the production of "prestige" pictures, and points to the production so far this season of 15 features costing $1,000,000—"an unequaled record in any year since the depression, and seldom if ever rivaled during any twelve month period before that."

"Even in the hey-day of the silents such a record would have been chanted far and wide," said Mr. Schallert. "Outstanding among costly pictures is 'Mutiny on the Bounty' which is rated as having totaled $1,800,000. Naturally in these totals exploitation of the picture is also included and that often runs into considerable money. 'Midsummer Night's Dream', which had a spectacular campaign with the road-showing and all, is a typical example, and is rated at $1,580,000.

Other Large Budget Films

"'Shoot the Chutes' starring Eddie Cantor, which is in work, looms as a top-notcher in respect to each outlay. Three different companies have been kept at work almost constantly on, respectively, story, dance and gag sequences. There is talk that the film will run well over $1,000,000.

"'Tale of Two Cities,' 'The Good Earth,' which will be at least partly completed before January 1, 'Anthony Adverse,' 'The Green Pastures,' which may start this year, 'Romeo and Juliet,' 'Little Lord Fauntleroy' will run into large money, and already completed and tucked away among the 'heavy costers,' are 'Crusades,' 'China Seas,' 'Becky Sharp.' Also 'Captain Blood' except for possible retakes.

"Bad Luck" Films Not Included

"Though not of the most spectacular order, 'Thanks a Million' and 'Colleen' because of personalities, 'Anything Goes,' 'Klondike Lou,' 'The Trail of a Lonesome Pine' due to color, 'Follow the Fleet' and 'Peter Ibbetson' are rated expensive. Just plain bad luck pictures are not included."

"Records of the early part of the year pale completely in contrast to what is going on now," said Mr. Schallert. "MGM, for example, is to duplicate the agricultural regions of Northern China at a huge outlay for 'The Good Earth' in San Fernando Valley. They will have their own water system, and re-create many Chinese devices used in farming.

"The picture, so long proposed, may even surpass 'Mutiny on the Bounty' in investment. The cast, because of the many native Chinese used, will be less expensive. But more time will be required, and that can be an enormous item. The same holds true of 'The Green Pastures' which will have to be produced with extreme care.

"Producers are no longer holding back on these larger productions," he concluded. "They often exceed the original budget. The idea is to bring in a true prestige film, and if there is any overshooting of the financial mark the European revenue is expected to offset that. A big picture always has a better chance in the international field."

Trans Lux Is Seeking New Listing of Common Stock

An application for the registration of 60,000 shares of $1 common stock on the New York Curb Exchange has been filed with the Securities and Exchange Commission in Washington by the Trans-Lux Daylight Picture Screen Corporation.

The issue is in addition to the 785,160 shares for which registration was asked last May.

The company's statement shows that the only holder of 10 per cent or more of the stock is Rowe & Company, New York, which has 170,577 shares.

The salaries of officers as reported by the company, include Percy N. Furber, president, $32,120; Leslie E. Thompson, president of a subsidiary, $10,360; Percival E. Furber, vice-president, $5,200, and Robert L. Daine, vice-president, $3,780.

The company has two fully owned subsidiaries, Trans Lux Movies Corporation and Canadian Trans Lux Corporation, and one partly owned, Trans Lux Movie Ticker Corporation.

Officers' holdings of Trans Lux stock included 25,330 shares by Percy N. Furber, 6,950 shares by George H. Robinson, 1,503 by Arthur C. Payne, vice-president; 1,050 by Percival E. Furber, and 1,000 by Leslie E. Thompson. Edward Lauder, Jr., director, holds 10,000 shares.

Under a contract with Mr. Furber, Mr. Thompson is to receive 10 per cent of the net profits, with a minimum annual remuneration of $35,000.

Religious Motion Pictures Made at Yale University

Two one-reel pictures, the scenarios for which were written at the Yale University Divinity School as part of the school' experimental work in the use of visual aids for religious education, soon will be released for projection in churches. These films are the result of a program of research carried out under the supervision of Professor Paul H. Vieth, associate professor of religious education and director of field work in the Yale Divinity School.

One of the pictures, "Forgive Us Our Trespasses," is intended for children from nine to 15 years old. The other, "Our Children's Money," is for parent education groups, and provides "a concrete basis for discussion of problems arising in connection with training children in the use of money."

GIANT PR
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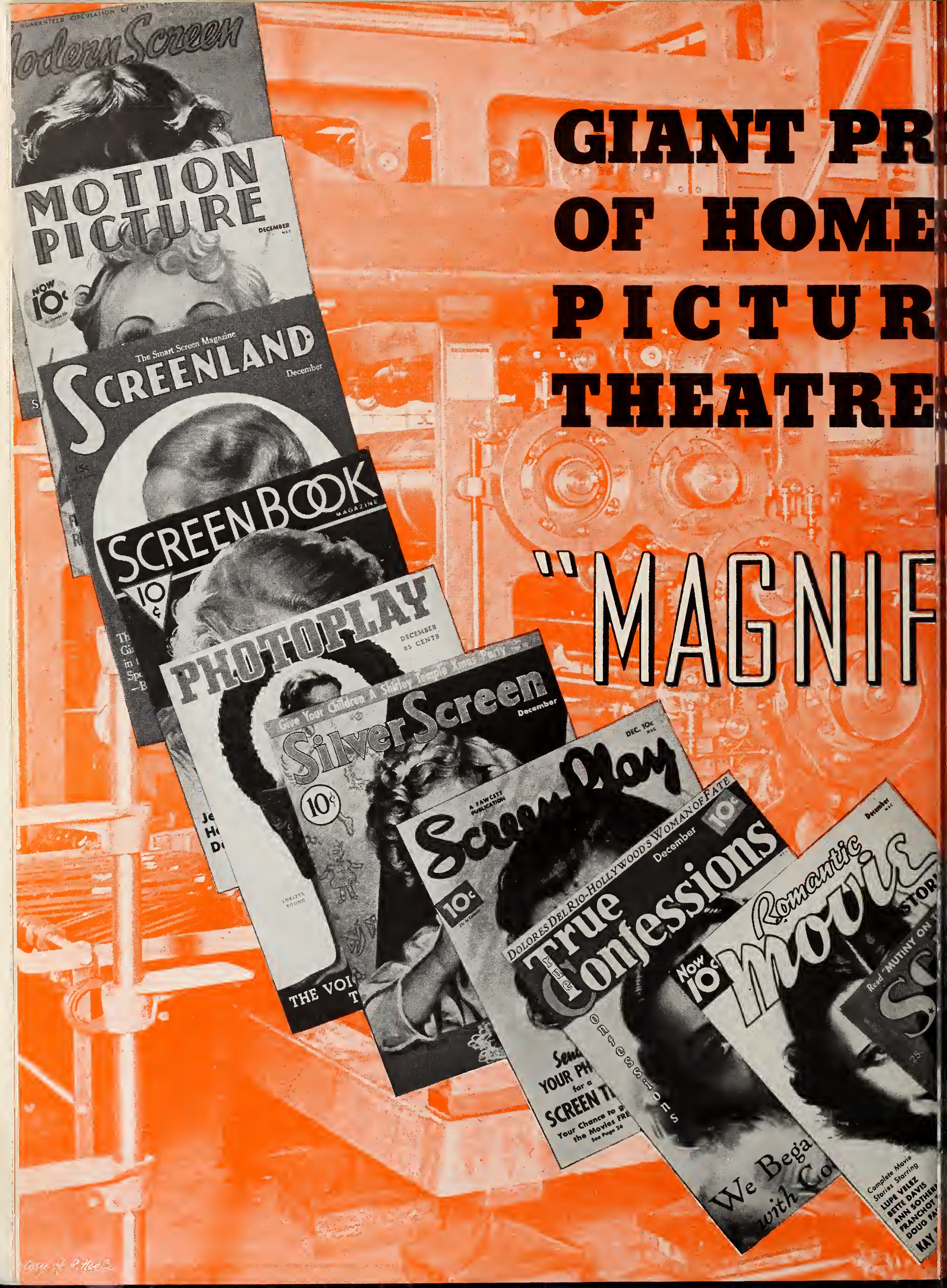
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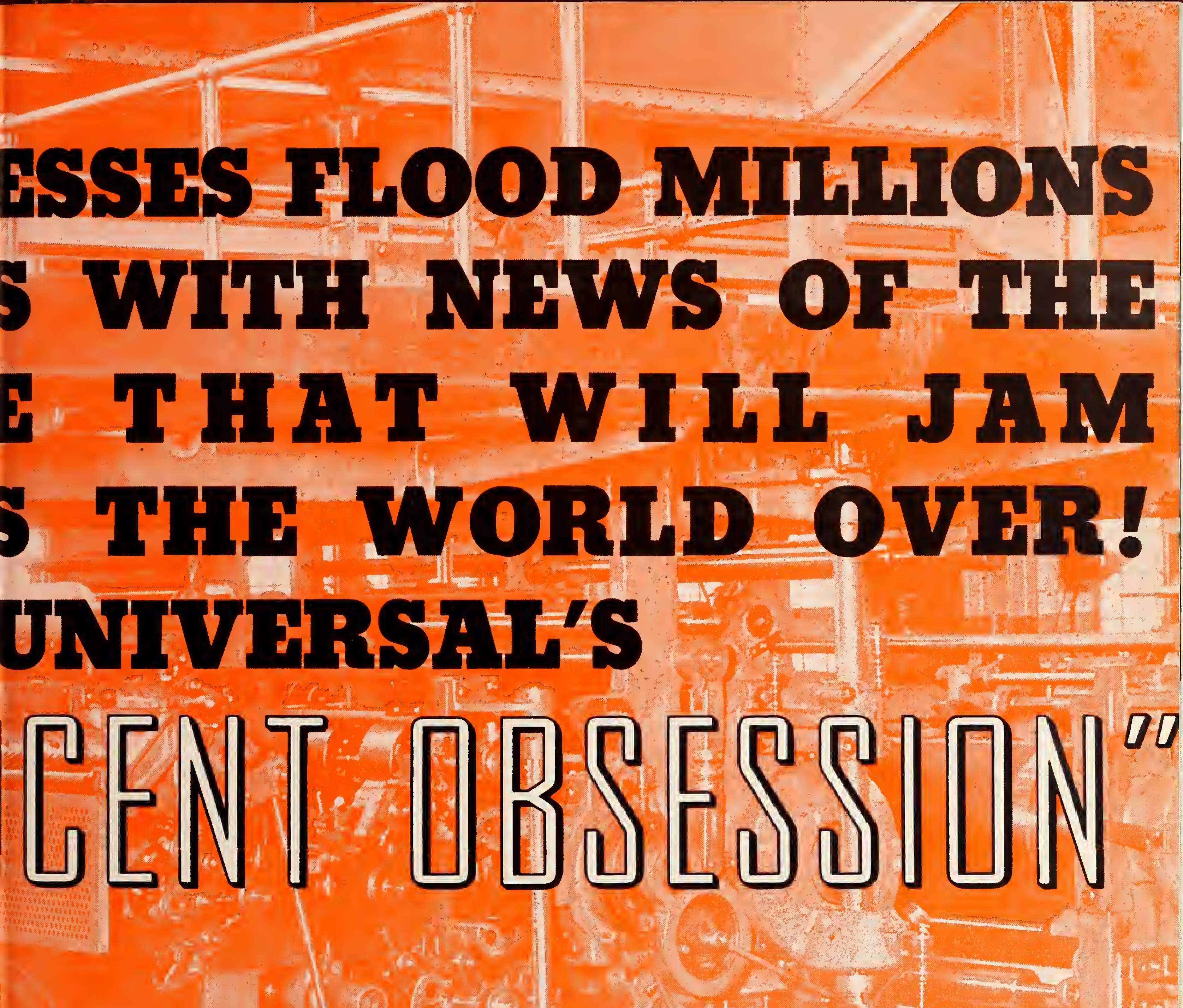

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S THE WORLD OVER!
UNIVERSAL'S
CENT OBSESSION"

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YOU'LL NEVER BE THE SAME AGAIN!

"Something" will happen to you when you see this enduring picture—just as it did to the countless millions of people who read the strange love story from which it was filmed ... for it fathoms that precious thing called "a woman's soul", holds it up as a blazing emblem to all humanity—for the admiration of men, for the inspiration of women!

IRENE DUNNE · ROBERT TAYLOR in "MAGNIFICENT OBSESSION"

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For greater than his famous "Back Street"; than his memorable "Only Yesterday"; or his immortal "Imitation of Life"! With

CHARLES BUTTERWORTH · BETTY FURNESS

Arthur Treacher • Ralph Morgan • Henry Armetta • Sara Haden

From the phenomenal best-selling novel by Lloyd C. Douglas

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
METRO-GOLDWYN-MAYER			
"Whipsaw"	From the short story by James E. Grant. Screen play, Howard Emmett Rogers, Horace Jackson. Director: Sam Wood.	Spencer Tracy, Myrna Loy, Harvey Stephens, Robert Warwick, Irene Franklin, Lillian Leighton, Charles Erwin, Robert Gleckler, Halliwell Hobbes.	Editing
"Kind Lady"	From the story "The Silver Mask" by Hugh Walpole and the play by Edward Chodorov. Screen play, Bernard Schubert. Director: George B. Seitz.	Aline MacMahon, Basil Rathbone, Dudley Digges, Nola Luxford, Barbara Shields, Justin Chase, Murray Kinell, Frank Albertson, Mary Carlisle, Marjorie Gateson, Donald Meek, Eily Malyon, Mary Forbes.	Editing
"The Getaway" (Tentative Title)	Story, Florence Ryerson, Edgar Allan Woolf. Director: Chester Franklin.	Jackie Cooper. Joseph Calleia, Lewis Stone, Robert Warwick, Robert Greig, Jean Hersholt, Sidney Bracy, Robert Livingstone, Edward Pawley, Mischa Auer, Rin Tin Tin, Jr.	Editing
"Three Live Ghosts"	From the novel by Frederic S. Isham. Screen play, C. Gardner Sullivan. Director: H. Bruce Humberstone.	Richard Arlen, Ann Loring, May Robson, Charles Butterworth, Dudley Digges, Charles McNaughton.	Shooting
PARAMOUNT			
"The Trail of the Lonesome Pine"	From the novel by John Fox, Jr. Director: Henry Hathaway.	Sylvia Sidney, Fred MacMurray, Henry Fonda, Fred Stone, Fuzzy Knight, Beulah Bondi, Spanky McFarland, Nigel Bruce, Margaret Armstrong, Ricca Allen, Alan Baxter. Frank McGlynn, Jr., Richard Carle, Charles Middleton.	Editing
"Give Us This Night"	From an original story by Jacques Bachrach. Screen play, Oscar Hammerstein, II, and Brian Hooker. Director: Alexander Hall.	Jan Kiepura, Gladys Swarthout, Philip Merivale, William Collier, Sr., Sidney Toler, Benny Baker, Charles Judels, Maurice Cass.	Editing
RKO RADIO			
"Chatterbox"	Play by David Carb. Screen play, Sam Mintz. Director: George Nicholls, Jr.	Anne Shirley, Phillips Holmes, Gilbert Emery, Erik Rhodes, Edward Ellis, Henry Kleinbach, George Offerman, Jr., Margaret Hamilton, Lucille Ball, Granville Bates, Margaret Armstrong, Allen Vincent, Richard Abbott.	Editing
"Mother Lode"	From the play by Dan Totheroh and George O'Neil. Screen play, John Francis Larkin. Director: Wallace Fox.	Richard Dix, Leila Hyams, Moroni Olsen, Onslow Stevens, Addison Richards, Ray Mayer, Andy Cylde, Ted Oliver, Art Mix, Ethan Laidlaw, Dorothy Colburn.	Editing
"Follow the Fleet"	Screen play, Dwight Taylor, Allan Scott. Director: Mark Sandrich.	Fred Astaire, Ginger Rogers, Randolph Scott, Harriett Hilliard, Kay Sutton, Jane Hamilton, Maxine Jennings, Lucille Ball, Thelma Leeds, Addison Randall, Betty Grable, Eddie Burns, Connie Bergen, Jerry Larkin, Kitty McHugh.	Editing
"The Green Shadow"	From the novel by James Edward Grant. Screen play, Erwin Gelsey. Director: Charles Vidor.	Preston Foster, Margaret Callahan, John Carroll, Guinn Williams, Molly Lamont, Maxine Jennings, Alan Mowbray, Clarence Muse, Florine McKinney, Pat Flaherty.	Shooting
20TH CENTURY-FOX			
"Song and Dance Man"	Based on play by George M. Cohan. Screen play, Maude Fulton. Director: Alan Dwan.	Claire Trevor, Paul Kelly, Michael Whalen, Lester Matthews, Ruth Donnelly, James Burke, Ralf Harolde, Gloria Roy.	Shooting
"Captain January"	Based on a story by Laura E. Richards. Screen play, Sam Hellman, Gladys Lehman, Harry Tugend. Director: David Butler.	Shirley Temple, Guy Kibbee, Slim Summerville, Buddy Ebsen, Helen Wood, Jane Darwell, Sara Haden.	Shooting
"Gentle Julia"	From the novel by Booth Tarkington. Screen play, Lamar Trotti. Director: John Blystone.	Jane Withers, Tom Brown, Marsha Hunt, Jackie Searl, Francis Ford, George Meeker, Maurice Murphy, Harry Holman, Myra Marsh, Hattie McDaniels, Jackie Hughes, Eddie Buzard.	Shooting
"The Prisoner of Shark Island"	Based on the biography of Dr. Samuel Mudd by Nellie Mudd Monroe. Screen play, Nunnally Johnson. Director: John Ford.	Warner Baxter, Gloria Stuart, Ernest Whitman, John Carradine, Harry Carey, Douglas Wood, Paul Fix, Fred Kohler, Jr., Francis McDonald, Arthur Byron, O. P. Heggie, Claude Gillingwater, Francis Ford, John McGuire, Frank Shannon, William Stelling, Joyce Kay, Paul McVey.	Shooting
UNITED ARTISTS			
"Shoot the Chutes"	Original, Clarence Buddington Kelland. Adaptation, Frank Butler. Screen play, Francis Martin, Walter DeLeon. Director: Norman Taurog.	Eddie Cantor. Ethel Merman, Sally Eilers, Parkyakarkus, Helen Lowell, Gordon Jones, Rita Rio, Nick Lucas, Howard Christie, Lindy Hoppers, Clyde Hager, Sunny O'Dea, Chilton and Thomas, William Frawley, Brian Donlevy, Ed. Brophy, Jack LaRue, Agnes Anderson.	Editing
UNIVERSAL			
"Dangerous Waters"	Story, Malcolm Stuart Boylan. Screen play, Richard Schayer, Hazel Jamieson. Director: Lambert Hillyer.	Jack Holt, Robert Armstrong, Charlie Murray, Diana Gibson, Grace Bradley.	Shooting
"Sutter's Gold"	From the novel by Blaise Cendrars. Screen play, Gene Fowler, Jack Kirkland, Walter Woods. Director: James Cruze.	Edward Arnold, Lee Tracy, C. Henry Gordon, Jim Thorpe, Billy Burrud.	Shooting
"Next Time We Love"	From the McCall's Magazine story by Ursula Parrott. Screen play, Melville Baker. Director: Edward H. Griffith.	Margaret Sullavan, James Stewart, Ray Milland, Anna de Matrio, Dickie Moore, Charles Nipple, Jr.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Anthony Adverse"	From the novel by Hervey Allen. Screen play. Sheridan Gibney. Director: Mervyn LeRoy.	Fredric March, Anita Louise, Pedro de Cordoba, Steffi Duna, Gale Sondergaard, Clara Blandick, Edmund Gwenn, Henry O'Neill, Olivia de Havilland, Rafaela Ottiano, Donald Woods, Leonard Mudie, Claude Rains, Alma Lloyd, Marjorie Gateson.	Shooting
"Colleen"	Story, Robert Lord. Screen play, Peter Milne, F. Hugh Herbert. Director: Alfred E. Green.	Ruby Keeler, Dick Powell, Joan Blondell, Jack Oakie, Hugh Herbert, Paul Draper, Louise Fazenda.	Shooting
"Man Hunt"	Story, Earl Felton. Screen play, Roy Chanslor. Director: William Clemens.	Marguerite Churchill, William Gargan, Ricardo Cortez, Dick Purcell, Charles "Chic" Sale, Claire Dodd. Maude Eburne, Kenneth Harlan, Don Barclay, Russell Simpson, Joseph Crehan, Cy Kendall, George Ernest.	Shooting
"The Singing Kid"	Story, Robert Lord. Screen play, Warren Duff. Director: Wm. Keighley.	Al Jolson, Beverly Roberts, Sybil Jason, Edward Everett Horton, Allen Jenkins, Ricardo Cortez, Jack Durant, Frank Mitchell, Joseph King, Claire Dodd.	Shooting
"Red Apples"	From the play, "Applesauce," by Barry Connors. Screen play, Ben Markson. Director: Wm. McGann.	Ross Alexander, Anita Louise, Spring Byington. John Eldredge, Alma Lloyd, Gene Lockhart, Joseph Cawthorn, Dick Purcell.	Shooting
"Snowed Under"	From the story by Lawrence Saunders. Screen play, Mary McCall, Jr. Director: Raymond Enright.	George Brent, Genevieve Tobin, Glenda Farrell, Patricia Ellis, Frank McHugh, John Eldredge.	Shooting
"The Walking Dead"	From the original by Ewart Adamson, Joseph Fields. Screen play, Ewart Adamson. Director: Michael Curtiz.	Karloff, Marguerite Churchill, Barton MacLane, Ricardo Cortez, Warren Hull, Henry O'Neill, Eddie Acuff, Joseph King, Joseph Sawyer, Paul Harvey.	Shooting

LIONEL BARRYMORE 25TH ANNIVERSARY

Lionel Barrymore celebrated his twenty-fifth anniversary before the the motion picture camera last week upon his arrival back in Hollywood following a one-week visit to New York. Metro-Goldwyn-Mayer rewarded him with a new contract in celebration of the occasion.

Mr. Barrymore's first appearance in pictures was in "The New York Hat," filmed at the time he was appearing on the stage with his brother John and with his sister Ethel. In 1925 he joined MGM and has been with the studio almost exclusively ever since.

Warner Managers In Sales Meeting

Andy Smith, Jr., Warner Brothers executive in charge of eastern and Canadian distribution and vice-president of Vitagraph, presided over a conference of the company's eastern district and branch managers on Wednesday and Thursday at the Waldorf-Astoria in New York. Harry Paynter, Canadian district manager, represented Canada at these round-table discussions, which mark the first time any such meetings were called in mid-term by the company.

Addresses were made by Major Albert Warner, S. Charles Einfeld, director of advertising and publicity, and Bob Mochrie, assistant to Mr. Smith.

A discussion of current distribution problems, forthcoming product and other relative matters highlighted the session, in addition to screenings of "Dangerous," co-starring Bette Davis and Franchot Tone, and "The Story of Louis Pasteur," starring Paul Muni.

It is planned to make this divisional conference an annual affair, supplementing the company's regular international sales convention held annually in the Spring.

Attending were Ray S. Smith, Albany; Thomas B. Spry, Boston; H. A. Seed, Buffalo; Nat Furst, New Haven; W. G. Mansell, Philadelphia; Charles Rich, Pittsburgh; Robert Smeltzer, Washington, D. C.; Al Shmitken, Cincinnati; M. Mooney, Cleveland; Fred E. North, Detroit; Oscar Kuschner, Indianapolis; Harry Decker, New York and Brooklyn; Harry Hummell, New Jersey, and H. O. Paynter of Toronto, Canada.

Films To Aid Police In Tracking Criminals

A plan to enlist the aid of motion pictures in tracking down criminals will be ready in three months, said Colonel H. Norman Schwartzkopf, superintendent of the New Jersey State Police, speaking at the convention of the New Jersey State Grange in Atlantic City, N. J., Tuesday.

The Colonel said that three sets of sound pictures would be made in each case, and the films would be available for nationwide showings in theatres. Most New Jersey exhibitors have agreed to cooperate, he said.

DETROIT CENSOR BARS TWO MORE RED FILMS

Amkino Threatens Infringement Action Against "Russia Today," Amateur Soviet Picture

Detroit this week continued as the fighting ground against the exhibition of Soviet propaganda films. Having banned two Russian pictures on the ground they aimed to stir up Communistic agitation, Sergeant Joseph M. Kollar, Detroit police censor, this week stopped the showing of two more, neither of which, however, is a Soviet release.

At the same time, Amkino Corporation in New York, the official film distributor here for the Soviet Union, indicated it might raise an issue of infringement of contract as the result of the showing of an amateur film made in the U. S. S. R.

Police Turn Away Theatre Crowds

Headed by Sergeant Kollar, a squad of police turned away a crowd from Jericho Temple in Detroit which had come to see "Russia Today," a collection of news reels taken by tourists showing life in the Soviet Union, and banned the showing. The picture admittedly was an amateur production, and on 16 mm. stock.

Sergeant Kollar said that he took the action because the proper permit had not been obtained and regulations governing the showing of films to which admission is charged were not complied with. He indicated that the showing would be permitted when the necessary license is issued and provided the police and fire regulations are observed.

On Tuesday, Sergeant Kollar stopped the showing of "Thunder Over Mexico" at the People's Forum, a Socialist organization, because the hall was not licensed to charge admission and exhibit films publicly. No permit had been obtained and fire regulations were violated, according to the police censor.

In neither case, said Sergeant Kollar, was the picture banned because of Communistic sequence, and although he considers them propaganda, he observed they are not sufficiently objectionable to warrant forbidding their showing.

The showing of "Russia Today" was sponsored by the Friends of the Soviet Union. "Thunder Over Mexico" was produced in Mexico by Sergei Eisenstein, Soviet director, and later passed into the ownership of Upton Sinclair, Epic movement leader on the west coast. It has been distributed by the Sol Lesser organization.

Take Court Order as Precedent

The latest action follows a ban on "Peasants," a Soviet production which the Detroit Cinema Guild was prevented from showing. Precedent for the police action was established in the recent circuit court decision in Detroit upholding the ban on "The Youth of Maxim," another from Soviet Russia. Both were rejected as Communistic. The Cinema Guild is planning legal action to restrain the censor from interfering with their film offerings.

In the case of "Russia Today," Amkino in New York, which is releasing a similar film, feels it has ground for protest because it has an agreement with the Soviet Government that all films taken in Russia by tourists and intended for commercial showing are to be released in the United States through Amkino, or with its consent. Tourists are not prevented from taking films, said N. Napoli of Amkino, but Moscow advises them they are not to be released here except under the stipulated conditions. In the case of the Detroit showing, this was not done, said Amkino.

The ban is a recent occurrence and before it was imposed Amkino's "Chapayev" was exhibited in Detroit for two weeks, said Mr. Napoli. However, Sergeant Kollar has indicated that Soviet films in the future are taboo in Detroit.

Huffman Is Subject of Denver Newspaper Article

Harry E. Huffman, leading Denver exhibitor and the town's, as well as one of the nation's, leading exponent of giveaways in theatres, has been made the subject of a personality article in the *Taxpayers' Review*, daily newspaper published in Denver, in which he is compared in favorable light with the town's other great showmen, Jack Langrishe and H. A. W. Tabor.

The article states, in part:

"The group of theatres under Mr. Huffman's management have no superior in the United States in presentations, service, appointments or equipment. It is a fact that the impressions of a city gained by a visitor are formed from its theatres. In this respect, alone, the Huffman theatres—on which depends Denver's happiness in entertainment—are a civic asset of incalculable value."

AMPA's Amateur Show Receives Loud Acclaim

The Associated Motion Picture Advertisers' first amateur show, held last week in Jack Dempsey's restaurant in New York was a howling success. Among those who participated as amateurs were George Harvey, assisted by his daughter and Charles Alicoate, Sophie Robinson, Frances Liebman, Ruth Roland, Ray Gallagher and Raquel Torres.

Charles Leonard of Universal was the winner of a raffle for a turkey, the proceeds of which were turned over to the Film Daily Relief Fund. He turned the turkey back to the fund for re-raffling. After it had been won again and returned, A. J. Powers got it for an $8.50 bid.

Des Moines Variety Club Installation Saturday

Formal initiation of the Des Moines Variety Club was set for Saturday with National Chief Barker John H. Harris of Pittsburgh and other national officers expected to have charge.

Plans are under way to double the space of the Variety clubrooms due to the popularity of the organization.

Korda Signs Erich Pommer

Alexander Korda, head of London Films, has signed Erich Pommer, leading European director, to direct a number of pictures for his company for release through United Artists.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

A Tale of Two Cities

(MGM-David O. Selznick)

Classic Drama

Exploitation angles on "A Tale of Two Cities" are many, with appeal to large and diversified audiences.

First: It is considered by many the greatest of Charles Dickens' novels. The theme is one of the most imposing ever chosen by a writer as background for a tender story of love and gallant sacrifice. The contrast of hunger-maddened crowds rising in their rags to turn the crude implements of rebellion against their be-ribboned oppressors with the helplessness of innocent people caught in the vortex of social upset is as new today as when Dickens wrote of the sorrows of a new France.

Secondly: The story is one that never will grow old. The gentle Dr. Manette, imprisoned for 20 years by a heartless Royalist, is released through the efforts of a faithful servant. In England he is won back to health and sanity by the love of his daughter, Lucie. Charles Darnay, nephew of the man whose cruelty imprisoned Manette, leaves France in protest against the treatment of peasants by his family. Darnay marries Lucie, who does not know that his family has been the cause of so much suffering to hers. In order to save an old tutor, Darnay goes back into the very heart of the Terror, not realizing that the vengeful Mme. De Farge has sworn to wipe out every member of his family. The blood-crazed rabble condemns him to death, and he is saved only by the sacrifice of Sidney Carton, who takes his place under the guillotine.

Thirdly: Ronald Colman gives a convincing and thoroughly and thoroughly human performance as the brilliant and drunken barrister whose tongue is sharp and whose eyes are scornful for all but the gentle Lucie. She sees through his disreputable shell to the essential fineness of his character, and it is her belief in him that carries him through the whole story as a cynical, scoffing savior of her happiness. Too much emphasis can not be placed upon the casting of the 26 leading players in the supporting cast. Each is a player of note, and each is well assigned to bring to life the wellknown characters.

Fourthly: The production is comprehensive in detail and in scope. The storming of the Bastille, in which thousands of desperate men and howling women move like an implacable tide upon the grim stronghold, tear off its locks, batter down its doors, set free its imprisoned, is one of the real thrills of the screen. The emotional tension throughout the rabble scenes is poignant, as the drama is a real story of human suffering, desperation and revenge. This is no tale of imagined conflict. This is history brought back for two hours on the screen that pass as one.

"A Tale of Two Cities" is one of those films in which every single element mingles to make a coherent whole. Audiences should be impressed with the fact that this film is of such exceptional historical interest and entertainment value that it must not be missed. Schools should be willing to cooperate to the fullest. The advance campaign is the thing, with confidence that the word-of-mouth advertising will do the rest.—MILLER, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by David O. Selznick. Directed by Jack Conway. Screen play by W. P. Lipscomb and S. N. Behrman. Musical score by Herbert Stothart. Photographed by Oliver T. Marsh. Art director, Cedric Gibbons. Associates, Fredric Hope and Edwin B. Willis. Wardrobe by Dolly Tree. Recording director, Douglas Shearer. Film editor, Conrad A. Nervig. Running time, when seen in Hollywood, 123 minutes. Release date, December 27, 1935. General audience classification.

CAST

Sydney Carton	Ronald Colman
Lucie Manette	Elizabeth Allan
Miss Pross	Edna May Oliver
Stryver	Reginald Owen
Marquis St. Evremonde	Basil Rathbone
Madame De Farge	Blanche Yurka
Dr. Manette	Henry B. Walthall
Charles Darnay	Donald Woods
Barsad	Walter Catlett
Gaspard	Fritz Leiber
Gabelle	H. B. Warner
Ernest De Farge	Mitchell Lewis
Jarvis Lorry	Claude Gillingwater
Jerry Cruncher	Billy Bevan
Seamstress	Isabel Jewell
Woodcutter	Tully Marshall
The Vengeance	Lucille La Verne
Lucie, the child	Fay Chaldecott
Mrs. Cruncher	Eily Malyon
Judge in "Old Bailey"	E. E. Clive
Prosecutor	Lawrence Grant
Judge at Tribunal	Robert Warwick
Prosecutor	Ralf Harolde
Morveau	John Davidson
Tellson, Jr.	Tom Ricketts
Jerry Cruncher, Jr.	Donald Haines
Jacques, 116	Barlowe Borland

Frisco Waterfront

(Republic)

Drama

Unusual drama, this calls for unusual selling campaigns. The quality of its story, acting, directing, the grim manner in which it gets over its striking message, establishes it as entertainment for any kind of audience.

The production takes several radical departures from formula. Essentially it is a demonstration that, under certain conditions, hate and distrust can do more to drive a man to success than love can. The story is told in retrospect, but in such a manner that all is real and convincing. Its drama is sometimes bitter. Yet the romantic love interest contrast, which also steps out of the beaten path, gives it a tone of human interest that should present no difficulty in making a popular impression.

The picture opens with Glen Burton, who, goaded by fear, jealousy and hatred, is on the threshold of achieving his life's ambition election to governor, and rival candidate Dan Elliott, struck down and seriously injured by a runaway truck. Then, in flashback, the story of Burton's life is told. Going to war with Elliott, after he married Alice, Burton is reported missing. Returning, however, he finds himself unable to adjust his life to new conditions. Deserted and divorced by Alice, who later marries Elliott, Burton becomes a dock-walloper. Secretly befriended by Ellliott and Alice, he enters politics. His rise is rapid and he and Elliott find themselves rival candidates for governor. The action brings the picture up to the time of the accident.

The epilogue returns to current time when, with Elliott's death as a result of his injuries, Burton learns that Alice's great love for him was the basis for all his hatred and envy and that she with Elliott had done everything that seemed so mean in order to inspire Burton to the great things of which he was capable. Naturally there is an understanding reunion that makes for a happy ending.

The picture, in cast names and story content, gives exhibitors much with which to work. Title being hardly relevant to theme, much concentration should be placed on the plot and method in which story is told.—McCARTHY, Hollywood.

Produced and distributed by Republic Pictures. Produced by Trem Carr. Directed by Arthur Lubin. Story and screen play by Norman Houston. Photographed by Harry Neumann. Edited by Carl Pierson. Recorded by John Stransky, Jr. P. C. A. Certificate No. 1622. Running time, when seen in Hollywood, 60 minutes. Release date, December 9, 1935. General audience classification.

CAST

Glen Burton	Ben Lyon
Alice	Helen Twelvetrees
Dan Elliott	Rod LaRocque
Eddie	Russell Hopton
Corrigan	James Burke
District attorney	Henry Kolker
Dr. Stevens	Purnell Pratt
Foreman	Lee Shumway
Johnson	Norman Houston

Bar 20 Rides Again

(Paramount-Harry Sherman)

Outdoor Action

For entertainment purposes this picture provides a soundly contrived story in which the elements of drama, romance, comedy, adventure, action and thrill are competently balanced. Its showmanship is that which takes advantage of that value, plus the worth of established cast names, exploitation of a new character and new kind of bad man characterization that leaps right off the screen practically to steal the show and spreading of information that something different is to be seen in a production which, while preserving all that is worthwhile in the way of popular action adventure, introduces much that is new.

With William Boyd, Jimmy Ellison and Frank McGlynn, Jr., in their familiar roles, the picture is further exploitation of the illustrious Hop-a-long Cassidy in adventures with a new kind of warfare with a different sort of cattle rustler. As the drama of the show concentrates on the conflict between Boyd and Harry Worth, there is a light but pleasing romantic contrast, which has its element of drama involving Ellison and Jean Rouveral and a line of humorous comedy featuring desert rat George Hayes.

Worth is a suave, sinister, bad man with a Napoleonic complex who plans his depredations on a chess board. Determined to steal Howard Lang's cattle and ranch, he is confronted by Boyd, who, in the guise of a flashy gambler, makes his way into Worth's fortress-like natural hideout, gains the thief's confidence and learns his plans. Signaling his mates, Ellison, McGlynn and Boyd head a posse of ranchers into a gun-roaring chase with Worth and his minions that results in annihilation of the desperadoes and death to the suavely vicious Worth at the hands of one of his own dying men as a reward for his cruelty.

The story, told against beautiful scenic backgrounds, moves with speed and conviction. While there is plenty of whoop, holler and gunplay to it, the action is put over in such a way that there is no semblance of artificial or forced theatricalism. It is material for the western

(*Continued on page 68*)

presenting

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PETER B. KYNE

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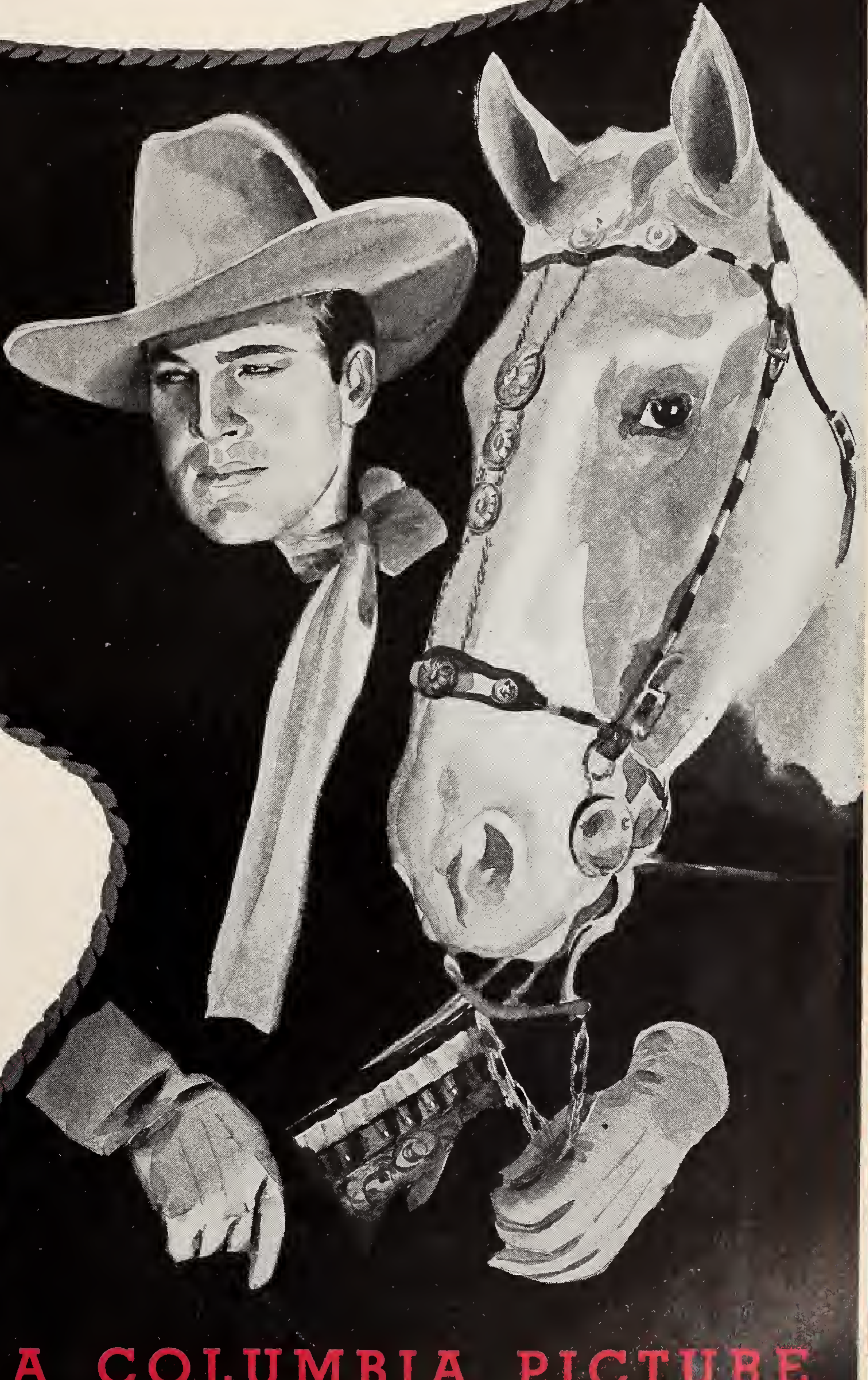

Good enough for any theatre!
Entertainment for any audience!

PETER B. KYNE'S

GALLANT DEFENDER

starring

CHARLES STARRETT

with

Joan Perry

Directed by David Selman

●

A COLUMBIA PICTURE

fans and for those who like diversity in their entertainment.—McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Harry Sherman. Directed by Howard Bretherton. Associate producer, George Green. Adaptation by Doris Schroeder. Screen play by Doris Schroeder and Gerald Geraghty. Assistant director, Ray Flynn. Film editor, Edward Schroeder. Lyrics and music by Sam H. Stept and Dave Franklin. Sound, Earl Sitar. Photographed by Archie Stout. Story by Clarence E. Mulford. P. C. A. Certificate No. 1614. Running time, when seen in Hollywood, 64 minutes. Release date, December 6, 1935. General audience classification.

CAST

Hop-Along Cassidy	William Boyd
Johnny Nelson	Jimmy Ellison
Margaret Arnold	Jean Rouverol
Windy	George Hayes
Nevada (George Perdue)	Harry Worth
Red Connors	Frank McGlynn, Jr.
Jim Arnold	Howard Lang
Clarissa Peters	Ethel Wales
Gila	Paul Fix
Buck Peters	J. P. McGowan
Herb Layton	Joe Rickson
Cinco	Al St. John
Carp	John Merton
Elbows	Frank Layton

Racing Luck

(Winchester-Republic)

Drama

The racetrack, its sleek thoroughbred horses, crowds, intrigue, excitement and races are tossed together rather haphazardly in this production. Showmen, nevertheless, should find much with which to work and where action, and that alone, satisfies the result of their labors should prove fruitful.

The story, in brief, tells of an honest trainer who is ruled off the turf because his horse has been doped by another man. Seeking revenge, he trains a broken down horse so successfully that in the end he comes back to win out over his old rival. In the meantime he has met the usual young lady and the romance that blossomed during his exile culminates in a happy marriage when he is restored to good standing by the track officials. Through this theme are also spun the various intrigues of the villain and the fight against great odds on the part of the hero. Several fights, thrilling races and intimate scenes of the inner workings of horse training are thrown in for good measure.

Director Sam Newfield paces his direction toward an exciting climax and the photography of Edgar Lyons is good. Bill Boyd and Barbara Worth head the cast composed of George Ernest, Esther Muir, Ernest Hilliard and Onest Conley.

With what appears to be one, and possibly two, wellknown names, showmen might do well to concentrate on the story, action and intrigue along with the background of the picture rather than depending on name values for their draw.

Dan Morgan is ruled off the turf because his horse Life Belt has been doped and all indications point toward Walter Hammond as the guilty one. As he is leaving the track Morgan buys Color Sergeant, one of Hammond's horses that is about to be shot because of a bad hoof. Young Jimmy Curtis' pleading for the horse's life causes him to make the purchase and the two enter a partnership.

Morgan and the youngster then make for the Bayside track where the boy lives with his sister and their one-horse stable. At his new home Morgan discovers the old trick of swimming Color Sergeant to train him while resting his injured leg. The horse quickly regains his form and the future begins to look bright again for Morgan.

When news of Color Sergeant's return to form reaches Hammond he makes an attempt to purchase the horse and in a fight that ensues one of his exercise boys is hurt. Before dying, however, he confesses he poisoned Morgan's horse at Hammond's orders, but the latter wriggles out at the hearing before the stewards. Morgan is reinstated, however, and prepares to bring Life Belt up to the big handicap in top form. A fire breaks out as one of Hammond's men throws a match into Morgan's barn, and he saves Color Sergeant, but loses his best horse, Life Belt.

The big race comes off, after much planning on the part of Morgan and much plotting by Hammond, and much to everyone's dismay Carnation, Hammond's horse, is the winner over Color Sergeant, who Dan ran as his entry. Morgan, however, calls for a can of ether and rubs the winner's nose with a sponge saturated in the liquid. Dye runs off, and instead of Carnation it is Lady Killer, a ringer, standing in the winner's circle. Hammond, trapped at last, is ruled off the turf for life and with the purse money Morgan and Jimmy's sister, June, head altarward.—Baehler, New York.

Produced by Winchester Pictures. Distributed by Republic Pictures Corporation. Directed by Sam Newfield. Story and screen play by Jack O'Donnell and George Sayre. Photographed by Edgar Lyon. Edited by Charles Hunt. Recorded by Lambert Day. Running time, 59 minutes. General audience classification. Release date, October 31, 1935.

CAST

Dan Morgan	Bill Boyd
June Curtis	Barbara Worth
Jimmy Curtis	George Ernest
Elaine Bostwick	Esther Muir
Walter Hammond	Ernest Hilliard
Mose	Onest Conley
Knapsack	Ben Hall
Mr. Tuttle	Henry Roquemore
Dynamite	Dick Curtis
Secretary	Ted Caskey

The Fire Trap

(Empire Film - Darmour)

Romantic Thriller

Here's a show that should interest patrons and audiences whose primary interest is entertainment. While not a big picture, it has an intelligently conceived, acted and directed story for its motivation, and embellishes the entertainment quality of that with some exceptional fire sequences. The picture is still action with romantic love interest. Moving quickly, it eschews much that is unnecessary, essentials that can be understood without being seen, and plunges right into its plot, creates interest quickly and maintains it continuously. With worthwhile substantiating production value, the two phases of the production, the spectacular fire sequences and the love interest, are expertly balanced.

In the yarn Farnsworth is a fire insurance adjuster. On the way to a conflagration his progress is playfully impeded and finally wrecked by flirtatious Betty Marshall. Saving her pet dog from death in a warehouse blaze, a contact of romantic conflict is established. Invited to her Uncle Rawson's country home for a fox hunt, a triangular love interest angle is built involving him, the girl, and his employer, McIntyre, who is also an ambitious suitor. Suspicious of McIntyre and Rawson, Farnsworth learns that they are planning an arson plot. Breaking the news to Betty, he is accused of being an ingrate, but when she forces the truth from her uncle, she dashes off after Farnsworth to be with him in trying to prevent a holocaust. In thrill packed fire sequences, Farnsworth rescues Betty, who has been trapped in the flaming loft, causes the arrest of McIntyre on a charge of arson and attempt to defraud, and wins a reward that enables him to marry the girl.

Elements of entertainment and commercial value, ordinarily pleasing to the masses and particularly action fans, are contained aplenty. While cast names are not of great value, there is much that smart showmen can find in the worth of story content and production values to arouse audience interest, and the production provides wide opportunity for good cooperative contacts with intelligent advance handling.—McCarthy, Hollywood.

Distributed by Empire Film Distributors. Produced by Larry Darmour. Directed by Burt Lynwood. Story by Charles Francis Royal. Photographed by Bert Longnecker. Music by Lee Zahler. Settings by Paul Palmentola. Sound recording, Corson Jowett. Edited by Earl Turner. P. C. A. Certificate No. 1807. Release date, not yet set. Running time, when seen in Hollywood, 63 minutes. General audience classification.

CAST

Bill Farnsworth	Norman Foster
Betty Marshall	Evalyn Knapp
R. A. Rawson	Oscar Apfel
Cedric McIntyre	Sidney Blackmer
Bob	Ben Alexander
Commodore Brunton	Herbert Corthell
Drunk	Arthur Houseman
Wag	Corky

Kind Lady

(MGM-Lucien Hubbard)

Drama

On paper this production promised much. On the screen it results in so much plot and so little entertainment that few can understand what it's all about. Its showmanship availability is such a minor quality that possibilities for exciting prospective audience curiosity would try the ingenuities of a composite Einstein-Houdini. As screen material, it is a demonstration that if there are to be double bills, there must be double bill pictures.

The story and locale are English; the cast is a mixture of English and American players. In other pictures they have been credited with popular success. Here they are merely going through the motions and it takes them 85 minutes to go through. Undoubtedly some of the picture's faults, eccentricities and shortcomings will be eliminated in final editing. Even so the attraction can be hardly anything other than as initially described.

It's about a kind lady who is the paragon of pollyannaism. She befriends a needy stranger. He turns out to be a mean and vicious crook who repays the kind lady by trying to steal anything she owns. He torments, browbeats and terrorizes her. He brings in a weird assortment of assistant crooks to help him in his nefarious plot. All the way through, he so completely frightens the old lady and deceives her friends that she can't inform any one of her predicament. In the finale, however, she does get news to the outside. Follows the confounding of the crook and his minions, the consummation of some sort of a juvenile romantic love affair entirely irrelevant to the plot and the final triumph of the kind lady as everyone is supposed to understand that, no matter how tough the going, kindness, like virtue, will prevail.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Lucien Hubbard. Directed by George B. Seitz. Adapted from "The Silver Mask" by Hugh Walpole. Screen play by Bernard Schubert. Adapted by Edward Chodorov. Photographed by George Folsey. P. C. A. Certificate No. 1806. Running time, when seen in Hollywood, 85 minutes. Release date, December 20, 1935. General audience classification.

CAST

Mary Herries	Aline MacMahon
Henry Abbott	Basil Rathbone
Lucy Weston	Doris Lloyd
Foster	Donald Meek
Rose	Nola Luxford
Doctor	Murray Kinnell
Mrs. Edwards	Dudley Digges
Mrs. Edwards	Ely Malyon
Ada	Justine Chase
Aggie	Barbara Shields
Phyllis	Mary Carlisle

Seven Keys to Baldpate

(Radio-Sistrom)

Melodrama

Whether they've seen it before as a big time legitimate attraction, as a picture, as a stock company standby or as played by hometown amateurs, this veteran comedy mystery melodrama still holds much that is amusing for present-day audiences. The plot and its mechanics are the same; this version, however, has been pepped up and modernized by strictly up-to-date dialogue. Made expressly to be entertaining and without pretensions, it has elements to appeal to the old-timers who like to reminisce and to please the youngsters who may have heard a lot about it but never have seen it.

The picture is not a screen souvenir. Careful attention to production effects and dialogue interpolations have seen to that. Yet the story of "Seven Keys to Baldpate" is so familiar, particularly to showmen, that there is no necessity of repeating in details. It varies from the original in that the prologue and epilogue have been eliminated. Nevertheless, it's still Magee, the author writing his book, and incorporating therein his experiences during an eerie night in what was supposedly deserted Baldpate Inn. All the familiar characters and situations again are paraded, and the comedy which they nat-

(Continued on page 70)

the jellybean express
the daffy taffy zoo
the caramel cavaliers
candytown

The Grandest cartoon in years!
the first of Columbia's new Color Rhapsodies in the new 3 color technicolor

Perfect for Christmas

BONBON PARADE

A COLUMBIA PICTURE

produced by Charles Mintz

urally provide as well as the thrill is reflected in the credulous and incredulous reaction of Magee to the antics of his animated brain children.

The picture, following the spirit of the story, moves fast and is well acted. It doesn't make any bones about acknowledging that audiences will not know what it's all about. Consequently it sticks closely to the original plot. Characterizations are convincing. Those that are supposed to be dramatic are dramatic in the vein of the story; so are those who are supposed to be comic and funny. The suspense that threaded the original still functions.

As before, the picture provides opportunity for tricky and out of the ordinary exploitation and getting audiences into the proper mood. —McCarthy, Hollywood.

Produced and distributed by RKO Radio. Associate producer, William Sistrom. Directed by William Hamilton and Edward Killy. Screen play by Anthony Veiller and Wallace Smith. From the novel by Earl Derr Biggers and the dramatization by George M. Cohan. Photographed by Robert de Grasse. Musical director, Alberto Colombo. Art director, Van Nest Polglase. Associate, Charles Kirk. Recorded by John E. Tribby. Edited by Desmond Marquette. Assistant director, Charles Kerr. P. C. A. Certificate No. 1698. Running time, when seen in Hollywood, 80 minutes. Release date, December 6, 1935. General audience classification.

CAST

Magee	Gene Raymond
Mary	Margaret Callahan
Bolton	Eric Blore
Hayden	Grant Mitchell
Cargan	Moroni Olsen
Myra	Erin O'Brien-Moore
The hermit	Henry Travers
Station agent	Walter Brennan
Bland	Ray Mayer
Chief of police	Erville Alderson
Max	Murray Alper
Quimby	Harry Beresford
Mrs. Quimby	Emma Dunn
Deputy	Monte Vandergrift
Second deputy	Philip Morris

Fighting Youth

(Universal)

Action Drama

Football is the keynote of this production. Immense stadiums, All-American players, traditional school rivalry, radical influences seeking to undermine the team and the usual quarrel between the hero and heroine that only ends in a satisfactory reconciliation are all interwoven into the story. Showmen have the valued experience of their past campaigns on pictures of this type to refer to when exploiting this production.

It is a well turned out picture, with authentic and interesting backgrounds, but except for the one novel twist where the authors have worked in a communistic angle, everything appears to have been done before in such films as "The Spirit of Notre Dame," "The All-American" and still later in "Saturday's Millions."

Charles Farrell, Jane Martel, Ann Sheridan and Andy Devine, with Devine scoring heavily with his comedy, are the leading players of name value. Farrell appears a bit too whimsical at times for the virile role he essays to portray.

Hamilton Macfadden, the director has kept the action rolling at a merry clip once the plot starts moving. The photography is good, with the conventional scenes from the big California college games interspersed for illustration.

The picture opens at the beginning of the college year at State, with the campus seething with action as the students, particularly the football heroes, arrive. Larry Davis, All-American star, and his pal Cy Kipp dominate the first few scenes as they greet their old sweethearts, Betty Wilson and Dodo.

Carol Arlington, a new student with pronounced radical tendencies, is secretly taking instructions from Markoff, who is the unknown power behind a radical group seeking to undermine the colleges of the country. To further her plans Carol gets herself elected head of the "Students' League of Freedom," defeating Tony Tonetti, a hot-headed youth who previously carried on the League's activities.

Markoff then persuades Carol that football is a college racket and together they launch a campaign to wreck the college team and the school along with it. Carol manages to vamp Larry, and in spite of Betty's protests he goes to a meeting of the League and promises to resign from the team provided the things told him at the gathering are proved true.

In a subsequent game between State and Manchester, Larry makes two costly fumbles, losing the game. Markoff and Carol spread the rumors that the All-American star has thrown the game, and when Larry is confronted by the coach he vehemently denies the charges. Disgusted with the subsequent tactics of the coach, however, he resigns from the team.

Markoff and Tonetti then seek to obtain some communistic records for mailing, but fear to do so openly. They trap Betty into getting the records for them and then kidnap her. As she identifies her kidnapers later, Tonetti reveals he is really a G-Man assigned to ferret out college radicals. On his evidence Carol and Markoff are arrested.

Realizing his mistake, Larry asks for reinstatement on the team and is refused. In the big game of the year, however, he finally gets his chance and runs wild to win for his team. He is also romantically reinstated with Betty.

Concentration on the obvious features of the picture is the natural line of exploitation procedure.—Baehler, New York.

Produced and distributed by Universal. Directed by Hamilton Macfadden. Produced by Fred S. Meyer. Original idea by Stanley Meyer. Screen play by Henry Johnson, Florabel Muir and Hamilton Macfadden. Photographed by Eddie Snyder. Associate producer, Ansel Friedberger. Running time, 66 minutes. General audience classification. Release date, September 30, 1935.

CAST

Larry Davis	Charles Farrell
Betty Wilson	June Martel
Cy Kipp	Andy Devine
Coach Parker	J. Farrell Macdonald
Carol	Ann Sheridan
Tonetti	Eddie Nugent
Luigi	Herman Bing
Markoff	Alden Chase
Dodo	Phyllis Fraser
Paul	Glenn Boles
Dean Churchill	Murray Kinnell

Old Grads—Paul Schwegler, Jim Thorpe, Jim Purvis, Moon Mullins.

Also Nick Lukats, Howard "Red" Christie, Les Cooper, "Dutch" Fehring, Frank Baker, Frank Sully, Ralph Brooks, Bob Hale, Dell Henderson and Russell Wade.

The Land of Promise

(Zionist Organization of America)

Historical Record

A pictorial account of the rebuilding of Palestine by the Jews this production is neither entertainment in the usual form, as it is devoid of plot and featured performers, nor a travelogue. It is, principally, a historical recording of the changes that have encompassed Palestine during the past two decades brought about by returning Jews in their escape from persecution or by the natural desire to return to the ancient homeland of their people. The opening sequences show Palestine as it was fifteen years ago, a drab and colorless land, peopled by equally drab inhabitants. The Arabs in the market places, the old men before the wailing wall typify the decaying Palestine. The scenes shift to the returning Jews, estimated at 300,000 men, women and children, and their transforming of Palestine into a reborn land of thriving agriculture settlements, busy cities and centers of learning and scientific experiment.

The direction, editing and photography are expertly handled and are the contributing factors which make this a well made, interesting and instructive production. The appeal is primarily to Jews but it is also suitable educative material for a larger audience. The musical score was developed from authentic Yemenite, Arabic and Hebraic themes and the songs, specially composed for the film, are said to be typical of the new Hebrew folk music, part of the spiritual revival of Palestine. The narrative was written by Maurice Samuel, and the narration is by David Ross, noted radio announcer.

A saga of a people's return to the land of their forefathers, "The Land of Promise" is a complete recording of the multifarious activities engendered by a migratory and pioneering people. The camera travels through the fields and factories, the universities and laboratories, the night clubs and entertainment. While no particular player or group of players are predominate and a score of characters are caught by the camera's eye, the studies are for the most part unposed.—Mooney, New York.

Produced by Urim Palestine Film Company. Supervised by Leo Herrmann. Directed and edited by Juda Lehman. Photography by Charles W. Herbert. Music scored and arranged by Boris Morros. Songs composed by Daniel Sambursky. Narrative by Maurice Samuel. Narration by David Ross. Running itme, 57 minutes. Release date, Novemebr 20, 1935. General audience classification.

Stranger Than Fiction

(Universal)

Of Interest

In this, number 14 of the series, six sequences are shown, ranging from cormorant fishing in Hangchow, China, to an armless musician in Vintage, Pa. In the Orient the fishermen use trained cormorant birds to catch the fish. In Fort Worth, Texas, Miss Emma Pulliam romps over country roads and city streets for five miles every day to rid herself of rheumatic aches. In Dallas, Texas, an engine runs on water. By dividing water into hydrogen and oxygen and electrolyzing the water sufficient power is generated to run an automobile. At Rouses Point, N. Y., a fort built by the War Department after the war of 1812 and later discovered to be on Canadian soil, "Fort Blunder." In Haute Savoie, France, a beekeeper hangs a queen bee around his neck in a cage and draws a swarm of bees to his person. An armless musician plays the steel guitar and trombone with his toes.—Running time, 9 minutes.

Gus Van's Music Shoppe

(Universal)

Excellent

An excellent short picture from Universal stars Gus Van and features Peggy Flynn. Miss Flynn is an accomplished comedienne and turns in an engaging and delightful performance. Gus Van, opening his music shop for the day's business, is greeted by Miss Flynn, his first customer. After a couple of songs they give the floor to the two clerks, Seroy and Weaver, who dance. Another customer, Ray Sax, plays two clarinets at the same time. The Mountaineers and the Randall Sisters wind up the program, the Mountaineers being a band and the Randall Sisters a singing trio.—Running time, 20 minutes.

Going Places No. 14

(Universal)

Interesting

An interesting number of the "Going Places" series, this picture presents Niagara Falls with the camera photographing new angles of the honeymoon haven. Closeups, aboard the steamer that carries tourists up to the spray filled area and in the cave behind the falls the camera explores. In Pomona, Cal., Arabian horses imported to America from the Near East perform tricks with intelligence and finesse. The narration is by Lowell Thomas.—Running time, 9 minutes.

Pettengill Praises Legion

Development of a better public opinion as a result of the Legion of Decency drive has resulted in a marked improvement of films during the past year, Congressman Samuel Pettengill told about 200 persons at a luncheon sponsored by the Massachusetts Civic League in Boston last week.

Radio Again Signs Lily Pons

Lily Pons, Metropolitan Opera star who has just finished "I Dream Too Much" for RKO Radio, has been signed again by that company to make one more picture, work on which will start next month.

LONDON CIRCUITS PLAN 30 MILLION FLOTATION FOR 250 TO 300 HOUSES

Union Cinemas and County Each Prepares for $15,000,000 Issue and Similar Move by Odeon Group Is Reported

by BRUCE ALLAN
London Correspondent

A period of greatly intensified expansion in all departments of the British field and of capitalization and re-capitalization on the hundred million dollar scale is foreshadowed in the announcement this week of big development plans by two, and possible three, leading circuits. It is a general expectation that these will be followed in short time by more new production projects of a comparable scale. Undoubtedly a new boom is shaping in the U. K. which, in view of the practically limitless money lying idle in British banks, may reach proportions comparing with the biggest figures of America's prosperity years.

Immediate plans include two big theatre issues of, in round figures, $15,000,000 each. One of these will be made by Union Cinemas and the other by County Cinemas. The degree of expansion planned is sufficiently indicated by the fact that County's present authorized capital is £125,000 ($725,000) of which £108,707 ($543,535) is paid up.

Union, of which Fred Bernard is the active chief, has acquired over 70 theatres in little more than a year and is now over 100 strong. County, with C. J. Donada as its active head, had over 30 theatres, of which the majority are modern erections, at the time lists were last published and has been very active since.

Odeon Reported Planning

There is a general belief that the Oscar Deutsch group of Odeon theatres also is planning a public issue on the $15,000,000 scale. The Odeon circuit, practically all new buildings of good capacity, has grown even more rapidly than the other two groups; forty new stations recently were announced, indicating a total circuit of well over 100 in the new year.

Each of these groups of theatres has, comparatively recently, been in the limelight in connection with ambitious, and mostly controversial, plans of trade development.

Union, together with the Hyams (H & G) London theatres, was part of the big plan of Gaumont-British expansion which brought the major circuit into a conflict with the Kinematograph Renters' Society which still continues. G-B proposed to invest in Union and H & G and to book for both groups and, by the action of distributors, was restrained from doing so.

Previous to the official announcement of the Union flotation there was extraordinary activity in their shares on the Stock Exchange. The ordinaries rocketed from 66/3d (shillings) to 115/-- (shillings) and it was the general belief, in face of official denials, that someone was buying for contol. Having in view the old G-B interest in the group, the latter company's name was inevitably associated with these rumors.

County and Odeon were both in the news early in the year in connection with Joseph Schenck's reported plan for a merger with which United Artists was to have been associated. The plan, which aimed to give Odeon and County a security of product they at present lack due to the competition of the Gaumont-British and Associated British producer-circuits, fell through chiefly, it is said, because active control of the merged theatre group was to have been given to Oscar Deutsch, and Charles Donada refused to play second fiddle. There were also certain developments in U. A. a little later.

Production Also Spurts

So far it is impossible to trace a production tieup in the County and Union plans. In itself this is a reversal of recent practice; the average British promoter is, or was, attracted by a project which entails all three branches of production, distribution and exhibition. It is the more surprising in that British production is, at the moment, in the full flood of an activity which suggests an early and large scale request for public money.

A very large amount of City money has been put into recent British production enterprised with, it is assumed, public flotations in view.

At the present moment the activities of these new companies are severely straining the existing resources of British studios and heavily mortgaging space in floors yet to be built. Associated British Pictures, the Maxwell company, recently suspended its own production; it has let the whole of its space at Elstree and the current story is that independent units are "queueing up" for space there.

There is confirmation of this statement of existing conditions in the news from British National that it is extending the plans of its Pinewood studios at Iver—to be erected in partnership with Charles Boot, the builder—to provide 250,000 square feet of floor space. The uncompleted "London" plant at Denham is also heavily booked.

Ben Goetz's visit to London to inaugurate British production for MGM under its own control, and in direct liaison with Hollywood, puts an end to a serial story associating this company, at one time or another, with practically every unattached production organization in the U. K. The most recent rumor declared that Metro would take over the Twickenham output, that concern closing down its own distributive organization, but a deal on these lines is believed to have broken down because Julius Hagen of Twickenham wanted an American release.

Companies' Activities Strain Resources of British Studios; Independents Line Up for Space; MGM's Plans Awaited

Metro's own British films will, according to a statement from Sam Eckman Jr., be definitely planned for U. S. schedule. He declares that MGM will make "English pictures in England and American pictures in Hollywood" and that wherever it produces it has world distribution in view.

Metro's quota commitment in this country is 15 features per annum. Whether it will make all of these, immediately, by its own unit is doubtful but it is definitely planned to take to London, out of Hollywood schedule, "The Wind and the Rain," James Hilton's "Goodbye, Mr. Chips" and John Monk Saunders' "Manners Maketh the Man," to be retitled "A Yank at Oxford." Robert Montgomery probably will come over for the lead. Jean Harlow and Norma Shearer are also slated for visits to London when production is active.

U.K. Theatres Now 4714

Western Electric's most recent survey of the theatre situation in the United Kingdom (including Ireland in that term) provides the following figures:

	Wired Theatres	Silent	Closed
England	3610	1	176
Scotland	519	1	69
Wales	340	.	51
Ireland	243	.	62
	4712	2	368

Issuing a further instalment of the statistical information provided by the replies to its recent "National Film Investigation" questionnaire, London Film Productions has provided some useful information about the film-going habits of the British man and woman. Entrants were asked to say how frequently they saw films, and these are the results:

Weekly	3,792
Thrice Weekly	2,760
Three Times Weekly	819
Every Two Weeks	814
Monthly	416
Every Ten Days	260
Daily	153
Four Times Weekly	113
Occasionally	824

Hagen Buys Whitehall Studios

Julius Hagen of Twickenham Studios has purchased the Whitehall Studios at Elstree, several adjoining acres, to permit expansion and has formed a new company, J. H. Productions, Ltd.

The new company will produce at Whitehall with Maurice Elvey as director of production with a personal commitment to make three pictures himself each year.

The floor which recently burned at the Twickenham plant will also be reconstructed.

AMERICAN COMPANIES IN SPAIN PIN HOPES ON FORTHCOMING TREATY

Importers Request Lower Duty Rates and Extension of the Stamp Revenue Privilege to Include U. S. Companies

Spanish Producers Want Importations of Films Restricted and Ban on Dubbed Product; One Proposes 10 to 1 Quota

by HARRY CHAPIN PLUMMER

Barcelona Correspondent

With the present likelihood of the gross turnover tax being reduced from the prevailing 7½ per cent to 4 per cent (and on films made in Spain to 1.5 per cent) as reported in earlier dispatches to MOTION PICTURE HERALD (the reduction has been approved but the decree has not yet been published), the American producing and distributing units in Barcelona are centering their hopes now upon the pending commercial treaty between Spain and the United States, which has until the close of the year to be accomplished, due to the two months extension of time limit granted by President Roosevelt.

Here are the salient features of the treaty, as recommended in the report, prepared at a cost of 15,500 pesetas, after several months' research work by the American Chamber of Commerce in Spain and submitted to American Ambassador Claude G. Bowers, at Madrid for embodiment in the protocol, as concerns cinematographic and photographic materials, still and motion picture films and photographic accessories.

Importers request that the privilege granted to France in the shape of lower duty rates for films from pesetas 2, 1.50 and 25, to pesetas 1.25, 1 and 15, be also made extensive to articles of American origin.

They also request that pressure be brought upon the Spanish government to extend the stamp revenue privelege granted to France, Germany, Great Britain, Italy and other countries, also to American articles: that is, to tax packed products on their wholesale value in the same manner as the national production.

There have been established several Spanish producing companies who want the Government to restrict importation of foreign production and to prohibit importation of films dubbed in Spanish. One Spanish producer proposed an agreement whereby the United States would take one Spanish film for every ten American films.

"The new treaty between the United States and Spain will considerably help the motion picture industry," said one of the American companies' representatives. "First of all, we hope there will be no contingent law and that, consequently, there will be a reduction of duty. At one time all pictures paid 15 pesetas gold per kilo, but during the last four years we have been paying 25. While the current exchange favors us, still when the peseta was 13 to the dollar it may be figured what the cost was to the industry, approximately 65c per metre.

∇

All the mighty resources of money and ultra-modern scientific technique at the command of the Metro-Goldwyn-Mayer organization are being concentrated upon perfection of the dubbing process in a literary as well as in an acoustical and mechanical sense, whereby the English dialogue of outstanding MGM feature films is rendered into colloquial Castilian.

Not only is Jack Edelstein, the general director of the Spanish MGM studios here, giving his personal attention to this phase of production, but a corps of linguistic experts and leading actors and actresses of Old Spain are laboring daily in the silent and darkened projection rooms to perfect the ultimate dialogue in the vernacular of this country.

New Departure

An important development here is the early December release of "Poderoso Caballero" ("The Powerful Cavalier") by the United Artists' Spanish affiliate, Artistas Asociadas, S.A.E., for account of Iberica Films, one of Spain's foremost producing entities. The new picture features Casimiro Ortas, distinguished on the Spanish stage.

The arrangement entered into between Artistas Asociadas and Iberica Films is hailed with particular satisfaction by the former. The move is considered a new departure in the increasing cooperation between Spanish and American film interests.

Dubbed versions of "The Count of Monte Cristo," "The Scarlet Pimpernel" and "Folies Bergere" are among United Artists' latest releases here of English language "hits" from the States.

"Dream" Premiere Christmas

Christmas will see the Warner release in Spain of "A Midsummer Night's Dream," in the original English-language film version as directed by Reinhardt. Only Barcelona and Madrid and the major provincial capitals will have the new production in the first-run houses of each. The picture will not go into the popular theatres until late in the coming year. It will play the Maryland theatre here and the Callao in Madrid.

René Huet, general manager of Warner Brothers-First National Films, S.A.E., aided by his publicity representative, Jose Virós, plans a first night rivaling Hollywood's most brilliant premieres, with the American and British consuls general and their staffs as guests.

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Radio Makes Rapid Strides

Radio Films, S.A.E., but a year established in Spain, is making rapid strides in its operating policy in this country. Within a few days the organization will have closed a deal with one of the leading native producing entities of Spain to release in this country the pictures made by that company.

Converting a second-run theatre in the residential section into a first-run house—the Astoria, Barcelona's newest cinema theatre—Radio Films has accomplished a miracle over night and the releases shown there since the change went into effect have realized tremendous successes. "Becky Sharp," in the Spanish-dialogued version, "La Feria de la Vanidad," is due for its early December premiere. The dubbed picture employs outstanding actors and actresses of the Spanish legitimate stage. The Castilian dialoguing, accomplished under the direction of Juan de Carlo, formerly of the Paramount Joinville studios at Paris, features Margarita Robles in the title role, Juan Ariste Eulate as Joseph Sedley; Antonio Rovira as the Marquis of Steyne; Antonio López Estrada as Rawdon Crawley and Jose Barbiera as George Osborne.

Roberto Trillo, general manager of Radio, told the HERALD correspondent that the dubbing, done at the studios of Acoustic, S.A., a new Spanish concern here in Barcelona, was predicated on the idea "not only to give the translation of the original dialogue, but to make the actors feel what they are saying—to eliminate every artificial element." The premiere in Spain will be concurrently at the Astoria here and the Teatro Avenida in Madrid.

Another December Radio offering here will be Ramon Novarro's "Contra la Corriente," in original Spanish dialogue and produced at Hollywood. This will be followed in the same month by "Milagroso Hollywood," the first original Spanish-language "short" made by the new Vericolor process and featuring the Mexican radio singer, Tito Guizar. Another will be "Clemencia," originally dialogued in Spanish and produced in Mexico City by Nacional Productora Pelicula Mejico.

A.A.U. to Aid Short Producer

Arrangements have been concluded between Metro-Goldwyn-Mayer and the Amateur Athletic Union whereby all future Pete Smith Sport Parade short subjects, which are produced and distributed by MGM, will be made in conjunction with the athletic association. An official of the union in the Los Angeles district will cooperate with the studio staff in the future and will assist in the technical and story phases.

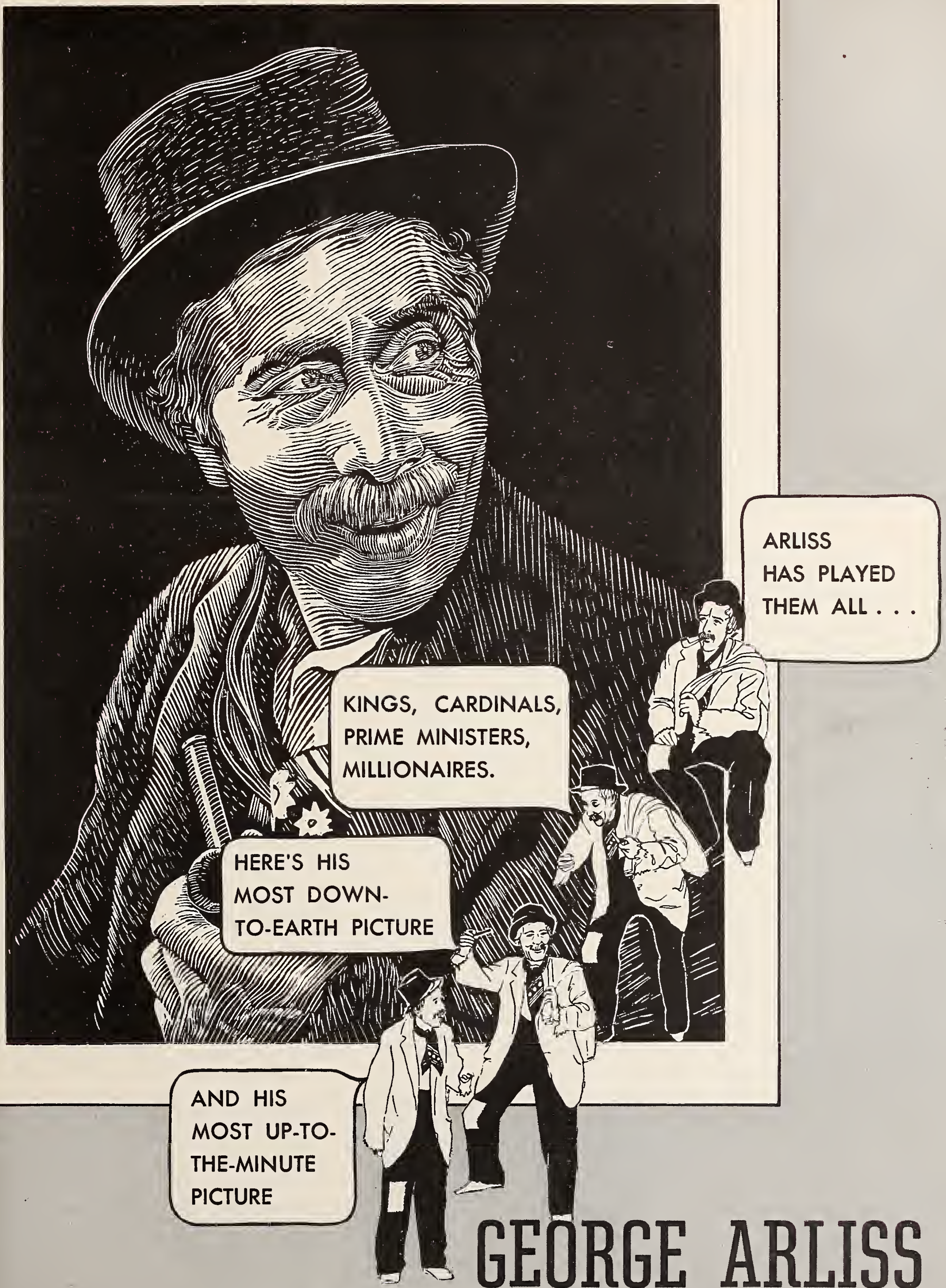
Warns On Lobbies

Use of theatre lobbies for merchandise displays has called forth a warning from George C. Parsons, chief inspector for the Massachusetts State Department of Public Safety, that no blocking of exits will be tolerated. A warning also has been given on overcrowding, with a threat of revocation of licenses.

Zanphir Joins 'True Story'

Peter Zanphir has joined the promotion department of True Story Magazine as assistant to Harold F. Clark, promotion manager. Mr. Zanphir was formerly with the Consolidated Gas Company in New York.

RADIO CITY MUSIC HALL — JANUARY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TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 291 (submitted by an exhibitor who asks that his name and location be withheld).—(A) Assuming the screen to be well protected from light, except that from the lens, and its surroundings to be black for 19 inches, shading into gray and further out not too light colors for 10 feet on either side, with no lights on the front wall, what illumination is recommended for the auditorium? Screen lighting at center, 13 foot-candles. (B) Is or is it not good policy to provide seats beside the motion picture projectors. (C) Is white or light amber color light best for use in the auditorium?

Answer to Question No. 288A

Bluebook School Question No. 288A, submitted by a projectionist of London, England, was: "I have had an argument, the question being what is the relation of the projector intermittent movement to quantity of light passed to the screen? The argument also included the question whether shutters sent out by projector manufacturers always have blades of correct width."

This is a question I do not feel it is necessary to bother the engineers with. Strange as it may seem I still find many men who have passed union and other examinations who have only the most hazy ideas of this very simple matter. Only a short while since I got into an argument with a man in one of our large theatres—not in New York City—concerning this very matter. He wound up with, "So you think you know more about shutters than the manufacturer." I started to answer to the effect that while the manufacturer might and probably did know all about shutters, still he did not and could not possibly know under what conditions any given shutter would be compelled to work, but did not do so.

It is or certainly should be known to all projectionists that the light must all be shut off from the screen while the intermittent sprocket, and therefore the film over the aperture is in motion, save and only for a period amounting to the time required by the edge of the shutter master blade to move a distance equal to about one-third of the diameter of the projection lens, the latter both at start and stop of movement of the sprocket. In other words, when the sprocket starts to move the shutter may still lack about one-third of the lens diameter of full coverage, and when the sprocket stops the lens may still be about one-third open.

Now we of course all know that this means a certain, definite space of time. Naturally if the sprocket of one projector be in motion a longer time than the sprocket of another (one intermittent movement "faster" than another), it is evident that the master blade of the shutter of the first projector may be more narrow than that of the second, since shutters all rotate at a fixed rate of speed; also, it is plainly seen that the more narrow the master blade is, the less time it will cover the lens, and therefore the greater the percentage of the total light will be passed through to the screen.

But this is not all, for since a certain optical balance is not only permissible but necessary to best results (avoidance of visible flicker), as we make the master blade more narrow, we also not only should, but for best results *must* make all other blades (now usually only one) more narrow as well, hence the light gain is doubled, or in case of a three-blade shutter, tripled.

True, the gains are very small at each shutter blade edge, but they occur many times each second, hence have much importance. The gain is expressed in percentage, but conditions vary widely, and to select any given case and to cypher out the exact answer is quite a task. All I wish to set forth here is the principle involved, which, as I have already said, should be well understood by every apprentice before he presumes to act as projectionist. The following question is not at all a bad examination question.

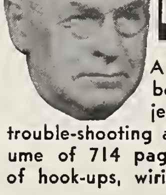
"What relation does speed of intermittent movement bear to amount of light incident upon the screen? Explain in detail."

The "in detail" would go far toward disclosing just how well the one answering the question understood the matter.

If conditions were such that all projectors used the same focal length and the same diameter of projection lens and the same focal length and the same diameter of light condenser (particularly the mirror), the projector manufacturer could then provide exactly the correct shutter blade widths. But so long as one projector must project a ten-foot screen image at, say, 110 feet, while another must project a 20-foot picture at 50 feet (extremes, but nevertheless both conditions named are encountered in practice), it is plainly evident that since rear shutters are located a fixed distance from the aperture, they must "cut" light beams of varying diameter. Consider, for example, a six-inch diameter mirror located 20 inches from the aperture, and an eight-inch one located only 16 inches away. As to front shutters, almost any condition may obtain, including both blade width and distance-from-lens placement. It then is utter nonsense to hold that projector manufacturers can supply shutters able to meet unknown conditions that vary widely, and meet them in the best way.

It therefore is the duty, and an important one, too, of the projectionists to study and very thoroughly understand rotating shutter action and requirements under any and every condition. Lack of such knowledge and its application in practice may, and in many cases does, mean heavy loss of light and added flicker tendency. The unnecessary light loss due to failure to fit the rotating shutters to local conditions may amount to anywhere from one to 15 per cent of the light. It might, in extreme cases run even higher.

I have found very many cases where a superficial examination quickly convinced me that at least ten per cent of the light was being wasted by failure to trim the shutter blades to the width demanded by the work. I have wondered just what excitement might occur did the exhibitor demand that the responsible projectionists pay for the electric power thus wasted.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Rebuildings More Numerous Than New Theatres—Shearer

More rebuilding and refurnishing is now going on than erection of new theatres throughout the country, Ben F. Shearer, president of the Independent Theatre Supply Dealers' Association, said last week. The survey resulted from a checkup of directors in New York for the three day quarterly meeting.

Mr. Shearer asserted that the members are highly optimistic over the new business. The men contended that remodeling and refurnishing during the past few years have virtually been at a standstill because of the depression. "Conditions generally look very good," Mr. Shearer said. "Bills are being liquidated and most exhibitors have paid off sound equipment commitments."

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THEATRE RECEIPTS

The total of the theatre receipts for the calendar week ended November 30, 1935, from 109 theatres in 18 major cities of the country reached $1,071,460, an increase of $26,210 from the total for the preceding calendar week, ended November 23, 1935, when 109 theatres in 18 major cities of the country aggregated $1,045,250.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Boston							
Boston	3,246	35c-65c	"The Spanish Cape Mystery" (Republic) (plus "La Vie Paree" stage revue)	16,000	"To Beat the Band" (Radio) (plus Gertrude Niesen, Frank and Milt Britton on stage)	17,000	High 9-7 "Hot Tip" 35,000 (plus stage show "Folies Bergere") Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000
Fenway	1,382	30c-50c	"Show Them No Mercy" (20th Century) and "Navy Wife" (Fox)	4,500	"In Old Kentucky" (Fox) and "Mimi" (First Division)	4,000	High 1-6-34 "Lady Killer" and "Girl Without a Room" 12,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"In Person" (Radio)	12,000	"Transatlantic Tunnel" (GB Pictures)	8,000	High 9-7 "Top Hat" 33,000 Low 8-17 "Jalna" 5,500 (6 days)
Loew's Orpheum	2,970	25c-55c	"Splendor" (U.A.) and "A Feather in Her Hat" (Col.) (25c-65c)	12,000	"Mutiny on the Bounty" (MGM) (2nd week)	19,000	....
Loew's State	3,537	25c-55c	"Splendor" (U.A.) and "A Feather in Her Hat" (Col.)	11,500	"Mutiny on the Bounty" (MGM) (2nd week)	18,000	High 11-16 "Mutiny on the Bounty" 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"Peter Ibbetson" (Para.) (plus stage show)	19,000	"So Red the Rose" (Para.) (plus York and King and stage show)	19,500	High 4-6 "Private Worlds" 41,000 Low 7-20 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"Show Them No Mercy" (20th Century) and "Navy Wife" (Fox)	7,000	"In Old Kentucky" (Fox) and "Mimi" (First Division)	5,500	High 1-6-34 "Lady Killer" and "Girl Without A Room" 12,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"So Red the Rose" (Para.) (6 days)	8,260	"Peter Ibbetson" (Para.)	10,600	High 1-6-34 "Design for Living" 26,000 Low 12-19-34 "Music in the Air" 5,000
Century	3,000	25c	"This Woman Is Mine" (Para.) and "Confidential" (Mascot)	5,300	"Bad Boy" (Fox) and "Music Is Magic" (Fox)	6,400	High 5-11 "Mark of the Vampire" and "Gigolette" 8,200 Low 8-3 "Mad Love" and "A Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"Mutiny on the Bounty" (MGM) (5 days-3rd week)	5,600	"Mutiny on the Bounty" (MGM) (2nd week)	12,000	High 11-16 "Mutiny on the Bounty" 22,000 Low 12-22-34 "Gentleman Are Born" and "Marie Galante" 3,800
Hippodrome	2,100	30c-50c	"The Man Who Broke the Bank at Monte Carlo" (20th Century)	9,300	"The Last Days of Pompeii" (Radio)	5,600	High 5-19-34 "The House of Rothschild" 18,000 Low 8-3 "Shanghai" 4,000
Lafayette	3,300	25c	"Remember Last Night?" (Univ.) and "The Affair of Susan" (Univ.)	8,200	"King Solomon of Broadway" (Univ.) and "Storm Over the Andes" (Univ.)	8,000	High 10-19 "She Married Her Boss" 17,000 Low 7-27 "A Notorious Gentleman" and "Strange Wives" 4,100
Chicago							
Apollo	1,400	25c-50c	"A Midsummer Night's Dream" (W.B.) (50c-$1.50)	10,600	"Shipmates Forever" (F.N.)	4,700	High 9-8-34 "The Cat's Paw" 16,000 Low 9-14 "Smilin' Through" 3,000 (re-issue)
Chicago	4,000	35c-68c	"In Old Kentucky" (Fox) (plus Stepin Fetchit on stage)	32,800	"Peter Ibbetson" (Para.) (plus Victor Herbert Melody revue and Jesse Crawford at organ)	26,600	High 8-11-34 "She Loves Me Not" 66,000 Low 5-26-34 "Thirty Day Princess" 19,000
Garrick	900	25c-50c	"Dr. Socrates" (W.B.)	6,600	"The Crusades" (Para.)	7,100	High 7-27 "No More Ladies" 9,000 Low 5-4 "One New York Night" 3,000
Oriental	3,490	25c-40c	"Two Fisted" (Para.) (plus stage show) (6 days)	16,600	"The Bishop Misbehaves" (MGM) (plus stage show)	18,700	High 11-2 "Woman Wanted" 25,500 (on stage: Major Bowes' Amateurs) Low 6-16-34 "Registered Nurse" 12,000
Palace	2,509	25c-50c	"The Three Musketeers" (Radio) (plus stage show) (6 days)	19,100	"Three Kids and a Queen" (Univ.) (plus Henry Armetta and stage show)	14,200	High 9-14 "Top Hat" 32,500 Low 12-1-34 "Kentucky Kernels" 8,000
Roosevelt	1,591	30c-60c	"Thanks a Million" (20th Century)	16,900	"O'Shaughnessy's Boy" (MGM)	7,000	High 1-5 "Forsaking All Others" 27,000 Low 8-18-34 "Paris Interlude" 6,000
State-Lake	2,776	20c-35c	"I Live for Love" (W.B.) (plus stage show)	14,800	"Two Sinners" (Republic) (plus Rita Rio and stage show)	13,000	High 9-8-34 "The Most Precious Thing in Life" 19,000 Low 7-20 "Alias Mary Dow" 8,000
United Artists	1,700	30c-60c	"Mutiny on the Bounty" (MGM)	34,100	"The Melody Lingers On" (U.A.) (10 days)	12,000	High 11-30 "Mutiny on the Bounty" 34,100 Low 4-13 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,300	30c-42c	"Charlie Chan in Shanghai" (Fox)	4,000	"Here's to Romance" (Fox) (5 days)	2,000	High 10-12 "She Married Her Boss" 7,500 Low 12-15-34 "Silver Streak" 1,400
Hippodrome	3,800	30c-42c	"In Old Kentucky" (Fox)	13,500	"I Found Stella Parish" (F.N.)	10,500	High 9-21 "Top Hat" 27,500 Low 3-17-34 "Journal of a Crime" 2,900
RKO Palace	3,100	30c-60c	"The Man Who Broke the Bank at Monte Carlo" (20th Century) (plus stage band) (6 days)	12,500	"Transatlantic Tunnel" (GB Pictures) (plus Dave Apollon and stage show)	12,500	High 4-6 "Transient Lady" 39,000 Low 5-19-34 "Where Sinners Meet" 4,000
State	3,400	30c-42c	"A Night at the Opera" (MGM)	16,500	"The Crusades" (Para.)	11,000	High 1-12 "Forsaking All Others" 28,000 Low 12-29-34 "Private Life of Don Juan" 3,500
Stillman	1,900	30c-42c	"Mutiny on the Bounty" (MGM) (2nd week)	8,800	"Mutiny on the Bounty" (MGM) (1st week)	12,000	High 11-23 "Mutiny on the Bounty" 12,000 Low 1-12 "Our Daily Bread" 2,000
Denver							
Aladdin	1,500	25c-60c	"The Case of the Lucky Legs" (F.N.)	1,000	"Metropolitan" (20th Century) (3 days-2nd week) "She Gets Her Man" (Univ.) (4 days)	800 800	High 5-5-34 "House of Rothschild" 9,000 Low 6-22 "Nell Gwyn" and "My Heart Is Calling" 600 (6 days)
Broadway	1,500	25c-40c	"Thanks a Million" (20th Century)	1,600	"She Couldn't Take It" (Col.) (3 days) "Metropolitan" (20th Century) (4 days)	500 700	....
Denham	1,500	25c-40c	"Peter Ibbetson" (Para.)	6,000	"The Virginia Judge" (Para.) (plus stage show)	5,000	High 9-29-34 "Belle of the Nineties" 16,500 Low 4-7-34 "She Made Her Bed" 800
Denver	2,500	25c-50c	"In Old Kentucky" (Fox)	7,000	"Thanks a Million" (20th Century)	12,000	High 1-13-34 "Roman Scandals" 17,500 Low 7-20 "Escapade" 4,000
Orpheum	2,600	25c-40c	"In Person" (Radio)	5,000	"A Night at the Opera" (MGM)	9,000	High 2-17-34 "Hi Nellie" 19,500 Low 12-29-34 "Hat, Coat and Glove" 1,000
Paramount	2,000	25c-40c	"Bad Boy" (Fox)	800	"Mutiny on the Bounty" (MGM)	5,000	High 5-11 "Bride of Frankenstein" 7,000 Low 6-9-34 "Uncertain Lady" 400

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RADIO CORPORATION OF AMERICA

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Hollywood							
Chinese	2,500	30c-55c	"In Old Kentucky" (Fox)..........	6,000	"Thanks a Million" (20th Century)	10,000	High 4-14-34 "House of Rothschild"..... 25,171 Low 12-29-34 "Music in the Air"........ 4,292
Pantages	3,000	25c-40c	"In Person" (Radio) and .... "His Night Out" (Univ.)	9,600	"The Three Musketeers" (Radio)	4,900	High 9-7 "Top Hat"........................ 19,000 Low 3-3-34 "Fugitive Lovers" and "The Poor Rich" 1,500
W. B. Hollywood	3,000	25c-40c	"I Found Stella Parish" (F.N.)..	11,000	"Stars Over Broadway" W.B.)..	8,100	High 9-8-34 "Dames .... 25,000 Low 4-13 "Laddie" 5,700
Indianapolis							
Apollo	1,100	25c-40c	"Thanks a Million" (20th Century) (6 days-2nd week)	3,000	"Thanks a Million" (20th Century) (1st week)	7,500	High 9-7 "Steamboat Round the Bend".. 8,000 Low 5-4-34 "Thunder in the East"...... 1,600
Circle	2,800	25c-40c	"The Three Musketeers" (Radio) (6 days)	3,500	"Mary Burns, Fugitive" (Para.)..	4,000	High 8-17 "Smart Girl" .... 8,500 Low 1-19 "The President Vanishes" and "Enter Madame" 2,000
Indiana	3,100	25c-40c	"So Red the Rose" (Para.)........	7,000	"Peter Ibbetson" (Para.)..........	6,000	High 9-28 "Top Hat" .... 12,000 Low 1-12 "Little Women" 1,500
Lyric	2,000	25c-40c	"I Found Stella Parish" (F.N.).. (plus stage show)	10,000	"The Payoff" (F.N.).............. (plus vaudeville)	7,000	High 8-31 "Going Highbrow" .... 13,000 Low 7-28-34 "Half a Sinner" and "Embarrassing Moments" 2,000
Palace	3,000	25c-40c	"It's in the Air" (MGM) and.... "A Feather in Her Hat" (Col.)	3,250	"Mutiny on the Bounty" (MGM) (2nd week)	5,500	High 6-22 "Age of Indiscretion" .... 12,500 Low 4-6 "Casino Murder Case".......... 2,750
Kansas City							
Mainstreet	3,100	25c-40c	"I Found Stella Parish" (F.N.).. (6 days)	4,900	"The Case of the Lucky Legs".... (F.N.) (on stage: "Folies Bergere") (35c-65c)	22,000	High 6-23-34 "Glamour" .... 23,000 Low 1-12 "I Sell Anything"............ 2,000
Midland	4,000	25c-40c	"Thanks a Million" (20th Century)	13,800	"Mutiny on the Bounty" (MGM).. (6 days-2nd week)	9,500	High 8-24 "China Seas" .... 25,000 Low 12-23-34 "Private Life of Don Juan" 4,000
Newman	1,800	25c-40c	"So Red the Rose" (Para.)...... (6 days)	6,800	"Peter Ibbetson" (Para.)..........	7,900	High 9-29-34 "Belle of the Nineties".... 14,000 Low 4-13 "Rocky Mountain Mystery".. 3,500
Tower	2,200	25c-35c	"The Public Menace" (Col.)...... (plus vaudeville) (6 days)	5,500	"Little Big Shot" (W.B.).......... (plus stage show)	9,000	High 1-12 "Broadway Bill" .... 14,000 Low 5-5-34 "Let's Fall in Love"......... 4,000
Uptown	2,000	25c-40c	"In Old Kentucky" (Fox)........	8,160	"I Live for Love" (W.B.) and.... "The Rainmakers" (Radio)	2,500	High 10-27-34 "Judge Priest" .... 9,200 Low 1-27-34 "Good Bye Again".......... 1,700
Los Angeles							
Four Star	900	30c-55c	"Metropolitan" (20th Century)..... (4th week)	2,200	"Metropolitan" (20th Century).... (3rd week)	3,000	High 5-18 "Les Miserables" .... 7,800 Low 12-15-34 "Have a Heart".......... 2,500
Grand Internat'l.	750	35c-40c	"Private Life of Peter Vinogradov".. (Amkino)	1,400	"Ung Karlspappan" (Foreign)....	1,800	....
Hillstreet	2,700	25c-40c	"In Person" (Radio) and .... "His Night Out" (Univ.)	9,600	"The Three Musketeers" (Radio)..	5,100	High 9-7 "Top Hat" (6 days).............. 17,000 Low 1-27-34 "Let's Fall in Love"......... 1,800
Loew's State ...	2,500	30c-55c	"In Old Kentucky" (Fox)..........	10,000	"Thanks a Million" (20th Century)	11,500	High 4-7-34 "Riptide" .... 28,500 Low 12-29-34 "Music in the Air"........ 4,206
Paramount	3,596	30c-55c	"So Red the Rose" (Para.)........ (plus Frank Fay and stage revue)	12,700	"Peter Ibbetson" (Para.).......... (plus F. and M. stage revue)	14,800	High 8-10 "Paris in Spring".............. 32,000 Low 6-22 "People Will Talk"........... 12,500
W. B. Beverly...	1,612	50c-$1.50	"A Midsummer Night's Dream".. (W.B.) (6th week)	9,300	"A Midsummer Night's Dream".. (W. B.) (5th week)	6,500	....
W. B. Downtown	3,400	25c-40c	"I Found Stella Parish" (F.N.)..	10,600	"Stars Over Broadway" (W. B.)..	7,100	High 9-8-34 "Dames" .... 20,000 Low 12-29-34 "White Lies" and "The Last Wilderness" 4.900
Minneapolis							
Century	1,650	25c-40c	"Mutiny on the Bounty" (MGM)..	4,500	"Here's to Romance" (Fox)......	4,000	High 10-5 "Anna Karenina".............. 7,500 Low 11-23 "Here's to Romance"......... 4,000
Lyric	1,238	20c-25c	"Charlie Chan in Shanghai" (Fox)	1,500	"O'Shaughnessy's Boy" (MGM)..	1,700	High 9-28 "Bonnie Scotland"............ 2,000 Low 1-27-34 "Jimmy and Sally".......... 500
Minnesota	4,000	25c-55c	"Rendezvous" (MGM)	12,000	"Mutiny on the Bounty" (MGM)	14,000	High 11-9 "The Crusades"............... 20,000 Low 2-3-34 "Eskimo" 7,000
RKO Orpheum..	2,900	25c-40c	"She Couldn't Take It" (Col.)......	6,000	"I Found Stella Parish" (F.N.)	6,500	High 9-21 "Top Hat" .... 18,000 Low 8-25-34 "The Lady Is Willing"..... 2,700
State	2,300	25c-40c	"Mary Burns, Fugitive" (Para.)..	5,500	"Barbary Coast" (U.A.)..........	6,000	High 11-2 "Broadway Melody of 1936".. 7,000 Low 5-4 "Private Worlds"................ 5,000
Time	300	15c-25c	"The Crime of Doctor Crespi".... (Republic) and "New Adventures of Tarzan" (Burroughs-Tarzan)	1,500	"The Rainmakers" (Radio)....... (2nd week)	1,500	High 10-24-34 "Girl of the Limberlost".. 3,500 Low 12-8-34 "Cimarron" 1,000
World	400	25c-55c	"The Clairvoyant" (GB Pictures)	3,500	"Transatlantic Tunnel" .... (GB Pictures)	2,800	High 6-8 "Thunder in the East"......... 5,000 Low 11-16 "Born for Glory"............. 2,000
Montreal							
Capitol	2,547	25c-60c	"In Old Kentucky" (Fox) and.... "Heart's Desire" (Assoc. British)	10,500	"The Case of the Lucky Legs".. (F.N.) and "Thanks a Million" (20th Century)	10,500	High 2-24-34 "Queen Christina".......... 13,500 Low 12-22-34 "Great Expectations" and "Wake Up and Dream" 3,500
Imperial	1,914	20c-34c	"Behind the Green Lights" (Mascot) and "Fanfare D'Amour" (French) (on stage: Paradise Club Revue)	4,500	"La Route Imperiale" (French).. and "Church Mouse" (W.B.) (plus French stage show)	4,500	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" 6.500 Low 3-3-34 "Fanny" 1,500
Loew's	3,115	30c-60c	"Special Agent" (W.B.) and...... "I Live for Love" (W.B.) (plus Broadway Rhythm vaudeville unit)	11,500	"Thunder in the Night" (Fox) and "Music Is Magic" (Fox) (plus Major Bowes' Amateurs on stage)	13,000	High 12-8-34 "Six-Day Bike Rider"..... 14,500 Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman" 4,500
Palace	2,600	25c-65c	"Transatlantic Tunnel" .... (GB Pictures)	11,000	"The Three Musketeers" Radio) and "His Night Out" (Univ.)	10,000	High 4-27 "Roberta" .... 15,000 Low 7-21-34 "Shoot the Works" and "Friday the 13th" 6,000
Princess	2,272	30c-65c	"She Couldn't Take It" (Col.) and "The Girl Friend" (Col.)	7,500	"Red Salute" (U.A.) and.......... "The Awakening of Jim Burke" (Col.)	7,000	High 9-21 "The Dark Angel" and "Rainbow Over Broadway" 10,500 Low 8-4-34 "House of Rothschild" and "Most Precious Thing in Life" 4,500
New York							
Astor	1,012	25c-55c	"The Land of Promise".......... (Zionist Org. of America)	12,000	"It's in the Air" (MGM).......... (2nd week)	5,000	High 3-23-34 "House of Rothschild"..... 23,600 Low 2-23 "Little Men" 6,000
Capitol	4,700	25c-85c	"Mutiny on the Bounty" (MGM). (3rd week)	42,200	"Mutiny on the Bounty" (MGM) (2nd week)	59,000	High 11-16 "Mutiny on the Bounty".... 76,300 Low 12-29-34 "The Band Plays On"...... 4,500
Center	3,433	35c-$1.25	"Thanks a Million" (20th Century) (2nd week)	20,000	"Thanks a Million" (20th Century) (1st week)	28,500	....
Palace	2,500	25c-75c	"I Found Stella Parish" (F.N.) and "To Beat the Band" (Radio)	8,000	"The Three Musketeers" (Radio) and "The Case of the Lucky Legs" (F. N.)	7,000	High 7-21-34 "Of Human Bondage"...... 16,200 Low 12-22-34 "Babbitt" 6,500
Paramount	3,700	35c-99c	"Mary Burns, Fugitive" (Para.).. (2nd week)	14,000	"Mary Burns, Fugitive" (Para.).. (1st week)	22,000	High 8-25-34 "Cleopatra" .... 72,000 Low 8-11-34 "Elmer and Elsie".......... 10,500
Rivoli	2,200	40c-99c	"Splendor" (U.A.)	20,600	"The Melody Lingers On" (U.A.) (9 days-2nd week)	12,000	High 4-27 "Les Miserables" .... 60,115 Low 4-11 "Brewster's Millions" 13,400
RKO Music Hall	5,945	40c-$1.65	"Crime and Punishment" (Col.) .. (plus stage show)	45,000	"The Man Who Broke the Bank at Monte Carlo".................. (20th Century) (plus stage show)	60,000	High 9-7 "Top Hat" ....131,200 (plus stage show) Low 11-30 "Crime and Punishment".... 45,000
Roxy	6,200	25c-55c	"Remember Last Night?" (Univ.) (plus stage show) (8 days)	30,000	"Three Kids and a Queen" (Univ.) (plus stage show) (5 days-2nd week)	20,000	High 8-31 "Diamond Jim" .... 47,000 Low 6-30-34 "Affairs of a Gentleman".. 13,700
Strand	3,000	25c-55c	"Frisco Kid" (W. B.)............	33,000	"Stars Over Broadway" (W.B.).. (9 days)	13,500	High 5-11 "The G Men" .... 60,138 Low 1-20-34 "Easy to Love"............. 9,271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Oklahoma City							
Capitol	1,200	10c-41c	"Here's to Romance" (Fox)	1,200	"It's in the Air" (MGM)	2,600	High 1-6-34 "Going Hollywood" 4,100 Low 9-8-34 "You Belong to Me" 800
Criterion	1,700	10c-55c	"A Night at the Opera" (MGM)	5,600	"Thanks a Million" (20 Century)	4,600	High 1-27-34 "Dinner at Eight" 9,000 Low 11-2 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-36c	"King Solomon of Broadway" (Univ.) (plus stage show) (4 days) (10c-40c) "Stormy" (Univ.) (3 days)	2,300 800	"Music Is Magic" (Fox) (plus stage show) (10c-40c) (4 days) "This Is the Life" Fox) (3 days)	2,400 450	High 4-6 "While the Patient Slept" and "We're Rich Again" 4,100 Low 3-23 "The Winning Ticket" 400
Midwest	1,500	10c-56c	"In Old Kentucky" (Fox)	7,600	"Mary Burns, Fugitive" (Para.) (6 days)	2,600	High 9-29-34 "Bright Eyes" 9,540 Low 5-26-34 "Merry Wives of Reno" 2,000
Omaha							
Brandeis	1,200	25c-40c	"In Person" (Radio) and "The Case of the Missing Man" (Col.)	5,500	"I Found Stella Parish" (F.N.) and "To Beat the Band" (Radio)	4,800	High 9-14 "Top Hat" 9,500 Low 2-16 "Babbitt" and "Murder in the Clouds" 3,000
Omaha	2,200	25c-40c	"Way Down East" (Fox) and "Welcome Home" (Fox) (5 days)	4,000	"Mutiny on the Bounty" (MGM) and "King Solomon of Broadway" (U.) (2 days-2nd week) "Hands Across the Table" (Para.) and "Transatlantic Tunnel" (GB Pictures)	2,000 6,800	....
Orpheum	3,000	25c-40c	"It's in the Air" (MGM) and "Escape Me Never" (U.A.) (6 days)	7,200	"Special Agent" (W. B.) and "Here Comes the Band" (MGM)	9,800	High 8-31 "We're in the Money" 18,100 Low 12-29-34 "Babes in Toyland" and "Home on the Range" 5,000
Philadelphia							
Aldine	1,200	40c-65c	"Splendor" (U.A.)	16,000	"Red Salute" (U.A.) (9 days)	7,000	High 5-5-34 "House of Rothschild" 23,000 Low 4-20 "Brewster's Millions" 3,000
Arcadia	600	25c-50c	"Rendezvous" (MGM) (6 days)	2,100	"Hands Across the Table" (Para.)	2,200	High 1-6-34 "Duck Soup" 6,500 Low 1-27-34 "Women in His Life" 400
Boyd	2,400	40c-55c	"So Red the Rose" (Para.) (6 days)	11,500	"Peter Ibbetson" (Para.)	11,000	High 1-6-34 "Little Women" 30,000 Low 8-17 "Jalna" (5 days) 6,000
Earle	2,000	25c-50c	"Remember Last Night?" (Univ.) (plus Benny Davis' revue)	18,000	"Personal Maid's Secret" (W.B.) (plus Little Jack Little and stage show)	12,000	High 4-7-34 "Harold Teen" 40,000 Low 9-28 "Special Agent" 10,000
Fox	3,000	40c-65c	"In Old Kentucky" (Fox) (plus Willie West and McGinty and stage show) (5 days-2nd week) (6 days)	10,000	"In Old Kentucky" (Fox) (plus Willie West and McGinty and stage show) (1st week)	20,000	High 12-29-34 "Bright Eyes" 28,500 Low 7-28-34 "She Was A Lady" 7,000
Karlton	1,066	25c-40c	"Three Kids and a Queen" (Univ.)	2,300	"A Feather in Her Hat" (Col.)	2,800	High 11-3-34 "One Night of Love" 8,500 Low 8-17 "She" 2,100
Keith's	2,000	30c-50c	"Peter Ibbetson" (Para.) (6 days)	2,500	"I Found Stella Parish" (F.N.)	3,100	High 3-3-34 "Carolina" 8,000 Low 1-5 "Sweet Adeline" 1,500
Stanley	3,700	40c-55c	"Mutiny on the Bounty" (MGM) (6 days-3rd week)	17,000	"Mutiny on the Bounty" (MGM) (2nd week)	25,000	High 11-23 "Mutiny on the Bounty" (2nd week) 25,000 Low 12-29-34 "Behold My Wife" 7,500
Stanton	1,700	30c-50c	"Mary Burns, Fugitive" (Para.) (5 days-2nd week)	3,900	"Mary Burns, Fugitive" (Para.) (1st week)	8,000	High 3-31-34 "The Lost Patrol" 9,000 Low 1-5 "Man Who Reclaimed His Head" 2,000
Portland, Ore.							
Blue Mouse	700	25c-40c	"The Call of the Wild" (U.A.)	2,000	"The Man on the Flying Trapeze" (Para.) and "Becky Sharp" (Radio)	2,000	....
Broadway	1,912	25c-40c	"Rendezvous" (MGM) (2nd week)	5,200	"Rendezvous" (MGM) (1st week)	5,000	High 4-7-34 "Wonder Bar" 13,000 Low 7-14-34 "The Circus Clown" and "I Give My Love" 3,900
Mayfair	700	25c-40c	"The Rainmakers" (Radio) (on stage: "French Follies")	5,000	"To Beat the Band" (Radio) and "Wanderer of the Wasteland" (Para.)	4,000	High 11-30 "The Rainmakers" (on stage: "French Follies") 5,000 Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	25c-40c	"Thanks a Million" (20th Century)	7,000	"Peter Ibbetson" (Para.) (6 days)	4,000	High 9-28 "She Married Her Boss" 9,500 Low 11-10-34 "Wednesday's Child" 3,500
Paramount	3,008	25c-40c	"In Old Kentucky" (Fox) (2nd week)	8,000	"In Old Kentucky" (Fox) (1st week)	7,500	High 3-24-34 "David Harum" and "Once to Every Woman" 12,000 Low 6-30-34 "Now I'll Tell" and "Springtime for Henry" 4,000
United Artists	945	25c-40c	"Mutiny on the Bounty" (MGM) (3rd week)	8,000	"Mutiny on the Bounty" (MGM) (2nd week)	8,500	High 4-28-34 "House of Rothschild" 9,800 Low 8-4-34 "Paris Interlude" 3,700
San Francisco							
Clay	400	25c-35c	"Emperor's Waltzes" (Vienna Films)	1,500	"Moscow Laughs" (Amkino) (2nd week)	1,000	....
Fox	5,651	10c-35c	"To Beat the Band" (Radio) and "Freckles" (Radio)	4,000	"Java Head" (First Division) and "Moonlight in Heaven"	4,500	High 7-27 "The Murder Man" 14,000 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Geary	1,400	55c-$1.65	"A Midsummer Night's Dream" (W. B.)	10,000	....		....
Golden Gate	2,800	25c-40c	"Show Them No Mercy" (20th Century) (plus stage band)	14,500	"It's in the Air" (MGM) (plus stage band)	14,500	High 9-14 "Top Hat" 26,000 Low 7-7-34 "Cockeyed Cavaliers" 10,200
Orpheum	2,900	15c-40c	"A Feather in Her Hat" (Col.) and "Sweet Surrender" (Univ.)	5,000	"Remember Last Night" (Univ.) and "Grand Exit" (Col.)	6,000	High 6-9-34 "Sing and Like It" 19,500 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	25c-40c	"The Man Who Broke the Bank at Monte Carlo" (20th Century) and "Navy Wife" (Fox)	15,000	"Stars Over Broadway" (W.B.) and "Transatlantic Tunnel" (GB Pictures)	12,000	High 9-29-34 "Belle of the Nineties" 19,000 Low 1-20-34 "Eight Girls in a Boat" and "Fugitive Lovers" 8,000
St. Francis	1,430	15c-40c	"In Old Kentucky" (Fox)	7,200	"Thanks a Million" (20th Century)	6,500	High 1-19 "The County Chairman" 11,000 Low 4-14-34 "Registered Nurse" and "Murder in Trinidad" 3,500
United Artists	1,400	15c-55c	"Metropolitan" (20th Century)	6,000	"Red Salute" (U.A.)	5,000	High 1-6-34 "Roman Scandals" 15,000 Low 3-9-34 "Private Life of Don Juan" 4,000
Warfield	2,700	25c-50c	"A Night at the Opera" (MGM) (plus stage band)	24,000	"In Old Kentucky" (Fox) (plus stage band)	22,000	High 10-5 "I Live My Life" (plus stage band) 35,000 Low 3-31-34 "Gambling Lady" 15,500
Seattle							
Blue Mouse	950	25c-55c	"Mutiny on the Bounty" (MGM)	6,100	"Rendezvous" (MGM) (2nd week)	3,700	High 2-17-34 "Roman Scandals" 7,500 Low 7-7-34 "Tomorrow's Children" 2,550
Fifth Avenue	2,500	25c-55c	"A Night at the Opera" (MGM)	6,850	"Mutiny on the Bounty" (MGM)	9,650	High 4-14-34 "Riptide" 12,750 Low 3-24-34 "Fashions of 1934" 3,500
Liberty	1,800	15c-50c	"A Feather in Her Hat" (Col.) (6 days)	4,250	"Red Salute" (U.A.)	5,100	High 9-28 "She Married Her Boss" 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"Thanks a Million" (20th Century)	3,950	"Hands Across the Table" (Para.)	3,650	High 4-14-34 "Spitfire" 6,500 Low 1-26 "Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-55c	"I Found Stella Parish" (F.N.)	5,800	"Thanks a Million" (20th Century)	7,100	High 9-21 "Top Hat" 10,400 Low 4-21-34 "Two Alone" and "I Believed in You" 3,750
Paramount	3,050	25c-40c	"King Solomon of Broadway" (Univ.) and "Bad Boy" (Fox)	4,750	"The Last Outpost" (Para.) and "The Case of the Lucky Legs" (F. N.)	5,250	High 3-23 "Shadow of Doubt" 8,700 Low 12-8-34 "Peck's Bad Boy" and "Menace" 3,300
Rex	1,500	15c-25c	"The Payoff" (F.N.) (plus stage show and band)	2,450	"Music Is Magic" (Fox) (plus stage show)	2,250	....

J. C. JENKINS--HIS COLYUM

Chadron, Nebraska

Dear Herald:

We noted in a recent issue of the HERALD that Terry Ramsaye (the man who is largely responsible for the HERALD being a universal favorite) had left the bright lights on Broadway and had set his course westward and on reaching the state line of Indiana made this statement, to wit, "Ahead is the big, broad, level land of the Hoosiers, the Indiana of corn, literature and politics."

Mr. Ramsaye was correct about that, ahead was the big, broad land of corn, literature and politics, and we might suggest that some of the finest literature of the land came from this big, broad land, "Out to Old Aunt's Mary's" and "The Old Swimmin' Hole" and so on, by James Whitcombe Riley, not to mention dozens of others that have been acknowledged to be world classics. And we are not forgetting that "this big, broad land" furnished us with George Ade, Benjamin Harrison, William Henry Harrison, O. P. Morton, Thomas Hendricks, "Blue Jeans" Williams, Charles Fairbanks, Albert Beveridge, Schuyler Folfax, yes, and Will Hays, too, not to mention Tom Taggart and Jim Watson of political fame. Indiana had all of 'em; some got away.

We don't know very much about Indiana literature but, boy, if you want to know anything about Indiana politics ask us. We grew up on Indiana politics, that's how it comes that we are such a hammerhead when it comes to politics. A new boy coming to school in Indiana was first asked his politics and then his name and if he didn't vote with the gang it was just too bad for that kid. A mugwump politician stood about as much show in Indiana as a snowball in Hell-ena, Montana.

We wouldn't mention it at all, as most likely it will not be of very much interest to you, but since Will Pfrimmer of Kentland, Ind., once wrote a little poem on the Kankakee river, and since we grew up on the banks of this famous river, and since your grandchildren ought to have something to recite in school, we are going to quote a few of the verses of this famous poem:

Toward the north a winding stream
Flows through a low and silent land,
Its banks so low they scarcely seem
To rise above the shells and sand
That 'neath the crystal waters gleam
Like jewels on a maiden's hand.

Here, through the long, bright summer days,
The woodduck rears her downy brood,
Here, where the slender cattail sways,
The hermit bittern seeks his food,
So still, so quiet, all their ways,
Scarce broken is the solitude.

I love to float upon its tide
And let my fancy drift at will,
Past moor and fen and marshland wide
And tangled break, and reeds, until
Far into fairy land I glide
O'er silvery waters, calm and still.

Pfrimmer had a few more verses to that poem, but instead of learning all of them we went bullhead fishing in the Kankakee. We would like to suggest to Mr. Ramsaye that when he gets out on the Kankakee, if he comes back this way, he recite some Broadway poems and see how they compare with some of the Hoosier poetry, but then, maybe they don't write poetry down on Broadway.

▽

Swell Managers

We went up to Bassett, Neb., to see a couple of friends we had not seen for several years, Mr. and Mrs. Carlson, who operate the Bassett theatre. Bassett is the county seat of Rock county, although there are not many rocks in the county, but Bassett can boast of a nice theatre and a couple of swell managers. The town is located right close to the head of the Elkhorn river, and the Elkhorn runs through a lot of mighty good country, including Antelope county and several others, and that's probably why the Carlsons do such good business at the theatre and their dry cleaning establishment. You ought to stop and see them some time.

▽

Ainsworth is where they raise the big potatoes and where A. F. Botsford operates a theatre and gives the people of that community as good pictures as they can see in New York City or Neligh, Neb.

We didn't get to see A. F., for he had gone to Omaha, but we had a nice visit with Mrs. Botsford and A. F.'s brother, and they assured us that A. F. would send us a check to renew his subscription, and we'll bet a hound pup he does it; he's built just that way.

▽

Gets the Indian Trade

Hazel Dunn of Valentine told us that she had been trying to break Harold from eating so much lobster salad and pickled pigs feet and confine his diet to corned beef and cabbage, but that he wouldn't listen to her. That boy should pay more attention to what his wife tells him. Harold gets a lot of Indian trade at his show, and that's probably because he has a stand-in with all the squaws of the reservation. It was up near Valentine that we got stuck going up a little sandhill once, and a buck and his squaw came along going to Valentine and we offered them 50 cents to pull us about five rods up the hill, but the old squaw said she wanted a dollar and we said no, it was too much, and she replied, "No dollar, no pullem," and it was "no dollar no pullem," too. So we gave her a dollar. That old jane ought to be out in California; she could make the whole Sioux Nation rich in three months.

▽

Horne & Morgan are still operating the show at Hay Springs. Not only that, but they are a couple of young men who operate about everything else in the town that requires brains and energy. There are a couple of boys who have been forgotten; one ought to be governor and the other in the United States senate, but the trouble is that neither is in politics, and should you ever go hunting for a real theatre and real theatre managers you might as well stop at Hay Springs. Both of these boys claimed to have read this colyum and both said they had to do *something* to pass away the time. We never can remember to carry a gun.

▽

If you ever go up to Gordon be sure to stop and go to the Pace theatre and meet Clint and Bessie Robins who operate the show, and after that you will wire us (collect) and thank us for giving you this information. Clint and Bessie are oldtime favorites throughout this western country where they have been entertaining the public with their repertoire show for many years. We had a delightful visit with them and we want to congratulate the Black Hills Amusement Co. for being so fortunate as to secure their services. Clint and Bess left a lovely home on Newaygo Lake, Michigan, to come out and manage the Gordon theatre, and the Gordon folks are mighty fortunate. Good luck, friends, we know you will make good.

▽

We've got a lot more to tell you, but it is about show time and we all want to go to the show, so we will "Skidoo," as our girl told us once when the drayman came at the back door. But before we forget about it, we want to tell you that we have been through that "Shelterbelt" and have heard a jazz orchestra and a crooner and now we are clear out of Pluto water. Doggone the doggone luck, anyhow.

COLONEL J. C. JENKINS,
The HERALD'S Vagabond Colyumnist.

P. S.—The HERALD Covers the FIELD Like an April SHOWER.

Mexican Deal Closed For Spanish Pictures

What is considered by many as being the most important deal in the Spanish motion picture industry since the inception of sound there was finally closed last week after long negotiations by Alberto R. Pani, president of Cinematografica Latino Americana, Mexico City, and Vincente Casanova, president of the Compania Industrial Film Espanol, Valencia, Spain, in a long-distance conversation over the transatlantic telephone between Mexico City and Madrid, Spain.

By the terms of the agreement reached, CLA will undertake to distribute the Spanish company's product throughout Mexico while CIFE will handle the Mexican company's pictures in Spain.

Hal Roach Studio Expands

Hal Roach has purchased an additional two acres adjoining his studios in Hollywood, making a total of 13 acres in all, in another expansion move, the first since David L. Loew joined the company. Eighteen more writers have joined the studio staff.

WHAT THE PICTURE DID FOR ME

First National

BRIGHT LIGHTS: Joe Brown, Ann Dvorak—Best Joe Brown picture I have seen. Exceptional business for a three-day run.—Harold Smith, Dreamland, Theatre, Carson, Iowa. Rural patronage.

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—The best picture Joe ever made; the kind of picture that never gets cold. Joe is always welcome at my house. Running time, 83 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. General patronage.

GOOSE AND THE GANDER, THE: Kay Francis, George Brent—A mighty good program picture. Story interesting and about an all-star cast. Francis and Brent always good and this one had a lot of other good actors in the picture. Played November 20-21.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

SHIPMATES FOREVER—Dick Powell, Ruby Keeler—A very fine musical production. Good story and fine acting by the stars and all the cast. Naval background made it very interesting. One of the best of the season. Gave good satisfaction to all and did a good business. Played November 10-11.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

Liberty

DIZZY DAMES: Marjorie Rambeau, Florine McKinney—A good program picture. Rambeau fine in her character. Lots of good things in this picture. Gave good satisfaction. Played on a double bill, but it would stand alone as good entertainment in anyone's theatre. All characters old-timers that can act. —Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

Metro-Goldwyn-Mayer

ANNA KARENINA: Greta Garbo, Fredric March, Freddie Bartholomew—A fine picture, but did not cash at the B. O.—J. E. Weber, Princess Theatre, Chelsea, Mich. General patronage.

ANNA KARENINA: Greta Garbo, Fredric March—It seemed that Gargo was better than usual in this foreign atmosphere film. Her vital performance keeps alive what interest there is in the picture. Fredric March not up to par. Garbo is desperately in need of a modern story for a change. Why keep her in costumes? Business not in keeping with the rental, being much below average. Running time, 95 minutes. Played November 6-7.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BISHOP MISBEHAVES, THE: Edmund Gwenn, Maureen O'Sullivan—An out of the ordinary picture that may or may not appeal, depending on the type of audience house caters to. Generally speaking, it will be more appreciated by those who know and like it as a play. It is well played by a competent cast in a farcical manner with enough action to sustain interest. Running time, 86 minutes. Played November 4-5.—L. A. Irwin, Palace Theatre, Penacock, N. H. General patronage.

BONNIE SCOTLAND: Laurel and Hardy—Drew a good crowd. Audience in up uproar most of the time. All seemed to be pleased. Played November 19-20.—W. A. Cassidy, Frolic Theatre, Midland, Mich. General patronage.

BROADWAY MELODY OF 1936: Jack Benny, Robert Taylor, Eleanor Powell, Una Merkel—You can't afford to pass this one, it is wonderful. Played two days with plenty opposition, rain and home talent show, and still won out.—J. E. Weber, Princess Theatre, Chelsea, Mich. General patronage.

BROADWAY MELODY OF 1936: Jack Benny, Robert Taylor, Eleanor Powell, Una Merkel—This is about the last thing in entertainment. 100 per cent picture. Eleanor Powell begins dancing where the rest of the dancers leave off. She is a wonder and Jack Benny is a funny cuss, and Una Merkel was there very much in the picture. All the cast was extra good. Our patrons pronounce it the best yet. You have got to see this one to appreciate it. I call it great. Played November 17-19.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

BROADWAY MELODY OF 1936: Jack Benny, Robert Taylor, Eleanor Powell, Una Merkel—Some liked this better than "Top Hat." It was a grand show. Eleanor Powell's dancing is wonderful. Our patrons can hardly wait to see her in another of this type; it will please one hundred per cent. Running time, 103 minutes. Played October 22-23.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD

1790 Broadway, New York

CHINA SEAS: Clark Gable, Jean Harlow, Wallace Beery—A great picture. Book it and push it; it will help pay the rent. Running time, 89 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. General patronage.

ESCAPADE: William Powell, Luise Rainer, Virginia Bruce—Only a one-day program picture.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

ESCAPADE: William Powell, Luise Rainer—A most delightful comedy-drama that I thought so much of after I saw it on Sunday I sat at the phone on Monday morning and called every one I thought this picture would appeal to. If you can get out the folks with a keen sense of humor, they'll thank you, as mine did, for calling them. A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HERE COMES THE BAND: Ted Lewis, Virginia Bruce—A rather hackneyed aimless plot is sustained by good music and some enjoyable players doing their best with poor material. Harry Stockwell makes an outstanding appearance. His singing and personality were an instant hit with our patrons. Picture got by nicely, however, and no complaints. Running time, 87 minutes. Played November 8-9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HERE COMES THE BAND: Ted Lewis, Virginia Bruce—Draws the crowd. Good entertainment. Good business. Played November 12-13.—W. A. Cassidy, Mecca Theatre, Midland, Mich. General patronage.

HERE COMES THE BAND: Ted Lewis, Virginia Bruce—One of the best musicals that you could ask for. This Harry Stockwell can certainly sing. Patrons are asking when he is coming again.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

MURDER IN THE FLEET: Robert Taylor, Jean Parker—"Murder" in a title means poison at our box office, so we had two days of poor business. It is a good picture of its kind and, like all MGM pictures, it is well put on, and pleased the ones who came to see it.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

NAUGHTY MARIETTA: Jeannette MacDonald, Nelson Eddy—Don't miss this one. People are still talking about it here.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

O'SHAUGHNESSY'S BOY: Wallace Beery, Jackie Cooper—Personally, I thought it was great, but from a box office standpoint it was the biggest flop of the season. How the women did pan it!—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

O'SHAUGHNESSY'S BOY: Jackie Cooper, Wallace Beery—Here is one swell show for the average theatre goer. In my estimation this is the best this pair have made and as comments were all good and business above the average I believe that this will be a good money maker for the small town.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

SMILIN' THROUGH (Re-release)—Norma Shearer, Fredric March, Leslie Howard—A first-class picture, but, like all re-issues, failed to draw. Never again for me. Running time, 100 minutes. Played November 20-21.—J. E. Weber, Princess Theatre, Chelsea, Mich. General patronage.

Monogram

KEEPER OF THE BEES, THE: Neil Hamilton, Betty Furness—A very entertaining picture. Good old story and very well done and extra good cast of characters. Gave good satisfaction.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

PARADISE CANYON: John Wayne, Marion Burns —This is better than previous pictures of Wayne's from this company, but did no better at the box office. —A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

PARADISE CANYON: John Wayne—Just a very good western, with John Wayne doing his usual fine performance, and say, the medicine showman in this picture is way out in front. He should be awarded some good parts on account of his fine showing in this one.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Paramount

ACCENT ON YOUTH: Sylvia Sidney, Herbert Marshall—A very poor picture for these two stars. I trust Sylvia will do better next time as she is well liked in our town, but they could not praise her in this one so highly. Business poor. Running time, 77 minutes. Played November 10-11.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

ANNAPOLIS FAREWELL: Tom Brown, Sir Guy Standing—A good navy picture, but nobody wanted to see it, so naturally the box office suffered. Running time, 82 minutes. Played November 23-24.—F. G. Walker, Community Theatre, Chamois, Mo. General patronage.

BIG BROADCAST OF 1936, THE: Jack Oakie, Burns & Allen, Lyda Roberti—An excellent array of acts strung together by a loose and repetitious story that uses up film and gets nowhere. Cast really big, however, and all do their part well. Business average. Running time, 98 minutes. Played November 17-18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BIG BROADCAST OF 1936, THE: Jack Oakie, Burns & Allen—Did good business on this show. Good entertainment. Draws them in. Played November 12-13.—W. A. Cassidy, Frolic Theatre, Midland, Mich. General patronage.

BIG BROADCAST OF 1936, THE: Jack Oakie, George Burns, Gracie Allen—This is better than average program picture. Not as good as Paramount would have you believe. Not as good as "Every Night at Eight" and did not draw as well. Running time, 97 minutes. Played November 16-17.—F. G. Walker, Community Theatre, Chamois, Mo. General patronage.

COLLEGE RHYTHM: Joe Penner, Jack Oakie, Lanny Ross, Lyda Roberti—Boy! oh, boy! Was this one a wow! That it was a year old made not a particle of difference; in fact, some of the boys who had already seen it outside stated that they enjoyed it even more this time. Joe's song to "Goo Goo" had the boys holding their stomachs, tears in their eyes from laughter. And when Lyda Roberti went into "Take a Number from One to Ten," you'd have thought the Warden had just passed out paroles to everyone in the auditorium! 100 per cent entertainment! Running time, 83 minutes. Played November 23.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

EVERY NIGHT AT EIGHT: George Raft, Alice Faye, Frances Langford, Patsy Kelly—This barely gets under the wire, but Patsy Kelly and one good ensemble number is impetus enough to put it over. Average week-end business. Running time, 77 minutes. Played November 14-16.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

HANDS ACROSS THE TABLE: Carole Lombard, Fred MacMurray—Lombard and MacMurray "go to town" in this vehicle. Chockful of wisecracks, it kept a full house in an uproar. If you want to give your patrons some real entertainment, book "Hands Across the Table." Running time, 8 reels. Played November 17-19.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

HANDS ACROSS THE TABLE: Carole Lombard, Fred MacMurray—A very good program picture. About the same type as "The Gilded Lily." Did not draw, but not the fault of the picture. Running time, 80 minutes. Played November 20-21.—F. G. Walker, Community Theatre, Chamois, Mo. General patronage.

MAN ON THE FLYING TRAPEZE, THE: W. C.

Fields, Mary Brian—Opinions were decidedly mixed. Some reported that they liked this better than any vehicle in which Fields had starred. Others reported rather deep disappointment. Business fair. Played November 13-14.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MEN WITHOUT NAMES: Fred MacMurray, Madge Evans—We couldn't ask for any better picture for the week-end. Plenty of action throughout with enough comedy to offset it. Drew excellent business. —A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

PARIS IN SPRING: Tullio Carminati, Mary Ellis—This one has its moments, but they are few and far between. Good only for double billing. Running time, 82 minutes. Played November 13.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

ROCKY MOUNTAIN MYSTERY: Randolph Scott, Charles "Chic" Sale, Kathleen Burke—Pretty fair semi-western. Sale is very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

TWO FISTED: Grace Bradley, Lee Tracy—As Lee Tracy is pretty well liked here, this picture went over very nicely. Roscoe Karns helps to make it a very entertaining picture.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

TWO FOR TONIGHT: Bing Crosby, Joan Bennett—As far as the public is concerned, Bing can stick with the radio and leave pictures alone.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

VIRGINIA JUDGE, THE: Marsha Hunt, Walter C. Kelly—A picture that is a little different from the average run. Went over very nicely, although not a big show.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

VIRGINIAN, THE: Gary Cooper, Richard Arlen, Walter Huston, Mary Brian—A reissue. Wish I had not played it. Did not please. Pictures have advanced very far since this was first released. Arlen turned in the best performance. He's good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

WINGS OVER ETHIOPIA: A feature length travelogue. A timely picture if played before the war ends. Do not advertise it as a war picture, as there is no war in it. Advertise it well in the schools. Running time, 54 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. General patronage.

RKO Radio

ALICE ADAMS: Katharine Hepburn, Fred MacMurray—Two days to poor business. We were forced to play this picture on either Saturday or Sunday, but it didn't suit either date. My town simply does not like Hepburn, no matter what she is in.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

CHASING YESTERDAY: Anne Shirley, O. P. Heggie—Drew very well the first day, but fell off the second day by a great deal. Good picture for its type. Played November 17-18.—W. A. Cassidy, Frolic Theatre, Midland, Mich. General patronage.

FRECKLES: Virginia Weidler, Tom Brown, Carol Stone.—Just what the small town box office needs. Not so good as "Laddie" perhaps, but still good and drew a nice business for Tuesday and Wednesday. I find that if people want to see a picture it makes no difference which days of the week it is played.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

FRECKLES: Tom Brown, Virginia Weidler, Carol Stone—Not a big picture, but a nice clean one for the children. Well liked by all. Running time, 68 minutes.—J. B. Weber, Princess Theatre, Chelsea, Mich. General patronage.

FRECKLES: Virginia Weidler, Tom Brown, Carol Stone—Another excellent Gene Stratton-Porter story picturized. And a good show all around, even though it does differ a bit from its source. Virginia Weidler as good as in "Laddie" and surely deserves more attention from her producers. Running time, 68 minutes. Played November 15-16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

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BOX 626

MOTION PICTURE HERALD

GIVES IMPRESSIONS OF THEATRE PATRONS

"Our 'What the Picture Did for Me' herewith. From now on we intend to send them regularly.

"We have tried to give correctly the impression our patrons received from these pictures.

"We have a small town patronage but it is an intelligent patronage."—Assistant Manager, The Talisman Theatre, Rosedale, Miss.

HOT TIP: James Gleason, Zasu Pitts—A nice race horse program—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

LADDIE: John Beal, Gloria Stuart—Play this and give your patrons something that they will appreciate. —Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

OLD MAN RHYTHM: Buddy Rogers, Betty Grable—A good programmer to moderate business. Played November 9.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

OLD MAN RHYTHM: Buddy Rogers, Betty Grable —Very good business Sunday and Monday and pleased. —A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TOP HAT: Fred Astaire, Ginger Rogers—"Top Hat" is the tops in recent pictures from all angles. Pleased everyone and drew well, doing the best business we've done in some time. Running time, 99 minutes. Played November 10-11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TOP HAT: Fred Astaire, Ginger Rogers—One of the best of the year. These two stars make a grand team. Ginger Rogers well liked here; she was beautiful in this picture, and Fred Astaire superb as a dancer and singer as well. Give us more like this one. Running time, 99½ minutes. Played Octoebr 27-28.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

TOP HAT: Fred Astaire, Ginger Rogers—The best picture from this famous dance team to date. If we would have had fair weather we would have broken house records, which is enough said. Running time, 99 minutes. Played November 9-10.—F. G. Walker, Community Theatre, Chamois, Mo. General patronage.

Twentieth Century-Fox

CHARLIE CHAN IN SHANGHAI: Warner Oland, Irene Hervey—A good picture. As usual, on his pictures, we had a good crowd. Pleased all. Played November 14.—W. A. Cassidy, Frolic Theatre, Midland, Mich. General patronage.

CURLY TOP: Shirley Temple, John Boles—Little Miss Temple made another hit here in "Curly Top." Some of our patrons think this was her ace production. At any rate, no one was displeased. Business somewhat increased. Played November 20-21.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

FARMER TAKES A WIFE, THE: Janet Gaynor, Henry Fonda—Better draw than other Gaynor pictures.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

GAY DECEPTION, THE: Francis Lederer, Frances Dee—A very good program picture, with plenty of comedy. Francis Lederer very good. Patrons came out boosting it and that is what we like to hear. Running time, 76 minutes. Played November 7-8.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

HERE'S TO ROMANCE: Nino Martini—Another small town playdate wasted. Those who came that could enjoy it were disappointed by the others whose lack of appreciation of these fine opera artists made it difficult for them to fully enjoy it. Why must fine singing talent like Martini's be wasted in the same old story rehashed over and over ever since "One Night of Love"? Business was awful and with many more like this we would certainly be closed up. Our people just won't take it. Running time, 86 minutes. Played November 13-14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

IN OLD KENTUCKY: Will Rogers, Dorothy Wilson—Saw this at a screening and I believe that it is one of the best Will has ever made.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

NAVY WIFE: Claire Trevor, Ralph Bellamy—This picture was substituted in place of "Redheads on Parade" by Fox, but turned out to be a very pleasing little program picture. Everyone pleased. Some pretty Hawaiian music. Running time, 72 minutes. Played November 19-20.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

REDHEADS ON PARADE: John Boles, Dixie Lee—While this drew a good business it did not seem to go over so well. It seemed to lack the punch it takes to put a picture across.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

STEAMBOAT 'ROUND THE BEND: Will Rogers, Ann Shirley—Some remarked it was the best our beloved Will Rogers made. Business about the same as on his previous pictures. Any of his pictures would always get the people who never go to see any other picture. Running time, 80 minutes. Played October 24-25.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

WAY DOWN EAST: Rochelle Hudson, Henry Fonda—A fine picture. Pleased all except the young men and the flappers.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

United Artists

BARBARY COAST: Edward G. Robinson, Miriam Hopkins, Joel McCrea—Seemed to please everyone. Good business. It's a different kind of show for a change. Played November 10-11.—W. A. Cassidy, Frolic Theatre, Midland, Mich. General patronage.

DARK ANGEL, THE: Fredric March, Merle Oberon, Herbert Marshall—One of the best pictures we have played in quite a while. Give it your best days and do not be afraid to boost it. Not a dissatisfied customer in the house, I believe. Running time, 90 minutes. Played November 17-18.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

Universal

ALIAS MARY DOW: Sally Eilers, Ray Milland—We considered this very good. In fact, we had no kicks. Normal business. Played November 16.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

HIS NIGHT OUT: Edward Everett Horton, Irene Hervey—While this was not as comical as I expected, it seemed to please the midweek fans and drew average business.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

KING SOLOMON OF BROADWAY: Edmund Lowe, Dorothy Page—A good program picture. Well made story. Interesting. Stars very good. Gave satisfaction.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

Warner Bros.

ALIBI IKE: Joe E. Brown, Olivia De Havilland—Fine picture. Good crowd. Everybody pleased. Hurry back, Joe.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

PAGE MISS GLORY: Marion Davies, Pat O'Brien, Dick Powell, Patsy Kelly—A big picture and very entertaining. Lots of good comedy. Star fine and a great cast of characters. Gave good satisfaction.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

PAGE MISS GLORY: Marion Davies, Dick Powell, Pat O'Brien—This picture pleased most of our patrons. A few remarked that it was "punk" and, personally, I did not think so much of it, but it seemed to please the greater majority. Lots of comedy. Running time, 92 minutes. Played November 14-15.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler —This show has everything to put it over in the small town. Played this three days to a fine business and surely did satisfy everyone.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

WE'RE IN THE MONEY: Joan Blondell—Not up to par with her previous pictures. This is just another picture.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

Short Features

Educational

CIRCUS DAYS: Terry-Toon—An acceptable cartoon, not too novel, that is about average for this series.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DAME SHY: Buster West, Tom Patricola—A very good comedy. This pair keeps them laughing from start to finish. We seldom get a good comedy from this company, but I can hand it to them on this one. Running time, 20 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

DAME SHY: Buster West, Tom Patricola—An extra good comedy. Perhaps some may call it silly, but it got genuine laughs, so why argue? Buster West's dancing excellent.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

E-FLAT MAN: Buster Keaton—Not up to Keaton's recent standard, but still a better than average comedy. Running time, 20 minutes.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage

GROOMS IN GLOOM: Tom Howard—Fair comedy. —Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

HEY DIDDLE DIDDLE: Paul Terry-Toons—Another average cartoon not blessed either by color or any particular originality.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOW AM I DOING?: Chick York and Rose King—Poor. It's a crime to waste film on such awful stuff and a worse crime to expect an exhibitor to pay for it. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LIGHT FANTASTIC, THE: Ernest Truex—Very good comedy.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

MOONLIGHT AND MELODY: Musical Comedies—A good musical but not a Buster West picture. Although he's in it, he has no dance numbers and merely struts through the picture. Dance numbers okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RADIO RASCALS: The Cabin Kids—A good enough novelty reel along the amateur lines so popular now. The Cabin Kids perform as agreeably as usual. Running time, 10 minutes.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STYLISH STOUTS: Coronet Comedy—Another bad one from Educational. They can make some terrible two-reel comedies. Running time, 20 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

MGM

BARNYARD BABIES: Happy Harmonies—This Happy Harmony is a dandy. Running time, 1 reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

BARNYARD BABIES: Happy Harmonies—Just as good as they come. Running time, 11 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BASKETBALL TECHNIQUE: MGM Sports Parade —Exceptionally good short.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

BEGINNER'S LUCK: Our Gang—Several people said this was the best Gang comedy for a long time. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

CHAIN LETTER DIMES: Oddities—An interesting number of the Oddities, but loses value due to lack of public interest in the now dead fad.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CHINESE NIGHTINGALE: Happy Harmonies—Not quite so good as others in this series. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

FIGHTIN' FISH: Oddities—A dandy sport reel for all lovers of fishing. Several types shown and provides interest for most anyone. Running time, 10 minutes.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FITZPATRICK TRAVEL TALKS SERIES: All of this series of one-reel shorts are beautiful and very interesting. Also educational. Running time, 10 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

INFERNAL TRIANGLE: Charley Chase—This comedy is not Charley Chase as listed, and not much of a comedy. Was not liked. Running time, 20 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

LITTLE PEOPLE, THE: Charles "Chic" Sale—Good subject and well done, but is maybe too slow for some audiences. That's the biggest fault with these "Chic" Sale recitations: they lack action.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LIVE GHOSTS: Laurel and Hardy—Very good. Running time, 21 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

LUCKY BEGINNERS: Amateurs—An amateur

(Continued on following page, column 3)

Theatre Managers

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by WM. F. MORRIS, C.P.A.

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QUIGLEY BOOKSHOP 1790 Broadway New York, N.Y.

group gathered together evidently for the purpose of proving all amateurs aren't good. At any rate, only one act was worth applause. Still the folks got quite a few laughs, so it served as a fair comedy. Running time, 20 minutes.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MEMORIES AND MELODIES: Musical Revue—Another of the Metro shorts in color and some very pretty music and singing. Play it. Running time, 20 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

OLD PLANTATION, THE: Happy Harmonies—All of the Happy Harmonies are good. I have played all of them that have been released. Running time, 10 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

PERFECT TRIBUTE, THE: Charles (Chic) Sale—An exceptionally good subject.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

PRINCE, KING OF DOGS: Oddities—A reel showing how smart this dog is. Very enjoyable, as everyone likes dogs. Running time, nine minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SHRIMPS FOR A DAY: Our Gang—Good. Lots of entertainment. Running time, 21 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

SOUTHERN EXPOSURE: Charley Chase—The best Chase comedy in some time. Highly amusing antics in the Kentucky hills.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SPRUCIN' UP: Our Gang—"Our Gang" always pleases. I think they are among the best comedies on the market. Running time, 20 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

THICKER THAN WATER: Laurel and Hardy—As good a comedy as one can expect. It's full of solid laughs and kept everyone happy. Daphne Pollard makes a fine wife for Hardy. Running time, 20 minutes.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THICKER THAN WATER: Laurel and Hardy—A good comedy with this well-liked team. Running time, 20 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

TWO HEARTS IN WAX TIME: Musical Revues—A good musical with pretty natural colors. Running time, 20 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

TWO HEARTS IN WAX TIME: Musical Revues—Only fair. Not advisable for houses that object to drunk comics. Color very good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Paramount

FOR BETTER OR WORSER: Popeye the Sailor—We have yet to show a Popeye cartoon that was not pleasing to the audience. Running time, nine minutes. —F. G. Walker, Community Theatre, Chamois, Mo. General patronage.

HYP-NUT-IST, THE: Popeye the Sailor—This was the first "Popeye" we have played; but you can rest assured it will not be the last, for the general verdict was the same one that old Popeye has won from coast to coast, the kingpin of the cartoons! Olive Oyl, changed into a chicken, had them bouncing in their seats. Running time, seven minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

IS MY FACE BLACK: Molasses 'n' January—This was the first time that a lot of the boys had heard this comedy team; and, judging from the number of laughs that followed each of their gags, their radio career should be long and highly successful. If you haven't run this one yet, do so, by all means! Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, N. J. State Prison, Trenton, N. Y. Prison patronage.

JUDGE FOR A DAY: Betty Boop Cartoons—A good one from Betty Boop. A good series to show on any program. Running time, eight minutes.—F. G. Walker, Community Theatre, Chamois, Mo. General patronage.

KING OF THE MARDI GRAS: Popeye the Sailor—One of the best Popeyes we have ever played and have played them all. He is very popular here. Running time, 10 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

KING OF THE MARDI GRAS: Popeye—An excellent Popeye cartoon that pleased fine.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LITTLE SOAP AND WATER, A: Betty Boop—Betty Boop giving her dog a bath provides plenty of amusement in this cartoon.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MAKING MANHANDLERS: Grantland Rice Sportlight (New Series)—How Uncle Sam trains the boys at West Point and Annapolis. Would say that this is the best Grantland Rice Sportlight I have ever seen, and that is saying a mouthful. Put "Making Manhandlers" in your best spot; rates special advertising. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

NO MOTOR TO GUIDE HIM: Paramount Varieties —"Shorty" the Chimpanzee goes motoring with his owners. Everyone likes to see this little animal and his monkey tricks.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SIRENS OF SYNCOPATION: Phil Spitalny and His Musical Ladies—A pip of a musical. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

RKO Radio

BIRD SCOUTS: Rainbow Parade Cartoons—A dandy color cartoon with the birds playing Boy Scouts. Novel idea laughingly developed. Running time, seven minutes.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BRICK-A-BRAC: Edgar Kennedy—This is one of the best that we have screened of Kennedy. It will certainly get the laughs. Running time, 19 minutes.—F. G. Walker, Community Theatre, Chamois, Mo. General patronage.

GOING ON TWO: Dionne Quintuplets—A good two-reeler with the cute Dionne Quintuplets. Everyone thought it very interesting. Running time, 20 minutes. —Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

HOME WORK: Leon Errol—A fair comedy that is at least a little different. Final gag gets a genuine belly-laff from the audience.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

IF THIS ISN'T LOVE: Musical—Another RKO comedy that is meaningless. Running time, 19 minutes.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

MAJOR BOWES' AMATEUR THEATRE OF THE AIR: This series of six sold under separate contract; do not wish to condemn them in toto, but the first was disappointing; some of the numbers so amateurish, they made me squirm. Running time, two reels. —Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

MAJOR BOWES' AMATEUR THEATRE OF THE AIR: This registered disappointment in general. Not any better than the average vaudeville act.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

MAJOR BOWES' AMATEUR THEATRE OF THE AIR SERIES: This series of shorts seems to be pleasing. Some good numbers by the amateurs. Running time, 20 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

MARCH OF TIME: These are very good and worth the money. Favorable response from both old and young. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

MARCH OF TIME: I am surprised at this series of shorts. I bought them thinking they would draw. I had read so much about them, but they are a great disappointment. Running time, 20 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

MARCH OF TIME: These subjects are good, but one reel too long. Nothing takes the place of good comedies. Sorry I bought March of Time.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

TRICKS OF THE TRADE: Easy Aces—A fairly interesting filler. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Twentieth Century-Fox

ARMIES OF THE WORLD: Adventures of the Newsreel Cameraman—An interesting subject, especially with so much war news in the papers to arouse public interest.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MOROCCO MIRAGE: Magic Carpet Series—An okay travelogue, but nothing new.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Warners Vitaphone

MAIN STREET FOLLIES: Hal LeRoy—This is one of the most enjoyable "Broadway Brevities" we have had. Part of it is in the "Gay Nineties" period. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

OH EVALINE: Hal LeRoy, Eleanore Whitney—A good musical. Warner hardly ever fails to make a good short. Some good tap dancing. Running time, 20 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

OH EVALINE: Hal LeRoy—Pretty good musical.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

PHIL SPITALNY AND HIS MUSICAL QUEENS: Melody Masters—Splendid, especially the playing and dancing of "La Paloma." Running time, 10 minutes. —A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Serials
Universal

ROARING WEST: Buck Jones—I have just finished with this serial and cannot say much for it. The first few chapters went over, but it seemed as though there was too much repetition of action and 15 chapters are tiresome. Patrons seemed happy when it was over.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

Film Relief Fund Starts

The annual film relief fund drive conducted by Film Daily is now under way, and, as usual, is intended to finance needy cases in the eastern motion picture business, reaching its climax at Christmas time. Checks or cash contributions may be sent to Film Daily's main publishing offices at 1650 Broadway, New York.

Hammons and Skirball to East

E. W. Hammons, president of Educational Pictures, and J. H. Skirball, sales manager, have finished their production conferences in Los Angeles and are en route to New York, coming by way of San Francisco, where they stopped over Tuesday.

Reliable Plans 22 Features

Reliable Pictures, headed by B. B. Ray and H. S. Webb, plans to release 22 features this season. The group includes four Richard Talmadges, two now completed, six Tom Tylers, two completed, six Rin-Tin-Tin Jr's., two completed, and six Real O'Dramas, one completed.

GB Signs Sylvia Sidney

Sylvia Sidney has been signed by Michael Balcon for GB Productions by special arrangement with Walter Wanger. Alfred Hitchcock, director of "The 39 Steps" and "The Man Who Knew Too Much" will direct the picture and prepare the original story in which Miss Sidney will be starred.

Guaranteed Gets Two

Guaranteed Pictures Company, Inc., has acquired American distribution rights to "Robinson Crusoe," produced by International Productions, London and "His Apologies," adapted from Rudyard Kipling's poem of the same name, produced by Famous Films, London.

Testing New Lens

An absorption lens, attachable to projectors and designed to control glare on screens, is being tested in Seattle in the Roosevelt theatre in conjunction with the showing of "Becky Sharp." The invention, known as the Miller Illuminostat, was developed by Dr. I. M. Miller of Yakima, Wash.

Bromberg Opens New Branch

Arthur C. Bromberg, president of the southern district of Republic Pictures, has arrived in Memphis to open another exchange to add to those in Atlanta, Charlotte, New Orleans and Tampa.

TRAVELERS

W. G. Van Schmus left New York for the coast accompanied by his stage manager for the Music Hall, Leon Leonidoff.

Charles ("Chic") Sale arrived in New York.

Lynn Farnol is to leave New York for the coast Sunday.

Mr. and Mrs. Bob McNeil leave for San Francisco Saturday, from New York, via the canal.

Donald Ogden Stewart and Mrs. Stewart arrived on the S.S. *Santa Elena* in New York, from California.

Maria Gambarelli arrived in New York from the coast.

Cecil Marks, general manager for United Artists in Australia, is to leave New York for Hollywood this week end.

William Pizor, of Imperial Distributing, returned to New York from Hollywood.

Harry M. Goetz, president of Reliance, is due in New York shortly from the coast.

Arthur Scanchez, of Trans-Oceanic Film Export, is en route home from a three-month business trip through Spain, France, Belgium, Czechoslovakia and other European countries.

Jack D. Trop left Chicago for Hollywood and will spend two weeks there conferring with Harry Sherman, producer of six westerns for Paramount.

Bob Folliard, Washington, D. C., branch manager for RKO Radio, was in New York for discussions with Jules Levy.

Zion Myers, associate producer for Radio, is on his way east for a month's vacation that will include visits to Key West and Havana.

Al Zimbalist has returned to New York to reenter exhibition there.

Jack Partington is back in New York from the coast.

George J. Schaefer left last week for Mexico on a hunting and fishing trip of several weeks.

James E. Francis, in charge of RCA Photophone and RCA Victor west coast activities, returned to Hollywood after a six-week stay in the east.

Blanche Yurka arrived in New York from the coast.

Pandro Berman left New York for the coast.

Helen Morgan left New York for the coast and a part in "Show Boat."

Mort Singer is back in Chicago after a vacation on the coast.

William K. Howard sailed for Europe.

S. Bernard Joffee, managing director of the Tower Theatre, Kansas City, and Ben Elboum, also interested in the Tower, returned to Kansas City after a few days in New York.

Louis Weiss, who supervised "Custer's Last Stand," returned to the coast from New York to start another.

N. L. Manheim, export manager of Universal, sailed on the Aquitania to arrange for simultaneous premieres of "Magnificent Obsession" in London, Paris and Stockholm.

Buck Jones met Mrs. Jones and daughter Maxine on their return from a world cruise on the liner, Manhattan.

WANTED

Freelance Sound Service Men

Must be capable of servicing independent manufacturers' sound equipment. Liberal commissions paid for any sales closed from leads furnished by manufacturers. Send complete details in first letter including territory covered.

BOX 627

MOTION PICTURE HERALD

NEWS NOTES FROM CHICAGO SECTOR

UNDER the sponsorship of the Chicago Amusement Publicists Association, Chicago theatremen have united for one of the grandest bits of charity the local theatre profession has ever indulged in. A multitude of Movie Christmas Basket Parties has been arranged for the morning of Monday, December 23d.

At that time special shows will be held in all local theatres. The admission will be donations, any amount, of non-perishable foods. This food will then be distributed to needy families in the neighborhood of the theatres. Local newspapers have all agreed to do all they can in promoting this affair and special trailers are being made up. The pictures will be supplied free by the exchanges.

At a meeting of theatremen in the Congress hotel Monday, more than 150 promised their full support. The idea was suggested some weeks ago by Jack Miller.

∇

Ben Judell leaves this week for New York prior to a trip to the Coast where he will spend the Christmas holidays. He plans to start up as an independent producer in the spring. The pictures will be distributed through his exchanges in the Midwest and other independent distributors.

∇

"Mutiny on the Bounty" continues to run at a terrific pace here. Despite the cold weather the United Artists theatre is doing a standout business. Gross for the first week was approximately $4,000 over the house record.

∇

Aaron Saperstein is in New York conferring with Allied theatre officials on production matters.

∇

Bob Collier, Warner exploiteer, left for New York the first of the week after winding up a whirlwind campaign on "A Mid-Summer Night's Dream," which is now showing at the Apollo. The picture was originally slated for a two weeks' run but, assisted by good advertising and ticket plans, it will be held over a third week.

∇

Lou Abramson, of the Allied office, spent last week downstate on a goodwill tour. Lou reports business in the smaller cities as very good.

∇

Bob Gillham, Bill Pine, Al Wilkie and Alec Moss of Paramount's publicity and advertising department, arrived in town two days ahead of the other Paramounters. A cocktail party was given at the Drake for the newspaper scribes Friday evening. Ernst Lubitsch was interviewed by practically all the press folk and rated tops in space in the local sheets.

∇

Art G. Catlin, exploitation expert from the United Artists' office in New York, has been working with theatres downstate in this territory in exploiting UA pictures. Special cooperative ad pages and other forms of ballyhoo have proved very effective on "Dark Angel," "Barbary Coast" and other new product.

∇

Friends of the late James "Slim" Norman, Negro, a popular figure along Chicago's film row, took up a collection for his burial expenses. The local film relief fund also contributed.

∇

Henri Ellman, back from a six weeks' stay in Hollywood, reports that independent producers are giving up the idea of making "quickies." The product of Poverty Row has ceased to bring in revenue, Henri says, and the producers have found it out.

∇

Pictures that cost around $75,000, without a heavy overhead charged on at the beginning, will be the most popular form of independent product during the coming year, Ellman predicts.

"The days of $25,000 'quickies', shot 'in the corner', are past. There is no demand for them and it is hard to get even the negative cost back," Ellman said. "Nowadays, one has to sell to the circuits in order to do much business and circuits will not go for the cheapest product, even on double bills. They want pictures that have good stories and are intelligently produced with capable and well-known actors in the cast."

Citing as an example the production plans of Derr and Sullivan for 16 features and Ben F. Zeidman for 20 features, Ellman said that independent producers such as these would give the major companies plenty to think about with the making of good films at a reasonable cost.

Ellman plans to open a number of independent exchanges on the coast in the coming year. Plans for these exchanges will probably be announced next week following a trip to New York.

SHORT PRODUCT PLAYING BROADWAY

Week of November 30

ASTOR		
	Movie Milestones	Paramount
	Dizzy Divers	Paramount
	Johnny Green and Orchestra	Vitaphone
	Two Hearts in Wax Time	MGM
CENTER		
	March of Time, No. 8	RKO Radio
MUSIC HALL		
	Going Places, No. 12	Universal
PARAMOUNT		
	Countryside Melodies	Paramount
	Lucky Stars	Paramount
RIVOLI		
	Metropolitan Nocturne	RKO Radio
	Three Orphan Kittens	United Artists
STRAND		
	Doorman's Opera	Vitaphone
	All American Drawback	Vitaphone

∇

RKO director George Stevens, whose latest picture, "Annie Oakley," opened at the Palace Friday, was a visitor, en route to the coast from New York, and dined with local motion picture editors at a luncheon staged by John Joseph. Stevens' next picture will be the new Rogers-Astaire filmusical which goes into production after the first of the year.

∇

Warren Brown, *Examiner* sports editor, was master of ceremonies and Walter Huston a guest of honor at the hilarious "Midnite Mix" staged by the B & K Employees' Club last week. There was excitement every minute.

∇

Eddie Fontaine is the proudest man in town. He is the father of a 7½ pound son, born Saturday, and spent most of his time at the Paramount convention telling the boys about his youngster.

Chairmen Are Named in Jewish Federation Drive

The amusement division of the annual drive for funds of the Federation for the Support of Jewish Philanthropic Societies held a luncheon meeting at the Hotel Astor, New York, last week, with David Bernstein presiding in the absence of Major Albert Warner. Paul Warburg, David Schulte and Lawrence Marx, chairman of the drive, spoke.

Mr. Bernstein announced that the following would serve on the executive committee with Major Warner and himself, Jack Cohn, Al Lichtman, Eugene Zukor and Louis Nizer.

Mr. Lichtman announced the following chairmen for the various branches of the industry:

Loew's: David Bernstein, Al Lichtman, Nat Freedman; *Warners:* Major Albert Warner and Sam Morris; *RKO:* Phil Reisman, Jules Levy; *Paramount:* Eugene Zukor; *Columbia:* Jack Cohn, Abe Schneider, Max Seligman; *Fox:* Ed L. Alperson, Harry Buxbaum, Max Sanders; *Trailers:* Herman Robbins; *Exhibitors:* Louis Frisch, Sam Rinzler; *Independent Theatre Owners:* Leo Brecher and Harry Brandt; *Music Publishers:* Louis Bernstein, Irving Caesar, J. J. Bregman, Edwin Morris, Henry Spitzer, Sigmund Romberg, Robert Crawford; *Laboratories:* Jack Goetz; *Motion Picture and Theatrical Attorneys:* Louis Nizer; *Trade Papers:* Jack Alicoate, Sid Silverman, Carl Zittel, Red Kann; *Legitimate Theatres:* Marcus Heiman; *Musicians:* Michael Markel; *Orchestra Leaders and Artists:* J. C. Stein, Ben Bernie, Abe Lyman, Eddie Duchin, Lou K. Sidney, William Morris, Jr., Marvin Schenck, Phil Baker, Eddie Cantor, Jack Benny, Michael Morris; *Hess Organization:* Gabe Hess; *Independent Owners:* Walter Reade; *Burlesque Theatres:* Max Rudnick; *Independent Producers:* Buddy Rodgers.

Conn Adds to Group

Maurice Conn has added another feature to his group of eight. The new picture is "China Flight."

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

ON HOLDING HANDS

Way back in the beginning of time or maybe a few years later, Cain tried to prove there was no profit in brotherly love by taking a swift sock at Abel. Though quite a spell of days has passed since and lots of laddies known to history have continued to indulge unsuccessfully in the playful sport of fratricide, it seems that brother showmen still think it good form to reach for each others' throats.

F'instance, it wouldn't take the China Clipper many hours to fly from this corner to a sector where, according to reliable reports, newspaper editors are rapidly getting fed up on the reactions of theatremen to publicity given the opposition. It seems, according to our informant, that when one theatreman plants an extra feature, layout, contest, or what have you, the other managers in town come a-runnin' and "want in." And if they no get—well, good mawnin', Judge, and Your Honor, he hit me fust—

Who is to blame and why is neither here nor there. But the hell of it is that such disturbances seriously embarrass the planting of *all* local theatre publicity, endanger the theatres' prestige and in the end disgusted—and who can blame them—editors wind up by turning rigid and definite thumbs down on extra free space.

If theatremen in the same spots cannot see the wisdom of boosting each others efforts, common horse sense at least dictates a hands-off policy, especially on newspaper contacts. True enough, individual managers are concerned and rightly with landing as much publicity as is possible for their own houses. But there is still a lot to be said on the necessity of advancing the cause of theatre business as a whole.

Fight your heads off in private if you will, gentlemen, but for the future of your own business and for your own protection at least be smart enough to gaze fondly upon each other and hold hands when out in public.

▽ ▽ ▽

INTRODUCING "CONTACT"

To the list of circuit organ publications is now added "Contact," recently inaugurated monthly of the Miami, Fla., Wometco circuit, edited by Sonny Shepherd, featured by Hal Kopplin by-lines and contributed to by other theatremen long known to these pages. Originally a mimeographed bulletin, "Contact" rapidly outgrew its swaddling clothes to reach the early dignity of regular type and smooth stock. It is an interesting job of work.

Such circuit papers designed for the interest of the entire personnel deserve every bit of encouragement. The extra expense entailed returns itself and more in bucking up circuit morale and engendering an atmosphere of comraderie often striven for without success by the more costly home office methods.

▽ ▽ ▽

STRIPED PANTS AND CUTAWAY

It has yet to become very pronounced but here and there can be detected the beginnings of a movement to turn theatre advertising and publicity generally into more dignified channels. Undoubtedly audiences have become more sophisticated, at least as concerns their reaction toward the hey-hey and hurry-hurry publicity angles. Thus the hokey and pokey sock and slam has been toned down, and no harm done, that is, unless the soft pedal is applied too vigorously.

There are important situations where conservatism in copy and smartening of the usual press stuff is in keeping but for the average theatre, managers will still agree there is no good reason for any general adoption of the "striped pants and cutaway" school of advertising.

▽ ▽ ▽

REASON TO BE

Harry Kalmine's Warner Theatres Pittsburgh zone has from the beginning been represented frequently in the Quigley Awards winning column and among those of his boys, the showmen in District Manager C. J. Latta's sector have indeed made a very brave showing. The score so far this year lists a Silver, two Bronzes, three First Mentions, six Honorables.

The Pennsylvanians are proud of their record. They have every reason to be.

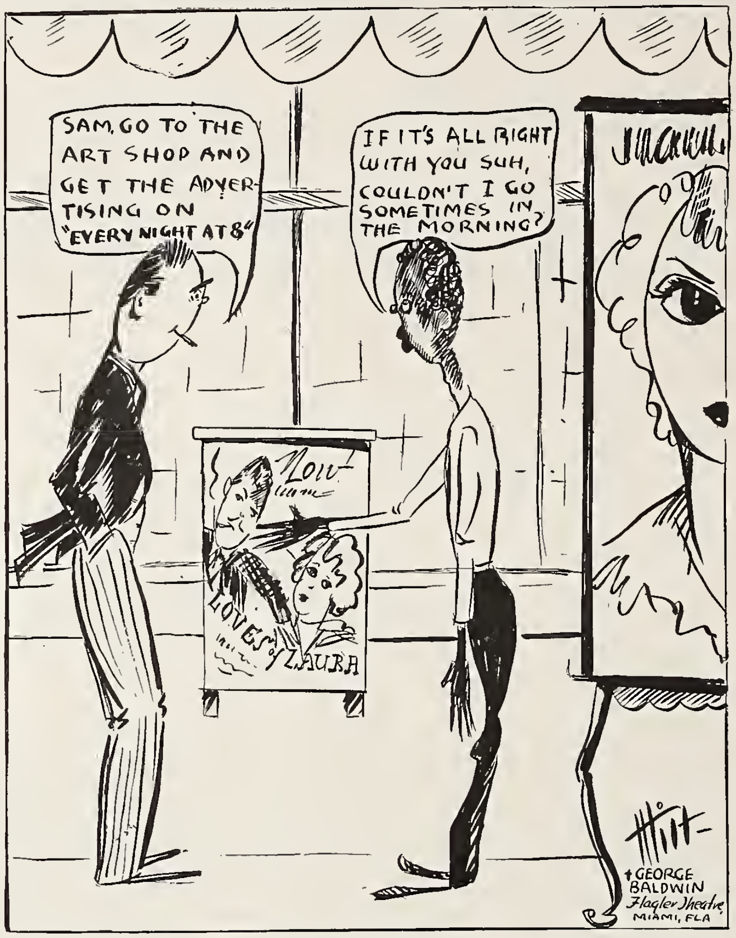
▽ ▽ ▽

To acquaint the public with improvements made in his two theatres, a Western exhibitor worked up some extra publicity by tieup with his merchants. Stores gave tickets with all purchases, the ducats being good for admission at both houses where the folks could spend a casual hour feeling the new carpet and trying out the new seats.

As a follow-up, Hector the bootblack, thinks it might be a good stunt to put on regular picture shows and sell tickets.

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS!


SAM, GO TO THE ART SHOP AND GET THE ADVERTISING ON "EVERY NIGHT AT 8"
IF IT'S ALL RIGHT WITH YOU SUH, COULDN'T I GO SOMETIMES IN THE MORNING?
Now
LOVES of LAURA
Milt
GEORGE BALDWIN Flagler Theatre MIAMI, FLA

Cartoon created by Milt Rosenfeld, aided and abetted by George Baldwin, Flagler Theatre, Miami, Fla.

Strachan Puts on Sixth Annual Cooking Class

J. Knox Strachan, Warner's Portsmouth Theatre, Portsmouth, Ohio, garnered plenty of publicity for the Laroy Theatre there by tying in with local paper for a free cooking school. Doors opened at 8.45 daily with classes beginning at 9.40, women were entertained during wait by radio program.

Classes were held four mornings with prominent home economics expert lecturing and preparing meals on stage, recipes for which were distributed. Promoted samples of foodstuffs were handed out and various merchants plugged the classes in their ads. Strachan reports this is the sixth annual show and was so highly successful it shall be repeated next year.

Prepared for Christmas?

"MUTINY ON THE BOUNTY"
GABLE

TRAVELING SHIP MODEL. Replica of the Bounty being toured cross-country by MGM was planted in front of vacant store on "Mutiny" date at Loew's Indianapolis by Manager Ward Farrar.

Plants Page One Streamer And Eight Column Spread

According to Dick Wright, one of the biggest scoops recently promoted from the local press was manager Frank Savage's newspaper splash of a full eight-column streamer plus full page art spread running fourteen inches deep on "Mutiny" at the Warner, Youngstown, Ohio.

Savage also promoted a series of double-column tieup ads from merchants using Clark Gable in fashion shots.

Prepared for Christmas?

Morrison Stages "Go to Movie Week" at Strand

Mel Morrison at the Strand in Dover, N. H. recently put over a reported very successful "Go to Pictures Week". For his theatre advance, entire staff wore chest bands with picture week copy on them, congratulatory wires from stars featured in current picture were displayed in lobby and setpiece listed attractions shown during "the" week.

Star biography was run in local daily six days ahead, movie columnist devoted space to theatres pictures and day before opening front page of paper plugged "picture week" and Mel had extra copies of these handed out on streets as "extras".

Baker inserted circulars in all bread leaving factory, Dover High School football team band played on stage with cheer leaders doing their stuff and ice cream was promoted for kiddies at special morning show. Another stunt that worked well for Mel, was the distribution of fake summonses, demanding appearance of recipients at theatre.

Botwick Scores Big On "Popeye" Contest

Some weeks back, Manager Harry Botwick, at the State, Portland, Me., made a tie up with the local paper using the "Popeye" cartoons in the Sunday edition by having the daily include copy in all house ads plugging the cartoon that the sailor-man could also be seen each Sunday at the State. In exchange, Harry plugged the strip on his screen. The tiein went over so well that the paper purchased the cartoon for daily use, giving Botwick an excellent opening for a profitable hookup.

The idea was a coloring contest which was started from the time the strip appeared in the daily, children being requested to color this strip and send it to the theatre, where each day the best was selected, entrant awarded a first prize. Other awards were presented.

Prizes were, first, choice of Popeye doll or football, then for the next winners, pipe, button, and guest tickets. All children who entered received a Popeye pin. Each week a grand prize of Popeye wristwatch was also given.

Paper got behind this in fine fashion with daily stories, photos, house ads, etc., theatre of course sharing all mentions. Botwick kept plugging the contest with a special trailer in which the paper was credited.

As a result of these steady promotions, Harry says the theatre is now cashing in on every new Popeye cartoon. In addition, he is now able to secure special publicity each time cartoon is presented getting a lot of breaks usually reserved for feature attractions.

Prepared for Christmas?

Sobler Uses Petition To Boost Melton's Debut

To introduce James Melton, new screen star, in "Stars Over Broadway," Abe Sobler, Spreckles Theatre, San Diego, Cal., planted petition blanks in lobby (see photo). Exiting patrons were invited to sign register and state whether they enjoyed Melton's singing sufficiently to want him to be starred in future productions.

Signatures were appended to the petitions, which were sent to the producers in Hollywood, and Abe also enlarged his mailing list by many a name. Stunt was built up well enough to interest patrons sufficiently to spread word around town.

PETITION
JAMES MELTON

Patrons Sign Sobler's Petition

Marx Bally Blows Smoke Via Chest

As is to be expected in any stunt on the Marx Brothers in "A Night at the Opera," screwiness is in order and thus Manager Bert Leighton, at the Grand, Lancaster, Pa., reports a flock of angles on his date that had the folks a bit dizzy.

For instance, the ambulating three-sheet bally cutout as is illustrated below in which the cigar-smoking Groucho was made to blow smoke through his chest, done of course with conveniently placed holes. The bally artist consumed a lot of cigars with his act and performed along the entire route of the local welfare parade, at football stadiums, etc.

The nut idea was carried out further at the theatre with a large barrel of nuts decorated with cutout heads of the Brothers, labeled Walnut Groucho, Almond Harpo and Pecan Chico. Nuts were promoted from local five-and-ten and from the theatre were taken to the store, where a main window was decorated with the picture cutouts and other material to plug a sale—of all things—of mixed nuts.

Upside-down one-sheets displayed in prominent windows, free razor blades with trick copy and some other slants that had Leighton talking to himself were also put on to sell the antics of the daffy brothers.

Prepared for Christmas?

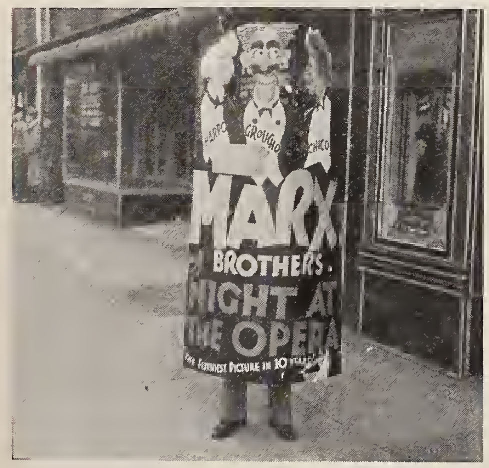
Dancing School Plugs "Top Hat" for McCullough

Local dancing school in an effort to sell prospective pupils on the school tied in with James McCullough, city manager, for the "Top Hat" engagement at the Fisher Theatre, Danville, Ill., and circularized prospects for instruction on the "Piccolino."

One of the stunts Jim used was huge cake of ice which was planted in front of the theatre with frozen top hat within. Patrons were offered guest tickets for correct guesses as to exact day, hour and minute that the ice would melt, exposing the hat. Another gag was used in lobby with large glass case containing weighing scales and topper next to it, contestants were to guess weight of hat.

Sidewalk stencils were used and through cooperation of nearby hotel a six-foot compo board circle was placed atop marquee with imprinted oversized hat, bearing theatre and playdates.

Prepared for Christmas?



Bert Leighton's Groucho Marx Bally

Last Lap

Here's December, folks, the last lap in the 1935 Quigley Awards Derby—last chance to qualify for the Grand Awards and that Big Free Trip to Hollywood. Yes, sir, Hollywood, where the Grand Awards will be presented to the two winners who will make the round trip by air as guests of your Round Table.

TWA—Transcontinental & Western Air—the Lindbergh Line—will carry those two fortunate theatremen out to Studioland to be honored and entertained as they have never been before. Luxurious Douglas Skyliners fitted with every device for safety and comfort will speed the winners cross country and return and those hospitable studio heads and stars will be waiting to welcome them.

As announced, these winners will be selected from among the entries of the showmen who have won the monthly Quigley Award Silver and Bronze plaques during 1935. If you haven't clicked as yet, get goin' . . you may win in December.

The Competitions are still wide open. Keep in mind that the 1934 Grand Awards were voted on campaigns that won the December plaques—and that means the game isn't over until the last man is out.

So step on it, friends, and start. Get busy on your December entry for the Big Free Trip—that cloud-chasin', sky-kissin' air journey—that big grand and gee-lorious week in Hollywood.

Are you 'acomin'? A-MIKE.

Rotsky Runs Identification Contest for "Big Broadcast"

Through tieup with local newspaper, George Rotsky, Palace Theatre, Montreal, on "Big Broadcast" ran an identification contest with promoted prizes for winners. Each day paper ran photos of leading stars from picture standing in front of mike with faces partially concealed. Contest ran three days ahead with blanks for entrants to fill in their guesses.

On "Anna Karenina" leading department store devoted window display to the "Karenina" blouse. Book store featured Tolstoy's book together with profuse use of stills from picture, Jewish newspaper carried extra readers and mats and George contacted various religious bodies urging them to see the picture.

Prepared for Christmas?

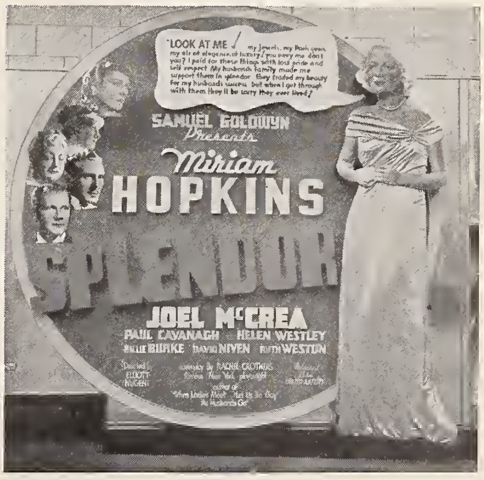
Egan Asks: "Should a Girl Marry Her Boss?"

To start "She Married Her Boss" on its way at the Palace Theatre, Calgary, Canada, Pete Egan tied up local daily for a contest on whether or not stenogs should marry their bosses. Blanks were run in paper a week ahead, with cash prizes awarded for best letters submitted and tickets for runnersup. Prizes were mailed to winners with paper devoting column to some of the replies without mentioning names in order to avoid embarrassment to winners.

Doug's Mickey Mouse Cake

As a buildup for his Mickey Mouse birthday celebration, Doug Carpenter, Elks Theatre, Middletown, Pa., promoted six-tier cake from local bakery. Each layer was decorated with Mickey and his pals and top of cake carried large Mickey and Minnie dolls with candles. To kid holding lucky ticket, cake was awarded.

Prepared for Christmas?



Giant cutout of star as part of front on "Splendor" at New York Rivoli, was draped with material in style of gown worn by star, jewelry added to heighten effect. Material was waterproofed.

Hamilton's Lombard Shadow Box Display

Al Hamilton, Empress Theatre, South Norwalk, Conn., forwards accompanying photo of shadow box display created by his artist, Thomas W. Konetsky, measuring 22 by 10 feet, painted red, magenta, red-orange and yellow. It is all tinseled and trimmed with chrome mould. Stills are set into grille work with lighting effects in back.

Pastel painting of Carole Lombard done in black circle with silver cello-krink trimming. The lettering cutouts are raised off background two inches on wire brads and painted in various colors. Head in shadow box at right is done in water colors.

Prepared for Christmas?

Gold Brick Plugs "Barbary" Date

For his street bally on "Barbary Coast" at the Loew's Theatre, Houston, Texas, Francis Deering, dressed a girl and boy in costume to parade streets. Boy carried "gold bricks" on which were pasted sticker reading "take this to Loew's State; it will serve as one admission ticket to see," etc., etc. These were planted throughout city.

Inner lobby contained specially constructed old-fashioned bar decorated with rails, huge brass cuspidors and at one end old electric piano playing old-time tunes. Free beer was served opening day. Cards were placed in taxis reading "Have this driver take you to Loew's to see," and reminder slips were distributed in office buildings.

Prepared for Christmas?

Chenoweth Holds Benefit Matinee at Rigney

Accompanying photo shows part of the collection of canned goods collected through the efforts of Frestle Chenoweth, manager of the Rigney in Albany, Mo., proceeds of which were turned over to Local Red Cross for Thanksgiving distribution. Gentleman in center of photo is Lester M. Robison, operator of the Noll and Rigney Theatres and that's Chenoweth at extreme right.

Prepared for Christmas?

Botwick's "Seas" Contest

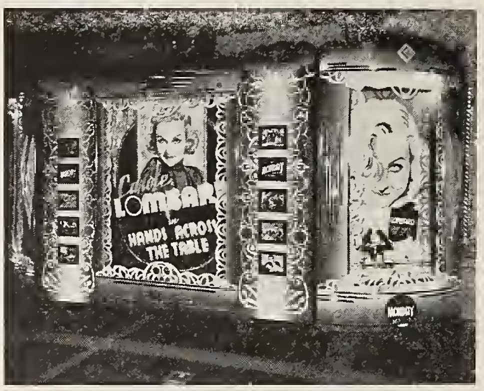
Harry Botwick, State Theatre, Portland, Maine, ran a newspaper contest on "China Seas" on which paper used half column mats of all stars appearing in picture and readers were asked to name last five pictures in which each appeared. Tickets were awarded winners.

Prepared for Christmas?

"Annapolis" Screening For Civic Bodies

An advance screening of "Annapolis Farewell" in Atlanta was held by T. H. Read at the Paramount Theatre to which Aviation Club members were invited in addition to newspaper men, Boy Scout Officials and officers of leading organizations. Members of the Naval Reserve Corps paraded through town and attended in body with band performing in front of theatre and on stage.

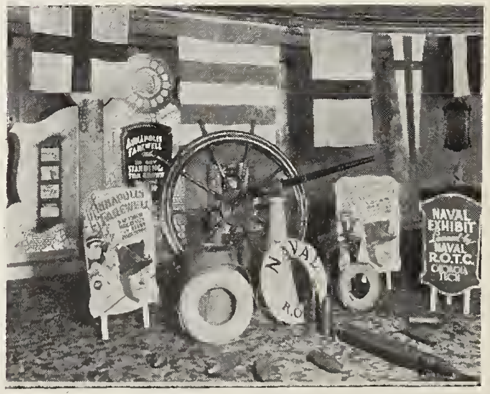
Through cooperation of Georgia Tech R.O.T.C. naval display of guns, torpedoes, etc., was promoted for mezzanine (see photo), ushers wore chest bands and record of "Anchors Aweigh" was played behind 24 sheets during day. For street bally Tommy rigged up a truck representing battleship which covered town two days ahead and papers carried stills and stories of picture.



Hamilton's Shadow Box Display

Levy Presenting Trophy to Winners

Chenoweth's Canned Goods Collection



Read's "Annapolis" Gun Display

Levy Presents Winning Team with Trophy

Woolf Levy, Cameo Theatre, Durban, South Africa, sponsored an inter-city relay race which started from theatre and for which trophy was offered. Accompanying photo shows winning team with Woolf at extreme right.

To advertise "Emil the Detective," kids were sent out on the streets to spot man in bowler hat, with tickets awarded children recognizing the bally, and Woolf says the juveniles swarming all over the streets, caused much merriment.

Prepared for Christmas?

Ties Premiere To Cafe Opening

With the opening in Hong Kong, China of a new bathing resort with adjoining building for restaurant, dancing and an open air theatre, A. L. Caplan at the Kings Theatre there netted some extra newspaper breaks with the showing of "Under the Pampas Moon". Admission tickets entitled bearers to dinner, dance and premiere showing of the picture. Gaily colored octagonal cardboard throwaways were distributed plugging opening and all beach club, restaurant and ball room ads mentioned picture.

Prepared for Christmas?

Animation Plays Big Part In Thomason's Campaigns

Tommy Thomason, Ritz Theatre, McPherson, Kans., goes in for animation in his lobbies. For "Top Hat" he constructed from paper a dance team representing Rogers and Astaire which was placed on the brim of a large top hat. An oscillating fan playing on the figures set them to doing the Poccolino.

For "Diamond Jim" Tommy again used animation on cutout of Arnold with arm moving up and down, giving appearance of tipping hat. Metallics used on diamonds gave realistic effect, and for his street bally couple on tandem covered busy sections.

Prepared for Christmas?

Cute Sayings Contest

In conjunction with his "Ginger" date at the Merrimac Theatre, Lowell, Mass., Art Keenan planted a cute sayings contest in daily, offering ducats to winners. Stunt is good since it can be used on any kid picture.

Prepared for Christmas?

Girl Atop Marquee Plugs "She" for Floyd

Joe Floyd, New Pantages Theatre, Minneapolis, Minn., staged a little tableau atop his marquee for "She," using a girl to represent Sheba's daughter. At the sound of an Oriental gong, girl emerged on marquee with light playing on her and stood with arms outstretched, lights would fade out and girl disappeared from view. Stunt repeated every five minutes drew crowds.

Ventilator grilles in front of auditorium and along walls were converted into illuminated displays two weeks ahead and huge cutout title letters stood at curb in front of theatre.

On "Becky Sharp" loud speaker was used over box-office while multi-hued lighting effects were applied to marquee and upright sign giving dazzling effect.

J. T. Knight, Jr.

Proper
Maintenance
Is important to your
Box Office

J. T. KNIGHT, JR., outstanding specialist in theatre operation and engineering, contributes exclusively to BETTER THEATRES.

HIS regular articles offer expert and unbiased counsel on theatre operation, maintenance, equipment and staff organization of motion picture theatres.

IF you are planning to remodel—if you are making arrangements for new apparatus—if you are confronted with any maintenance or operation problems, Mr. Knight will be glad to help you in such matters. Merely write BETTER THEATRES, giving full details and your inquiry will be turned over to Mr. Knight for his immediate attention and an early reply.

BETTER THEATRES
1790 BROADWAY, New York

MORE HOLIDAY SUGGESTIONS

Members Forward Further Slants On Tieins to Hold Up Grosses During Holiday Shopping Weeks

From Dick Wright, come additional holiday ideas he has passed along to his boys in the Warner Ohio Theatres district. Dick suggests group shot of theatre personnel with arms filled with packages tying in with shop early or mail early drive. Plant photos with papers, properly credited.

Santa Claus in front of the theatre, says Wright, to listen to children express what they want for Christmas. Santa writes down what each child wants or has youngster fill out form which is mailed to parents with good will letter from theatre.

Christmas magazine devoted to the month's attractions and theatre selling copy, is another Wright idea. Merchants can be sold on ads to defray expense and to build up interest, magazines may be numbered with certain lucky numbers posted daily in lobby.

Santa can also put on other stunts, says the Warnerite, such as riding round town in an old-fashioned horse-drawn sleigh appropriately bannered with theatre copy. The old gent can also be used on a street stunt by having him carry the conventional sack from which he can distribute promoted candy, popcorn, etc., to kids. Theatre plug appears on sack and hat, with Santa making regular stops in front of theatre to plug current attraction.

Mayor's Christmas Party

Dean Hyskell forwards the idea of a local Christmas Party Committee headed by the Mayor with members representing newspapers and charity organizations who select a number of "guests" daily to attend the theatre during the pre-seasonal lull up to December 24. Representative committee will be powerful enough to swing daily stories in all papers. Committee might also select an official city Santa Claus to toss gifts from theatre marquee. Or have each store's Santy do the stunt for the publicity.

For Christmas or New Year's dinner tieup, Hyskell offers a hookin with newspaper home economics department for a promotion such as for example a "Joan Crawford Dinner." Tieup copy might lead off as follows: "If you were having Christmas dinner at the home of Joan Crawford, you would be served a feast like this," to be followed with appropriate menu. Include photo of star used who of course will be one in coming picture which of course calls for the proper credits.

Holiday toy workshop idea in lobby can be arranged by reproduction of wood-work shop in lobby or foyer, says Dean. Paste pictures and star photos on light beaverboard to be cut out by Santa's helper, the cutouts given to attending youngsters. Tree gifts and other holiday atmosphere can be added.

Parcel Wrapping Idea

Dick Wright suggests the establishment of a "parcel wrapping for mailing" station in the lobby or foyer and states that the Post Office has been so receptive toward this angle that they have furnished scales, twine, etc., for theatre's use.

In some instances the slant has been worked at theatres centrally located for the planting of a regular sub-station with post office clerks in attendance to sell stamps and accept parcel post mailing, etc.

Roving Photographer Stunt

Have newspaper assign roving photographer to shoot Christmas shopping crowds. Each day photo is run in paper with one or more faces ringed. Those who identify themselves at newspaper office are entitled to guest tickets.

"Shop Early" Community Tieup

As getting folks to do their holiday purchasing early and not delay until the last few days is stressed each year, Hyskell tying in wherever possible with chamber of commerce, business men's association to have theatre run "shop early" trailer and use other good theatre angles to sell the idea in exchange for tiein copy at stores, etc., etc.

Prepared for Christmas?

Salmon Dresses Quaker Theatres for "China Seas"

For the "China Seas" date at the Quaker Theatres in Philadelphia, Monty Salmon, district manager, used model sail boats and ships tied in with title and small cutout heads of the stars for display purposes in various parts of house. Through tieup with stores, Gable photos were distributed.

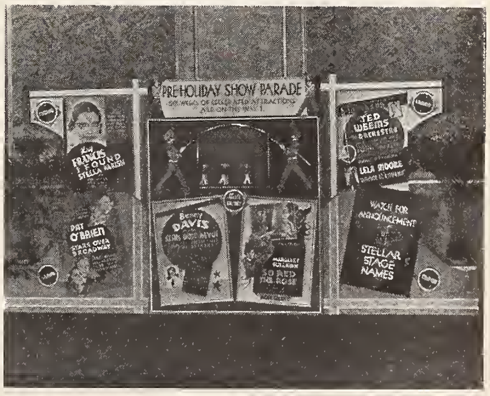
On "Wings Over Ethiopia" letters were sent to principals and teachers of schools stressing educational value of picture. An additional showing at 4.30 was arranged for students and heralds with war shots and photo of Selassie were distributed.

Prepared for Christmas?

"Angel" Co-Op Ad Page

A full page co-op ad was secured on "Dark Angel" by R. V. McGinnis, Russellville, Ark. "Fit for an Angel" copy was carried across entire page in bold type and center of ad was devoted to theatre plug and cut of stars in picture.

Prepared for Christmas?



ANIMATED DISPLAY. Frank La Falce, Warner Washington zone publicist, grouped pre-holiday attractions into animated display. Soldiers moved on continuous belt.

Turtle, Turtle, Who's Got The Turtle, Asks Hardwick

A reported stunt that gathered such crowds that he had to quit offering free ducats was the turtle gag pulled by Russell Hardwick, Lyceum Theatre, Clovis, N. M., to exploit "She." Russ promoted 36 of these pets from local shop which were put into eight-foot square show case in front of theatre, bottom of which contained sand and about four inches of water. Rocks scattered around were painted black and lettered in white with cast, play dates, etc.

Turtles were also painted with copy and to each person notifying the management that one of the turtles with lettering on its back was resting on a rock, tickets were awarded. Russ says it's a stunt worth working on any picture.

Prepared for Christmas?

Joiner Holds "Youth" Fashion Display in Lobby

Vancouver's leading shops cooperated with Maynard Joiner at the Orpheum Theatre there by offering for lobby display newest fall fashions in connection with "Accent on Youth." Gowns were attractively displayed (see photo) with credit card accompanying each group. Merchants' ads scatered throughout paper all carried mention of display.

Prepared for Christmas?

Dworski's Radio Show

Contacting local radio dealers in Mansfield, Ohio, Bill Dworski at the Madison Theatre tied them up for a radio show which was put over very successfully in his lobby. Each dealer submitted latest model which, together with credit cards, were displayed (see photo).

Prepared for Christmas?

Adams' Football Pool

A reported successful football score-guessing contest comes from Frank D. Adams, Campus Theatre, Milledgeville, Ga., who tied up with local daily which lists teams to play following week. Tickets are awarded those coming closest to guessing greatest number of winning teams.

Prepared for Christmas?

Nut Stunts Highlight Evans "Opera" Opening

Harold W. Evans, Loew's State, St. Louis, must have had a grand time for himself preparing his "Night at the Opera" campaign for which he used a small Austin hooked up to a large greyhound bus "pulling" it around the city, both bus and car being bannered.

Man in Harpo outfit chased blonde around city, headless man walked streets with copy "I've laughed my head off at," etc., etc. Hal also secured a special inverted dummy outfit which man wore on streets giving appearance of walking upside-down, sign reading "I'm upside down from laughing," etc., etc. Special float on truck which was covered with peanuts, and three boys in Marx outfits toured school neighborhoods distributing nuts to kids.

Another eye-attractor was mechanical man atop 22-story hotel with gag rigging over ledge of building; stunt pulled at noon attracted plenty of attention. Candy store devoted display to nuts with tie-in copy, department store arranged special window on ladies' evening clothes with oil painting and blowup of Kitty Carlisle, and entire staff wore banners and Groucho mustache week prior.

Joiner's Fall Fashion Display

Le Moline
LE CLAIRE
THEATRE

Press' Billboard on New Bridge

Dworski's Lobby Radio Show

Adams' "She" Window Tieup

Mayor Heads "Curly Top" Parade for Hellman

Lloyd Hellman, Burns Theatre, Newport, Vermont, started his "Curly Top" engagement off with a Shirley Temple party and parade to theatre headed by motorcycle escort for Mayor Bradley and party. Parade was announced in papers, kids lining up with banners and following Mayor's car to theatre where they were presented with confections and ice cream promoted from merchant.

Another highlight was Lloyd's resemblance contest for which store donated prizes. Contestants mailed their photos to theatre where they were displayed in lobby, each picture tagged with number. Ballots were distributed to adults on which to enter their votes and winners were presented with prizes on stage.

Clerks in all larger stores wore imprinted badges to which small Temple heads were glued and manager of each store was given pass to present to clerk making largest increase in sales over week previous.

Prepared for Christmas?

24 On New Bridge

When Moline, Ill., recently opened a new bridge, connecting that city with Bettendorf and Davenport, Ia., the only billboard to appear on the bridge was one planted there by Joe Kinsky, district manager and William Press to advertise the Le Claire Theatre (see photo). It was mighty quick work and Bill reports that the 24 is visible three blocks before entering Moline.

Prepared for Christmas?

Whitney's Food Matinee

As a good-will promotional tieup, Gerald Whitney, Mayan Theatre, Denver put over a food matinee at his house which was sponsored by the Woman's Club. A can of food served as admission, edibles collected later being distributed by the Club with stories breaking papers.

Prepared for Christmas?

Adams Plants Windows on "She"

Leading department store in Regina, Canada, tied in with J. Clyde Adams at the Metropolitan for his engagement of "She" giving seven windows to displays including streamers, paper, photos, etc. Accompanying photo shows one of the windows with large cutout in simulated flames with title. Store further devoted six-column co-op ad to picture, featuring a hosiery sale with flash across top Supremacy Hosiery Event. Catch copy reading "She never experienced thrill of wearing silk stockings like these," etc., etc., was used.

Prepared for Christmas?

Bray Plays Up Stars In "Powdersmoke"

Instead of selling "Powdersmoke Range" as another Western, Lew Bray, Vernon Theatre, Vernon, Texas, played it up as the greatest galaxy of Western stars ever to appear in one picture. This was stressed in ads and heralds.

Lew also promoted a show case in which to display western relics including branding irons, powder horns, steer heads, spurs, etc., and dressed his doorman in cowboy regalia promoted from local rancher.

PUBLIC RELATIONS IN THE THEATRE

New Mediums For Practical and Constructive Theatre Contacts Available, Says Round Tabler

by NATALIE TOLMAN KUNZE
Old Colony and Plymouth, Plymouth, Mass.

NATALIE TOLMAN KUNZE is no stranger to these pages. Her work has had to do with the inauguration and development of kiddie clubs and other similar contacts at the theatres with which she has been associated. In this field of endeavor her results have been outstanding. On this page, Mrs. Kunze details the activities effected with Manager Paul Kunze at the Old Colony and Plymouth Theatres, in Plymouth, Mass., and relates what is now being done to further extend the local horizon of the theatre in cooperation with the schools, libraries, churches and service organizations.

In these present times when so many varied interests have cropped up, all aimed at "cutting in" on the dollars that would ordinarily go to theatre box-offices, there is a definite necessity for making and keeping people motion picture conscious. It appears that one way to combat the numerous forms of local competition prevalent in every situation is through institutional advertising; through the newer mediums being developed by the industry itself and now more easily accessible, due, in part, to the "cleaning up" of the films. To keep one's public constantly talking and thinking motion pictures and screen personalities will do much to counteract the inroads being made by other attractions, as well as making more effective the selling of our own programs.

Much of this type of thing is being done now by producers themselves, through magazines, especially those catering to the female sex, and via the radio and direct mailing. Much more that is constructive can be accomplished by the theatres themselves, through exploiting the new mediums of schools, libraries, churches and service organizations; mediums that have been long existant but never before within reach for practical exploitation purposes.

These ready-made new mediums need only common sense, a thorough understanding of the other sides' angle and proper handling to make them lucrative selling aids for the motion picture.

Your Schools

Unquestionably, the best and most easily accessible for direct results are the schools. Logically, for indirect results, the schools must be considered—since the youngsters, from whom considerable revenue now comes, are the adult patrons of tomorrow. Given a background of motion picture appreciation in school, now a part of the High School curriculum in many places, they become conscious of the importance of the screen, not only as entertainment, but as an aid in their chosen field of education.

Here in Plymouth we maintain very happy and profitable relations with the schools and are accorded every reasonable co-operation. Success in this direction lies definitely in approaching the thing strictly from the educator's angle and keeping away from the "advertising" or commercial, which naturally follows anyway and accomplishes the theatre's aim without it being obvious. Visual education, in which the motion picture plays the prominent part, is being given increased emphasis by national associations of English and History teachers, and class room discussion of all phases of picture production is being urged and more generally adopted.

A most helpful accessory available to all theatres for the furtherance of motion picture appreciation in schools, is the Study or Photoplay Guides issued on many of the better pictures. When these are procurable, we consider them a part of our planned exploitation and furnish whatever quantity is needed for the classes at our own expense, as the schools here have no provision for this extra expenditure. Seeing the picture is a requirement of class room discussion and the Guides become the property of the pupils to take home.

Further along these lines we occasionally furnish school dramatic groups with the sketches and playlets of scenes from films that are published in the press sheets. This type of school co-operation, together with making an effort to maintain the week-end programs as near the "family" type as possible; making occasional changes in Saturday matinee shows when a picture is not suitable, etc., has resulted in a most friendly attitude towards the theatre. We frequently are able to arrange special showings of appropriate pictures for school children, for which schools are closed and children attend in a body and very often have herald distribution through the schools—something which years ago would have been unheard of.

Not so long ago, libraries, librarians or trustees were slow to co-operate with films because of the belief they did not need it and that the only benefits would be to the theatre. As the schools have changed, so have the libraries, and film-library co-operation is very readily forthcoming—following the purgation of films and a realization that such activity does actually increase book circulation; and indirectly attracts to the library an element of people who rarely used its facilities. Here again, it is necessary to understand the other's viewpoint, and not attempt to dictate the choice of films for co-operation. Let them decide, work it out their way, and abide by their decisions.

Library tie-ups are valuable, not too costly and guarantee a thorough distribution. The use of bookmarks, and desk or bulletin board display of properly chosen stills, as well as posted lists of coming attractions, are used here effectively and are welcomed by the library. Children's story hours, held in the library, based on sections of the story from an appropriate picture, proved popular with both.

The clergy, always the last to expound on the merits of a photoplay, seems cognizant of what has been done within the industry to raise standards; and while watching and waiting are much less antagonistic, even willing to help where the moral tone of a story is uplifting and of a high standard. For our recent engagement of "Last Days of Pompeii," several local clergymen used subject matter from the film as the basis of their Sunday sermon. We have promises of a repetition for the showing of "Crusades."

Service Organizations

Another group, not to be overlooked, is the Motion Picture Council or Committee of the Woman's Clubs.

Here in Plymouth an additional channel for exploitation has been opened up which gives the theatre an opportunity of having the advance "better" picture releases announced at the club meetings; and in so far as is possible, the dates of their showing here are given at the same time. We, also, supervise a list of endorsed photoplays, which appears monthly in the local club house-organ, and on special occasions make-up and insert in said house-organ a dignified fly-leaf supplement. An additional means of co-operating with this group was the running of Saturday morning Juvenile Matinees—a Woman's Club sponsored and supported project.

The proper and continued use of these newly-opened avenues of good-will and exploitation, each in themselves powerful local factors, cannot help but maintain any theatre on an extremely firm footing.

If you haven't been doing it, talk with your school superintendent, the library, your clergy. If they were cold and disinterested before and are abreast of the times, they will have changed. We found it so.

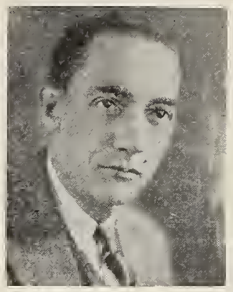
MEET UP WITH SOME MEMBERS

J. Clyde Adams
(above)
Metropolitan Theatre
Regina, Sask., Canada

Paul Binstock
(below)
Republic Theatre
Brooklyn, N. Y.

Adolfo Caruso
(above)
Forest Hills Theatre
Forest Hills, N. Y.

Harold Garfield
(below)
Rialto Theatre
Newark, N. J.


Eddie Lewis
(above)
State Theatre
Ozone Park, L. I.

Alice Simmons
(below)
Lyric Theatre
Jefferson, Texas

H. M. Addison
Loew's New England
Theatres

Elmer H. Brient
Broadway and Beacon
Hopewell, Va.

E. S. C. Coppock
Pix Theatres
White Plains, N. Y.

Sam Gilman
Loew's Regent
Harrisburg, Pa.

J. J. McManus
Loew's Midland
Kansas City, Mo.

Gene Stutenroth
Holme Theatre
Holmesburg, Pa.

L. W. Bevel
Princess Theatre
Harriman, Tenn.

Buzz Briggs
State Theatre
Denver, Colo.

Tom Edwards
Ozark Theatre
Eldon, Mo.

Lou Hart
Crotona Theatre
Bronx, N. Y.

Austin Northcutt
Strand Theatre
Laurel, Miss.

Burgess Waltmon
Orpheum Theatre
Fulton, Ky.

Charles S. Bassin
Oriental Theatre
Boston, Mass.

Charlie Carroll
Victoria Theatre
Ossining, N. Y.

Floyd Fitzsimmons
Grove Theatre
Freeport, N. Y.

S. S. Holland
Elco Theatres
Elkhart, Ind.

Jake Rosenthal
Iowa Theatre
Waterloo, Ia.

Jack Wright
Palace Theatre
Taylor, Tex.

• personalities

GEORGE L. JONAS

has been promoted from manager of the Meramec Theatre, Sullivan, Mo., and has been promoted to Director of Publicity for the Lewis Theatre Circuit in Rolla, Mo.

▽

STANLEY GOSNELL

has been appointed manager of Loew's State, Boston, succeeding ADOLPH BUERIG, who has left to assume a similar position in Calcutta.

▽

CHARLES HULBERT

has been transferred from the Strand, Richmond, Va., to the new Lee, with EARLE PATTON replacing him at the former.

▽

F. M. PHIPPS

owner o fthe Palace and Monogram theatres Childress, Texas, has just opened the Gem Theatre there.

▽

GEORGE AYLESWORTH

is now managing the Patio Theatre, Chicago, Ill.

▽

MANNIE GREENWALD has been named publicity director of the Playhouse, Pittsburg, Pa.

▽

DICK TRICKER

has been transferred from the Ambassador, Indianapolis, to the Paramount, in Ft. Wayne, succeeding BOB DUDLEY.

▽

R. MALCOLM MILLS

has been transferred from the Rialto, in Cuero, Texas, to the Rialto, in Kingsville.

▽

MARSH GOLLNER

president and general manager of the Eastern Shore Theatres, Salisbury, Md., has added the Salisbury Theatre in that city to his chain.

▽

HARLAND FEND

has been named manager of the Warner Theatre, Chillicothe, Ohio, succeeding RAY ALLISON, who has gone to Cleveland for assignment.

▽

FLOYD MASON

is managing the Dreamland Theatre, Bancroft, Iowa, recently taken over by his mother, Mrs. EVA MASON.

▽

JAMES WOOD

manager of the Strand, Newport, has resigned to take over management of the Paramount in Ashland, Ohio.

▽

WILLIAM SEARS

is now managing the Orpheum in Minneapolis, Minn.

▽

JAMES WOODS

manager of the Strand, Newport, Ky., has resigned to manage the Paramount at Ashland. MARTIN SHEAR, formerly of the Nordland, Cincinnati, succeeds him at the Strand.

▽

BERNARD BEAMAN

has joined the staff of the Hippodrome, Baltimore, to work with Ted Routson.

GUS LAMPE

Eckel Theatre, Syracuse, N. Y., was more than welcome when he dropped into Club headquarters for a hello.

▽

AL C. HARTSHORN

has been promoted from assistant at the Tivoli to house manager of the Palace, Hamilton, Ont., Canada.

Showmen's Calendar

JANUARY

1st	New Year's Day
	Paul Revere Born—1735
	Emancipation Proclamation—1863
	William Haines' Birthday
3rd	Marion Davies' Birthday
	Anna May Wong's Birthday
	Zazu Pitts' Birthday
4th	Utah Admitted to Union—1896
	New Mexico Admitted to Union—1912
	First Radio Chain Broadcasting—1923
6th	George Washington Married Martha Custis—1758
	Theodore Roosevelt Died—1919
	Tom Mix's Birthday
	Loretta Young's Birthday
7th	Millard Fillmore (13th President) Born—1800
	Telephone Communication Between New York and London Established—1927
8th	Battle of New Orleans—1815
11th	Alexander Hamilton Born—1757
12th	John Hancock, Patriot, Born—1800
13th	Kay Francis' Birthday
14th	Bebe Daniels' Birthday
15th	First Locomotive Built—1831
16th	Diana Wynyard's Birthday
17th	Benjamin Franklin Born—1706
	Nils Asther's Birthday
18th	Daniel Webster Born—1782
	Cary Grant's Birthday
19th	Robert E. Lee Born—1807
	Edgar Allan Poe Born—1809
	Lanny Ross' Birthday
	James Watt, Inventor of Steam Engine, Born—1736
20th	George Burns' Birthday
21st	Stonewall Jackson Born—1824
22nd	Conrad Veidt's Birthday
	Lord Byron, Poet, Born—1788
23rd	John Hancock Born—1737
24th	Gold Discovered in California—1848
	First Demonstration of Telegraphy by Morse—1838
25th	Robert Burns, Poet, Born—1759
27th	Mozart, Composer, Born—1756
	Lewis Carroll, Author "Alice in Wonderland", Born—1832
28th	Ernst Lubitsch's Birthday
	Mary Boland's Birthday
29th	William McKinley Born—1843
31st	Tallulah Bankhead's Birthday
	Franz Schubert, Composer, Born—1797

MARTIN SIMPSON

assistant at the Palace, Toronto, goes to the Capitol in Hamilton as assistant and treasurer.

▽

JAMES R. CHALMERS

usher at the Tivoli, has been promoted to assistant at the Palace, Toronto.

▽

J. E. PALMER

is now managing the State Theatre, formerly the Perry, on Presque Isle, Maine.

▽

JAMES WOOD

has resigned as manager of the Strand, Newport, Ky., to assume management of the Paramount, Ashland, Ky., with MARTIN SHEARER, formerly at the Nordland, succeeding him at the Strand.

▽

SAM TABOR

has taken over the Lyceum Theatre, Baltimore, reconditioning it generally.

▽

IRVIN LEVINE

has returned to showbusiness at his old stand, reopening the Realart Theatre in Baltimore.

▽

FRED TREBILCOCK

former assistant at the downtown Imperial, Toronto, Canada, has been named manager of the reopened Family Theatre there.

▽

ROBERT KNEVELS

replaces WILLIAM SCOTT as manager of the Windsor Capitol, with the latter going to the Tivoli in Hamilton, Canada. Scott replaces O. SPENCER to the Capitol in Hamilton.

▽

ED MATER

formerly at the Apollo, has been named manager of the Linwood Theatre, Kansas City, Mo., with HAROLD HUME, assistant at the Uptown, going into the Apollo as manager.

▽

EMIL FRANKE

of the Orpheum in Minneapolis goes to the Orpheum, succeeding HALE CAVANAUGH, resigned.

▽

BEN W. ALLEN

is managing the new State Theatre, Queensboro, N. C.

▽

J. E. GLADFELTER

is now managing the Denman Theatre, Girard, Pa., for Blatt Brothers.

▽

LEW TALBOT

has been named manager of the Howard Atheneum Theatre, Boston, Mass.

▽

▽

JOE ENOS

former manager of the FWC California Theatre in San Francisco, is in charge of the Davies Theatre.

△

R. DEGENER

is managing the State Theatre, San Francisco, Cal. He was formerly at the El Rey in Salinas.

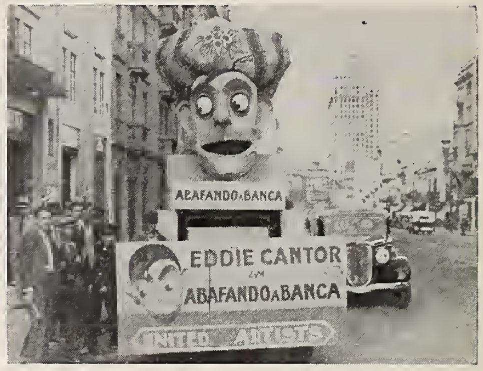
WHAT THEY'RE DOING OVERSEAS

CINEMA ROYAL
ROBERTA

Front of Cinema Royal, Cairo

(Left) Passersby in Cairo, Egypt, stop in front of the CINEMA ROYAL to witness photographing from across the boulevard of front on RKO Radio's "Roberta." Entire display was bordered across bottom with shots of the fashion models in the style sequence from the picture.

(Right) They bally'd Eddie Cantor in "Kid Millions" with this stunt at the Paramount and Babylonia Theatres, in Sao Paulo, Brazil. Phonograph and loud speaker were concealed in the giant head. VIRGILIO CASTELLO, local U.A. manager, arranged the bally.



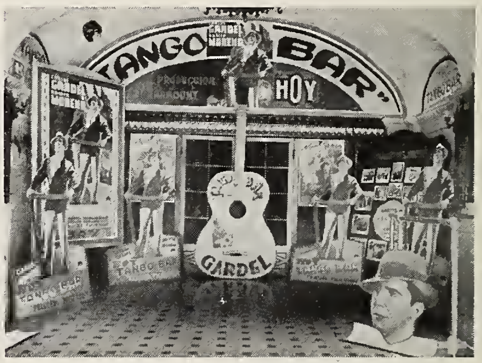
Eddie Cantor Sound Truck in Brazil

▽ ▽ ▽

"Marietta" Opens Princess Theatre, Soerabaia

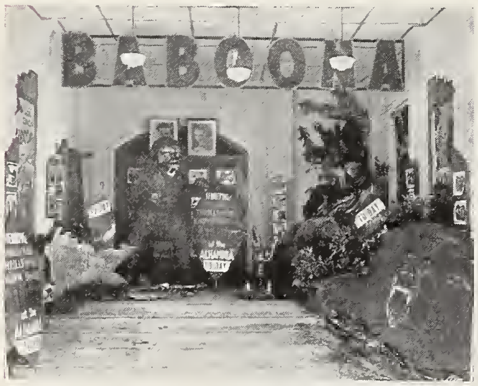
(Left) Opening of the new Princess Theatre, in Soerabaia, Dutch East Indies, was inaugurated with MGM's "Naughty Marietta," in the presence of MORIE MARCUS, MGM's local manager; Manager TAN SIE TIAT, LIEM SEENG TEE, owner, and JOE GOLTZ, MGM D.E.I. manager.

(Right) How the lobby of the Princess, in Lima, Peru, was decorated on Paramount's "Tango Bar," starring the late Carlos Gardel. Prevalence of the star's cutouts and posters is due to his enormous popularity in South America. OSVALDO URRUTIA, Paramount Peru manager, supervised the flash.



Carlos Garden Lobby at Princess, Lima

▽ ▽ ▽



Selling "Baboona" in Singapore

(Left) Handing out a flock of thrill copy via this colorful lobby, the showmen at the ALHAMBRA, in far-away Singapore, sold the chill angle on Fox's "Baboona" with cutouts, African lettered shields and jungle atmosphere. Mounted alligators and reptiles were also used.

(Right) Manila, in the Philippines, finds effective the same methods as used over here on window tieups, according to this display on U. A.'s "Wedding Night" tying in refrigerators. Prominent store was promoted on stunt by CHAS. H. CORE for date at the Ideal Theatre.

"Wedding Night" Refrigerator Window, Manila

▽ ▽ ▽

Barcelona Exhibit of RKO Radio Posters

(Left) RKO Radio representatives in BARCELONA, Spain, brought a lot of attention to the coming releases with the smart showing of Spanish made posters at the local Galerias Hayetana, which gave prominent space to this unusual display. Exhibit had large audiences.

(Right) Betty Boop is popular in Cuba, and theatregoers in Havana were reported quite interested in a Boop Impersonation Contest, staged at the Nacional Theatre. Shown here are the winners receiving their prizes. Contest was supervised by JASPER D. RAPOPORT, Paramount's Cuban manager and HELIDORO GARCIA.

Betty Boop Contest in Havana

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Revolt of the Zombies				
Secret of Scotland Yard				
Slave Ship				
Thrill of the Century	Steffi Duna	Dec. 14†		

AMBASSADOR

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard - Polly Ann Young	Oct. 5		
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13	*58	Mar. 16

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Call of the Yukon	Kermit Maynard	Feb. 15,'36†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You		Jan. 15,'38†	6 rls.	
Kiss Me Goodbye	Magda Schneider-Arthur Riscoe	Dec. 9†	6 rls.	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence (A)	Chick Chandler-Shirley Grey	Mar. 30	66	Aug. 17
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15		
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end				
Below the Deadline				
Little Red Schoolhouse				
Mother of the World				
Phantom Clue				
Ring Around the Moon	Erin O'Brien-Moore - Donald Cook			

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26	61	
Air Hawks	Ralph Bellamy-Tala Birell	May 7	70	
(See "Air Fury" "In the Cutting Room," Mar. 30.)				
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†	58	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 18	68	
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20†	89	Nov. 30
Eight Bells	Ann Sothern-Ralph Bellamy	Apr. 11	70	
(See "In the Cutting Room," Feb. 23.)				
Escape from Devil's Island	Victor Jory-Florence Rice	Nov. 10†	65	
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr. 18	58	May 25
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57	
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept. 20†	67	Nov. 23
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59	
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20	68	Apr. 6
Justice of the Range	Tim McCoy-Billie Seward	May 25	58	
Love Me Forever	Grace Moore-Leo Carrillo	June 27	93	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	71	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15	57	May 25
Party Wire (G)	Jean Arthur-Victor Jory	Apr. 27	69	Apr. 20
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18	57	
(See "Alias John Law" "In the Cutting Room," Dec. 8,'34.)				
Riding Wild	Tim McCoy-Billie Seward	June 28	56	
She Couldn't Take It (G)	George Raft-Joan Bennett	Oct. 20†	86	Nov. 18
She Married Her Boss	C. Colbert-Melvyn Douglas	Sept. 19	91	
Superspeed	Norman Foster-Florence Rice	Sept. 1	57	
Swell Head	Wallace Ford-Barbara Kent	Apr. 8	62	
Together We Live	Ben Lyon-Sheila Manners	Aug. 16	70	
(See "In the Cutting Room," Nov. 3,'34.)				
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58	
Unknown Woman	Marian Marsh-Richard Cromwell	June 14	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20	65	May 11
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58	
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†	57	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling of Dan Matthews, The	Richard Arlen-Charlotte Wynters	Dec. 10†	65	
Dangerous Intrigue	Ralph Bellamy-Joan Perry			
Hell Ship Morgan	George Bancroft-Ann Sothern			
If You Could Only Cook	Jean Arthur-Herbert Marshall		72	
Lawless Riders	Ken Maynard-Geneva Mitchell	Dec. 28†	57	
Lone Wolf Returns, The	Melvyn Douglas-Gail Patrick	Dec. 20†		
Mine with the Iron Door, The	Richard Arlen			
Mysterious Avenger	Charles Starrett-Joan Perry			
No More Yesterdays	Ruth Chatterton-Otto Kruger	Dec. 30†		
Opera Hat	Gary Cooper			
Panic on the Air	Ann Sothern-Lloyd Nolan	Dec. 31†		
Rolling Along	Rochelle Hudson-Harry Richman			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kid Courageous	Bob Steele	July 26†	8 rls.	
Loser's End	Jack Perrin	Aug. 28	8 rls.	
Mystery Ranch	Tom Tyler	Apr. 12	6 rls.	
Rider of the Law, The	Bob Steele	Oct. 26†	6 rls.	
Ridin' Through	Tom Tyler	Nov. 28†	6 rls.	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls.	
Silver Bullet	Tom Tyler	May 11	8 rls.	
Smokey Smith	Bob Steele	Sept. 28	6 rls.	
Terror of the Plains	Tom Tyler	June 27	6 rls.	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60	Oct. 26
Tombstone Terror	Bob Steele	Apr. 25	6 rls.	
Western Justice	Bob Steele	June 14†	6 rls.	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Scream in the Dark	Lon Chaney, Jr.		8 rls.	
Wolf Riders	Jack Perrin	Dec. 26†	6 rls.	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Iglo	Marica Gerval	Sept. 3†	85	
Father Knows Best	Szoke Szakall	May 14	80	
Homely Girl	Javor Murathy	Sept. 1†	88	
Honor Among Thieves	Kabos-Csikos	Sept. 10†	73	
Hussar Romance	Irene Agai	Apr. 21	75	
Iron Man	Torzs-Turay	Sept. 15†	71	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Rakoczi March	Paul Javor	Apr. 20	84	
Rakoczi March	Frohlich-Horn	June 15	83	
(German dialogue)				
Seeing Hungary	Travelogue	Aug. 29	58	
(English titles)				
Singing Troubadour	Szucs Sebok	Dec. 1†	77	
Sweet Stepmother	Maria Tasnadi	Nov. 22†	90	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr. 15	85	May 18
Don Quixote	Chaliapin-Sydney Fox	July 1	81	July 8,'33
Dream of My People	Cantor Rosenblatt	June 1		
Hello Paris		Oct. 15†		
Iceland Fishermen (G)	Pierre Loti story	Sept. 15	72	Oct. 5
Last Wilderness, The (G)	Howard Hill	May 14	63	May 25
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60	
Ra Mu		Sept. 1†		
Sans Famille	Robert Lynen	Aug. 1		
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita	Franz Lehar	Dec. 10†		

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Get That Man!	Wallace Ford-Lillian Miles	July 11	61	
Lone Bandit, The	Lane Chandler-Doris Brook	Mar. 14	60	
Outlaw Tamer, The	Lane Chandler-Janet Morgan	May 18	60	
Rescue Squad	Ralph Forbes-Verna Hillie	Mar. 7	61	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker			
Fire Trap	Evalyn Knapp-Norman Foster			

(THE RELEASE CHART--CONT'D)

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 15†	65	June 15
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22†	66	Nov. 23
Frontier Justice	Hoot Gibson	Oct. 1†	58	
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20†	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15†	69	
Hong Kong Nights	Tom Keene-Wera Engles	Sept. 15†	59	
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - J. Loder	Sept. 1†	70	Aug. 17
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†		
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct. 8†	98	June 8
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†		
Rainbow's End	Hoot Gibson	June 10	60	
Red Wagon	Charles Bickford-Raquel Torres	Nov. 8†		
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1†	67	
Sunset Range (G)	Hoot Gibson	May 1	54	Mar. 9

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drake the Pirate (G)	Matheson Lang-Jane Baxter		95	June 1

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18	97	Apr. 6
Bright Lights (G) 885	Joe E. Brown-Ann Dvorak	Aug. 31	83	Aug. 3
Broadway Hostess (G) 983	Winifred Shaw-Lyle Talbot	Dec. 7†	69	Nov. 23
Case of the Curious Bride, The (G) 879	Warren William - M. Lindsay	Apr. 13	68	Apr. 13
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct. 5	77	Sept. 21
G Men, The (A) 880	James Cagney-Margaret Lindsay	May 4	85	Apr. 27
Girl from Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1	69	June 1
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20	97	Mar. 23
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16	95	Mar. 23
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept. 21†	65	Oct. 5
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov. 18†	84	Nov. 2
In Caliente (G) 856	Dolores Del Rio-Pat O'Brien	May 25	84	July 6
Irish in Us, The (G) 886	James Cagney-Pat O'Brien	Aug. 3	80	July 20
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27	71	Apr. 27
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8	97	May 18
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov. 9†	64	Nov. 30
Shipmates Forever (G) 952	Dick Powell-Ruby Keeler	Oct. 12†	109	Sept. 28
Traveling Saleslady (G) 870	Joan Blondell-Glenda Farrell	Apr. 6	63	Apr. 8
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9	61	Mar. 9

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood, The	James Cagney-Guy Kibbee			
Backfire (See "In the Cutting Room," Nov. 30)	Ross Alexander-Patricia Ellis			
Captain Blood 855 (See "In the Cutting Room," Sept. 28.)	Errol Flynn-Olivia De Havilland	Dec. 28†		
Ceiling Zero (See "In the Cutting Room," Nov. 16.)	James Cagney-Pat O'Brien	Jan. 25,'36†		
God's Country and the Woman	Bette Davis-George Brent			
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21†	*63	Nov. 16
Murder of Dr. Harrigan, The	Kay Linaker-Ricardo Cortez	Jan. 18,'36†	66	
Prison Farm (See "In the Cutting Room," Nov. 23.)	Donald Woods-Kay Linaker			
Song of the Saddle	Dick Foran-Alma Lloyd			
Story of Louis Pasteur, The (G)	Paul Muni-Josephine Hutchinson	Jan. 18,'36†	87	Nov. 30

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept. 1†	63	May 18
Born for Glory 3508	Barry Mackay-John Mills	Sept. 30†	74	
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15†	72	June 15
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June 15	81	Feb. 10
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15	74	Dec. 29,'34
Mister Hobo (G) 3416 (Reviewed under the title, "The Guv'nor.")	George Arliss-Gene Gerrard	Nov. 22	87	Oct. 19
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter	Sept. 30†	74	Apr. 13
My Heart Is Calling (G) 3409	Jan Kiepura-Marta Eggerth	May 1	90	Feb. 2
My Song for You 3414	Jan Kiepura-Sonnie Hale	June 1	70	Nov. 10,'34
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1†	85	July 6
Transatlantic Tunnel (G) 3513	Richard Dix-Madge Evans	Oct. 27†	94	Nov. 2

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boys Will Be Boys	Will Hay			
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 25†	93	Nov. 30
King of the Damned 3504	Conrad Veidt-Helen Vinson	Jan. 15,'36†		
King Solomon's Mines 3511				
Modern Masquerade 3505	Jessie Matthews			
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15†	90	Oct. 19
Rhodes, the Empire Builder 3514	Walter Huston	Jan. 31,'36†		
Secret Agent 3508	Madeleine Carroll-Peter Lorre			
Soldiers Three 3515	Maureen O'Sullivan-C. Aubrey Smith			
Untitled 3507	Boris Karloff			

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20†	85	
Miss President	Lily Muraty	Oct. 15†	90	
One Sunday Afternoon	Dita Parlo	Sept. 27†	85	
Smile Please	Szoeke Szakall	Dec. 1†	86	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Paul Javor	Jan. 1,'36†	85	
Frozen Child	Jeno Torzs	Dec. 10†	90	
Heart Specialist	Gyula Csortos	Dec. 30†	90	
I Cannot Live Without Music	B. Somogyi	Dec. 20†	95	
New Landlord, The	Ilona Titkos	Dec. 20†	90	
One Night in Venice	Gyula Csortos	Jan. 1,'36†	85	

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Death from a Distance (G)	Russell Hopton-Lola Lane	Apr. 30	68	Oct. 19
Murder at Glen Athol	John Miljan-Irene Ware	Oct. 1		
Public Opinion (A)	Lois Wilson-Shirley Grey	Mar. 15	68	Sept. 7
Society Fever	Lois Wilson - Lloyd Hughes	Oct. 1		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs				
Brilliant Marriage				
Death Rides Double				
Hidden Alibi				
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page			
Tango	Marian Nixon-Chick Chandler			
Under the Lilacs				

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble (A) 1012	H. B. Warner-Onslow Stevens	July 10	65	Nov. 2
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May 1	73	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	73	
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15	89	

MAJESTIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey	Apr. 15	64	Mar. 30
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10	69	Dec. 1,'34
Reckless Roads	Judith Allen - Regis Toomey	July 1	66	

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 16	65	Oct. 26
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug. 25	84	Aug. 31
Headline Woman (G)	Roger Pryor-Heather Angel	May 15	70	May 18
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22	69	June 29
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May 1	65	May 11
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept. 7	71	Sept. 14
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	68	Oct. 26

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion (A)	May Robson-Madge Evans	May 10	88	May 11
Ah, Wilderness! (G)	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6†	95	July 6
Baby Face Harrington (G)	Charles Butterworth-U. Merkel	Apr. 12	63	Mar. 30
Bishop Misbehaves, The (G)	Edmund Gwenn - Maureen O'Sullivan	Sept. 13†	86	Nov. 9
Bonnie Scotland (G)	Laurel and Hardy	Aug. 23†	82	Sept. 14
Broadway Melody of 1936 (G)	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
Calm Yourself (G)	Madge Evans-Robert Young	June 28	69	June 22
China Seas (G)	Clark Gable - Jean Harlow - Wallace Beery	Aug. 16†	89	Aug. 3
Escapade (G)	William Powell-Luise Rainer	July 5	89	July 13
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17	73	May 19
Here Comes the Band (G)	Ted Lewis-Virginia Bruce	Aug. 30†	87	Aug. 17
I Live My Life (G)	Joan Crawford-Brian Aherne	Oct. 4†	99	Oct. 5
It's in the Air (G)	Jack Benny-Una Merkel	Oct. 11†	80	Nov. 16
Kind Lady (See "In the Cutting Room," Nov. 23.)	Aline MacMahon-B. Rathbone	Dec. 6†		
Mad Love (A)	Peter Lorre-Frances Drake	July 12	69	July 6
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 26	60	Apr. 6
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24	78	May 18
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Mutiny on the Bounty (G)	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29	106	Mar. 2
Night at the Opera, A (G)	Marx Brothers	Nov. 15†	96	Oct. 26
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 8
One New York Night (See "Mystery in Room 309" "In the Cutting Room," Mar. 16.)	Franchot Tone-Una Merkel	Apr. 5	71	
O'Shaughnessy's Boy (G)	Wallace Beery-Jackie Cooper	Sept. 27†	89	Oct. 5
Perfect Gentleman, The (See "In the Cutting Room," Sept. 14.)	Frank Morgan-C. Courtneidge	Nov. 22†	73	
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31	89	May 25
Pursuit (G)	Chester Morris-Sally Eilers	Aug. 9†	62	Aug. 3
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19	99	Apr. 19
Rendezvous (G)	Wm. Powell - Rosalind Russell	Oct. 25†	106	Nov. 9
Smilin' Through (Re-release)	Norma Shearer - Fredric March-Leslie Howard	Aug. 23	100	Oct. 22,'32

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8	69	Mar. 2
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3	75	June 22
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22	90	Mar. 16
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug. 2†	68	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bohemian Girl, The	Laurel and Hardy			
Great Ziegfeld, The	William Powell - Myrna Loy - Luise Rainer			
Last of the Pagans (See "In the Cutting Room," Nov. 16.)	Mala-Lotus Long	Dec. 20†		
Riffraff (See "In the Cutting Room," Nov. 16.)	Jean Harlow-Spencer Tracy	Jan. 3,'36†		
Robin Hood of El Dorado	Warner Baxter-Ann Loring			
Rose Marie	J. MacDonald-Nelson Eddy	Jan. 17,'36†		
Tale of Two Cities, A (See "In the Cutting Room," Nov. 16.)	Ronald Colman-Elizabeth Allan	Dec. 27†		
Tarzan Escapes	Johnny Weissmuller - Maureen O'Sullivan			
Three Live Ghosts	Richard Arlen-Ann Loring	Jan. 10,'36†		
Three on a Bench	Jimmy Savo-Isabel Jewell			
Tough Guy (See "The Getaway," "In the Cutting Room," Nov. 30)	Jackie Cooper-Joseph Calleia			
Whipsaw (See "In the Cutting Room," Nov. 30)	Myrna Loy-Spencer Tracy	Dec. 13†		
Wife vs. Secretary	Clark Gable - Myrna Loy - Jean Harlow			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3026	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 3
Dawn Ride, The 3033	John Wayne-Marion Burns	June 20	57	
Desert Trail 3037 (See "In the Cutting Room," Feb. 23.)	John Wayne-Mary Kornman	Apr. 22	54	
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25	72	Mar. 9
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymon Limited (G) 3016	Neil Hamilton-Irene Hervey	July 1	70	June 22
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15	76	Apr. 13
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooke	July 25	64	June 29
Mystery Man (G) 3025	Robert Armstrong	Apr. 25	62	Feb. 18
Paradise Canyon (G) 3038	John Wayne-Marion Burns	July 20	52	May 16

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 13
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6†	82	Aug. 31
Big Broadcast of 1938, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21	79	June 8
Coronado 3524 (See "In the Cutting Room," Oct. 19.)	Jack Haley-Johnny Downs	Nov. 25†		
Crusades, The (G) 3508	Loretta Young-Henry Wilcoxon	Oct. 25†	125	Aug. 10
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3	80	Mar. 2
Dr. Jekyll and Mr. Hyde 3459 (Re-Issue)	Fredric March-Miriam Hopkins	July 5	85	Dec. 28,'31
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct. 25†	60	Oct. 12
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug. 2†	80	Aug. 10
Four Hours to Kill (A) 3439	Richard Barthelmess-H. Mack	Apr. 19	74	Apr. 6
Glass Key, The (G) 3444	George Raft-Claire Dodd	May 31	77	May 25
Goin' to Town (A) 3442	Mae West-Paul Cavanagh	May 17	71	May 11
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Oct. 18†	80	Oct. 19
Here Comes Cookie (G) 3507	George Burns-Gracie Allen	Aug. 30†	65	Aug. 24
Hold 'Em Yale (G) 3438	Patricia Ellis-Cesar Romero	Apr. 12	63	Mar. 30
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23†	59	
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct. 11†	77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Man on the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July 28	66	Aug. 10
Mary Burns, Fugtive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84	Nov. 16
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28	66	June 29
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 29†	*60	Nov. 16
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5	83	June 1
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24	67	Apr. 6
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8†	85	Nov. 9
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19	83	Mar. 2
Scoundrel, The (A) 3437	Noel Coward-Julia Haydon	June 7	68	May 4
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19	76	July 20
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 2
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26	70	July 27
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22†	83	Nov. 16
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 26	74	Apr. 27
This Woman is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	Aug. 9†	75	
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct. 4†	65	Nov. 2
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13†	61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept. 27†	60	Sept. 28
Virginian, The 3460 (Re-Issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14	83	
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jajjer	Sept. 20†	66	Nov. 18
Wings Over Ethiopia (G) 3518		October Special	52	Oct. 26
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 16†	75	Aug. 17

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything Goes (See "In the Cutting Room," Nov. 16.)	Bing Crosby-Ethel Merman			
Bar 20 Rides Again 3525 (See "In the Cutting Room," Nov. 2.)	Wm. Boyd-Jimmy Ellison	Dec. 13†		
Bride Comes Home, The (G) (3530)	Claudette Colbert-F. MacMurray	Jan. 3,'36†	85	Nov. 23
Collegiate 3529 (See "In the Cutting Room," Sept. 28.)	Joe Penner-Jack Oakie	Dec. 27†		
Desire	Marlene Dietrich-Gary Cooper			
Drift Fence	Larry Crabbe-Kath. DeMille			
Give Us This Night (See "In the Cutting Room," Nov. 23.)	Jan Kiepura-Gladys Swarthout			
Her Master's Voice (See "In the Cutting Room," Nov. 16.)	Edw. E. Horton-P. Conklin			
If I Had a Million (Re-Issue)	Gary Cooper-George Raft		95	Nov. 12,'32
It's a Great Life 3528 (See "In the Cutting Room," Sept. 28.)	Joe Morrison-Rosalind Keith	Dec. 20†		
Klondike Lou	Mae West-Victor McLaglen			
Milky Way, The (See "In the Cutting Room," Sept. 28.)	Harold Lloyd-Adolphe Menjou			
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec. 13†	*70	Nov. 30
Rose of the Rancho 3516 (See "In the Cutting Room," Aug. 17.)	John Boles-Gladys Swarthout	Jan. 10,'36†		
Scrooge 3527	Seymour Hicks-Donald Calthrop	Dec. 20†		
Soak the Rich	Mary Taylor-Walter Connolly			
Trail of the Lonesome Pine, The (See "In the Cutting Room," Nov. 23.)	Henry Fonda-Sylvia Sidney			
Woman Trap	Gertrude Michael-Geo. Murphy			

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct. 1	60	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec. 1†		
Cappy Ricks Returns (G) 3508	R. McWade-Florine McKinney	Sept. 25†	66½	Sept. 14
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russell	Oct. 21†	63	
Lawless Range 3562	John Wayne-Sheila Mannors	Oct. 3†		
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 21†	60	Oct. 19
New Frontier, The 3558 (See "In the Cutting Room," Sept. 28.)	John Wayne-Muriel Evans	Sept. 30†		
Racing Luck 3547	William Boyd	Oct. 28†	60	
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Nov. 25†		
Spanish Cape Mystery, The 3530 (See "In the Cutting Room," Sept. 7.)	Helen Twelvetrees-Donald Cook	Oct. 25†	73	
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 7†	69	Nov. 9
Tumbling Tumbleweeds 3588	Gene Autry-Lucile Browne	Sept. 19†	57	
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept. 12†	72	Oct. 5
Westward Ho (G) 3558	John Wayne-Sheila Mannors	Sept. 1†	60	Aug. 3

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Dec. 23†		
Forced Landing 3524 (See "In the Cutting Room," Oct. 5.)	Esther Ralston-Onslow Stevens	Jan. 6,'36†		
Frisco Waterfront 3518 (See "In the Cutting Room," Oct. 26.)	Ben Lyon-Helen Twelvetrees	Dec. 9†		
Hitch Hike Lady 3537 (See "In the Cutting Room," Nov. 23.)	Alison Skipworth-James Ellison	Dec. 18†		
Singing Vagabond, The 3569	Gene Autry - Ann Rutherford	Dec. 16†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 23	99½	Aug. 10
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 8
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June 28	75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins-C. Hardwicke	June 28	75	June 22
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31	80	May 25
Chasing Yesterday (G) 528	Anne Shirley-O. P. Heggie	May 3	77½	Apr. 6
Dog of Flanders (G) 525	Frankie Thomas-Helen Parrish	Mar. 22	72	Mar. 2
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	68	Oct. 5
Hi Gaucho 606 (See "In the Cutting Room," Aug. 17.)	John Carroll-Steffi Duna	Oct. 11†	59	
His Family Tree (G) 804	James Barton-Maureen Delany	Sept. 20†	68½	Oct. 5
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14	72	May 25
Hot Tip (G) 542	James Gleason-Zasu Pitts	Aug. 18	69	Aug. 31
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Nov. 29†	*95	Nov. 23
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	91	May 4
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22†	87	Nov. 9
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Laddie (G) 526	John Beal-Gloria Stuart	Apr. 5	69½	Mar. 9
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 18	96	Oct. 12
Nitwits, The (G) 534	Wheeler and Woolsey	June 7	81½	May 25
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug. 2	75	Sept. 23
People's Enemy (A) 527	Preston Foster-Melvyn Douglas	Mar. 15	70	May 4
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	71½	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13†	82½	Aug. 31
Seven Keys to Baldpate 611 (See "In the Cutting Room," Nov. 2.)	G. Raymond-Margaret Callahan	Dec. 6†		
She (G) 537	Helen Gahagan-Randolph Scott	July 12	94½	July 13
Star of Midnight (G) 529	William Powell-Ginger Rogers	Apr. 19	90	Apr. 6
Strangers All (G) 531	May Robson-Preston Foster	Apr. 28	69½	Mar. 30
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10	80	June 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Face (Reviewed under the title, "Two Faces.")	Wallace Ford-Molly Lamont	Dec. 13†	*70	Nov. 23
Chatterbox (See "In the Cutting Room," Nov. 23.)	Anne Shirley-Phillips Holmes			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Follow the Fleet	Fred Astaire-Ginger Rogers	Dec. 27†		
(See "In the Cutting Room," Nov. 30)				
Green Shadow, The	Preston Foster-Marg't Callahan			
Mary of Scotland	Katharine Hepburn			
Mother Lode	Richard Dix-Leila Hyams			
(See "In the Cutting Room," Nov. 16.)				
Sylvia Scarlett 614	Katharine Hepburn-Cary Grant	Dec. 27†		
(See "In the Cutting Room," Sept. 28.)				
Two O'Clock Courage	Walter Abel-Margot Grahame			
(See "In the Cutting Room," Nov. 23.)				
We're Only Human 612	Preston Foster-Jane Wyatt	Dec. 20†		
(See "Husk," "In the Cutting Room," Oct. 19.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
New Adventures of Tarzen (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 10
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1	61	May 11
Soviet Russia Thru the Eyes of an American (G)	N. Brokenshire	Imperial Pictures	Oct. 1	72	Oct. 26
Struggle for Life (G)		Foy Productions	June 18	53	June 29
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15	59	May 18
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1	58	July 13

TWENTIETH CENTURY - FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	56	
(See "In the Cutting Room," Sept. 28.)				
Black Sheep* (A) 543	Edmund Lowe-Claire Trevor	June 14	75	May 18
Charlie Chan in Egypt* (G) 544	Warner Oland-"Pat" Paterson	June 21	72	June 8
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Cowboy Millionaire* (G) 538	George O'Brien-E. Kennedy	May 10	67	Apr. 27
Curly Top* (G) 549	Shirley Temple-John Boles	July 26	74	July 27
Dante's Inferno* (A) 611	Claire Trevor-Spencer Tracy	Aug. 23†	88	Aug. 10
Daring Young Man, The* (G) 528	James Dunn-Mae Clarke	May 24	75	Apr. 27
Doubting Thomas* (G) 542	Will Rogers-Billie Burke	June 7	73	Apr. 20
Dressed to Thrill* (G) 605	Clive Brook-Tutta Rolf	Aug. 18†	68	July 13
Farmer Takes a Wife, The* (G) 608	Janet Gaynor-Henry Fonda	Aug. 2†	91	July 20
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept. 13†	78	Aug. 24
George White's 1935 Scandals* (A) 534	Alice Faye-James Dunn	Mar. 29	83	Apr. 8
Ginger* (G) 545	Jackie Searl-Jane Withers	July 5	74	July 27
Hard Rock Harrigan* (548)	George O'Brien-Irene Hervey	July 19	60	July 8
Here's to Romance* (G) 809	Nino Martini-Genevieve Tobin	Oct. 4†	88	Aug. 31
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 13
It's a Small World* (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12	71	Apr. 6
Ladies Love Danger* 540	Gilbert Roland-Mona Barrie	May 3	69	
(See "Secret Lives," "In the Cutting Room," Mar. 30.)				
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov. 29	66	Nov. 16
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov. 8†	79	Oct. 28
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
Navy Wife* 608	Claire Trevor-Ralph Bellamy	Nov. 29†	72	
(See "Beauty's Daughter," "In the Cutting Room," Aug. 17.)				
Orchids to You* (G) 548	Jean Muir-John Boles	July 12	74	June 22
Our Little Girl* (G) 539	Shirley Temple-Joel McCrea	May 17	65	June 15
Redheads on Parade* (G) 804	John Boles-Dixie Lee	Aug. 30†	77	July 13
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	116	Nov. 2
Silk Hat Kid* (G) 547	Lew Ayres-Mae Clarke	July 19	67	Aug. 31
Spring Tonic* (G) 535	Lew Ayres-Claire Trevor	Apr. 19	58	July 8
Steamboat Round the Bend* (G) 612	Will Rogers-Anne Shirley	Sept. 8†	80	Aug. 6
$10 Raise* (G) 537	Edward Everett Horton	Apr. 5	70	Mar. 23
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	65	
Thunder Mountain* (G) 607	Geo. O'Brien-Barbara Fritchie	Sept. 27†	58	Sept. 21
Thunder in the Night* (G) 613	Edmund Lowe-Karen Morley	Sept. 20†	67	July 13
Under the Pampas Moon* (G) 541	Warner Baxter-Ketti Gallian	May 31	78	May 25
Way Down East* 618 (G)	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Welcome Home* (G) 803	James Dunn-Arline Judge	Aug. 9	72	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain January*	Shirley Temple-Guy Kibbee			
Champagne Charlie*	Paul Cavanagh-Helen Wood	Jan. 31,'36†		
Charlie Chan's Secret* (G)	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Gentle Julia*	Jane Withers-Tom Brown			
It Had to Happen	George Raft-Rosalind Russell			
King of Burlesque, The*	Warner Baxter-Alice Faye	Jan. 3,'36†		
(See "In the Cutting Room," Nov. 23.)				
Littlest Rebel, The (G) 624	Shirley Temple-John Boles	Dec. 27†	*70	Nov. 30
Message to Garcia, A	Wallace Beery-John Boles-Barbara Stanwyck			
My Marriage (G)	Claire Trevor-Kent Taylor		*68	Nov. 23
Paddy O'Day* (G)	Jane Withers-Pinky Tomlin	Jan. 17,'36†	78	Nov. 2
Prisoner of Shark Island, The	Warner Baxter-Gloria Stuart			
Professional Soldier	V. McLaglen-Freddie Bartholomew	Jan. 24,'36†		
(See "In the Cutting Room," Nov. 30)				
Ramona	Rochelle Hudson-John Boles			
Song and Dance Man*	Claire Trevor-Paul Kelly			
Whispering Smith Speaks* 623	George O'Brien-Irene Ware	Dec. 20†		
Your Uncle Dudley* (G) 822	Edward Everett Horton	Dec. 13†	*70	Nov. 23

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20	78	Apr. 15
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 14
Cardinal Richelieu (G)	George Arliss-M. O'Sullivan	Apr. 28	80	Mar. 30
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 6†	90	Sept. 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	80	Apr. 20
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21	105	Apr. 6
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17	95	June 6
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 8†	85	Nov. 6
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	75	July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Sanders of the River (G)	Leslie Banks - Paul Robeson	July 4	95	Apr. 20
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†		
(See "In the Cutting Room," Nov. 2.)				
Things to Come	Raymond Massey	Nov. 29†		
Thunder in the East	Charles Boyer-Merle Oberon	May 13	79	Dec. 1,'34
(Reviewed under the title, "The Battle.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The	Douglas Fairbanks, Jr. - Elissa Landi			
Ghost Goes West	Robert Donat-Jean Parker			
Man Who Could Work Miracles, The	Roland Young	Dec. 11†		
Modern Times	Chas. Chaplin-Paulette Goddard			
Moscow Nights (A)	H. Baur-Penelope Dudley Ward		76	Nov. 30
Navy Born	Miriam Hopkins-Joel McCrea			
Strike Me Pink	Eddie Cantor-Ethel Merman	Dec. 25†		
(See "In the Cutting Room," Nov. 30)				
These Three	Miriam Hopkins-Merle Oberon-Joel McCrea-Alice Brady			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27	66	July 6
Border Brigands 8085	Buck Jones	May 27	56	
Bride of Frankenstein (A) 8009	Boris Karloff-Valerie Hobson	May 8	80	Apr. 20
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20	65	June 8
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	93	July 20
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.)				
Fighting Youth 9017	Charles Farrell-June Martel	Sept. 30†		
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
It Happened in New York (G) 8023	Lyle Talbot-Heather Angel	Mar. 18	66	Apr. 13
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	74	Sept. 21
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15	68	July 6
Manhattan Moon (G) 8026	Ricardo Cortez-Dorothy Page	Aug. 5	69	Oct. 16
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22	69	Apr. 6
Night Life of the Gods (G) 8008	Alan Mowbray-F. McKinney	Mar. 11	73	Jan. 12
Outlawed Guns (G) 8086	Buck Jones-Ruth Channing	July 29	62	Oct. 26
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1	80	Mar. 30
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22	81	June 15
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
She Gets Her Man (G) 8018	Zasu Pitts-Hugh O'Connell	Aug. 19	64	Aug. 16
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15	60	Apr. 20
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 18†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68	Oct. 16
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	
Three Kids and a Queen (G) 9023	May Robson-Henry Armetta	Oct. 28†	90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 18†	60	
(See "In the Cutting Room," Aug. 10.)				
Werewolf of London (A) 8015	Henry Hull-Valerie Hobson	June 3	75	May 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dangerous Waters 9032	Jack Holt-Robert Armstrong	Jan. 13,'36†		
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
(See "In the Cutting Room," Sept. 28.)				
Her Excellency the Governor 9013	Binnie Barnes			
Invisible Ray 9015	Karloff-Bela Lugosi	Dec. 30†		
(See "In the Cutting Room," Nov. 2.)				
Magnificent Obsession 8006	Irene Dunne-Robert Taylor	Jan. 6,36†		
(See "In the Cutting Room," Oct. 5.)				
Next Time We Love	Marg't Sullavan-James Stewart	Jan. 27,'36†		
Silver Spurs	Buck Jones-Muriel Evans			
Song of Joy 9010	Marta Eggerth			
Spinster Dinner 9007	Carole Lombard-Melvyn Douglas			
Sunset of Power 9043	Buck Jones-Dorothy D'[illegible]	Dec. 23†		Dec. 23†
Sutter's Gold	Edward Arnold-Lee Tracy			

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Danger Ahead	Lawrence Gray-Sheila Mannors	Aug. 1†	65	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Taming of the Wild		Feb. 1,'36†		

(THE RELEASE CHART--CONT'D)

WARNER BROS.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown-O. De Havilland	June 15	72	July 27
Broadway Gondolier (G) 805	Dick Powell-Joan Blondell	July 27	98	July 8
Dinky (G) 824	Jackie Cooper-Mary Astor	May 11	65	Sept. 7
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July 13	60	July 27
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar. 30	69	May 4
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 25
Going Highbrow (G) 816	Guy Kibbee-Zasu Pitts	July 6	67	Sept. 7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 3
Moonlight on the Prairie (G) 928	Dick Foran-Sheila Mannors	Nov. 2†	63	Oct. 26
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar. 23	63	May 25
Page Miss Glory (G) 905	Marion Davis-Dick Powell	Sept. 7†	92	July 13
Personal Maid's Secret 920	Margaret Lindsay-Warren Hull	Oct. 26†	58	
(See "Living Up to Lizzie," "In the Cutting Room," Aug. 17.)				
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	76	June 29
We're in the Money (G) 820	Joan Blondell-Glenda Farrell	Aug. 17	65	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel of Mercy	Josephine Hutchinson			
Anthony Adverse	Fredric March-O. De Havilland			
Applesauce	Ross Alexander-Anita Louise			
Colleen	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell			
Dangerous (A)	Bette Davis-Franchot Tone	Jan. 4,'38	78	Nov. 30
Freshman Love	Patricia Ellis-Warren Hull	Jan. 11,'36†		
(See "In the Cutting Room," Nov. 16.)				
Glorious	Marion Davies-Dick Powell			
Green Light	Leslie Howard			
Man Hunt	Marguerite Churchill-W. Gargan			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Over the Wall	James Cagney			
Petrified Forest	Leslie Howard-Bette Davis			
(See "In the Cutting Room," Nov. 30.)				
Singing Kid, The	George Brent-Genevieve Tobin			
Snowed Under	Dolores Del Rio-W. William			
Walking Dead, The	Al Jolson-Beverly Roberts			
Widow from Monte Carlo, The	Karloff-Marguerite Churchill			
(See "Meet the Duchess," "In the Cutting Room," Nov. 2.)				

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		85	June 1
Avec l'Assurance (G)	Saint-Grainer	Paramount	May 3	83	May 18
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May 3	80	
Die Unschuld vom Lande	Lucie English	86th St. Corp.	May 10	85	
Die Vom Niederrhein	Lien Deyers	86th St. Corp.	May 17	84	
Divine Spark, The (G)	Marta Eggerth-Phillips Holmes	Gaumont-British		82	July 13
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 5
Heroes of the Arctic (G)		Amkino	May 23	70	June 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
I Give My Heart (A)	Gitta Alpar	Assoc. British		85	Nov. 16
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 16
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16
Les As Du Turf (G)	Pauley	Paramount	May 10	99	May 18
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 15
Music Hath Charms (G)	Henry Hall	Assoc. British		65	Nov. 9
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle-Cedric Hardwicke	B. & D.		75	Sept. 28
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 28	86	July 13
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Red Village, The (A)	S. Shkuret	Amkino	May 1	90	May 18
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 13
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27
Soviet Journey (G)		Amkino		91	Aug. 17
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 10
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Swenedhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two Hearts in Harmony (G)	Bernice Claire			55	Nov. 30

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

COMICOLOR CARTOONS

Title	Rel. Date	Min.
Old Mother Hubbard	Apr. 3	7
Mary's Little Lamb	May 1	7
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 15†	1 rl.

COLUMBIA

BARNEY GOOGLE

Title	Rel. Date	Min.
No. 1—"Techted in th' Haid"	Oct. 24†	
No. 2—"Patch Mah Britches"		

BROADWAY COMEDIES

Title	Rel. Date	Min.
Alimony Aches Andy Clyde	June 29	19
Captain Hits the Ceiling, The (All Star)	July 26	19
Do Your Stuff (Radio Rogues)	June 15	19
Double Trouble Andy Clyde		
Gobs of Trouble (All Star)	July 12	19
His Bridal Sweet Harry Langdon	Mar. 15	20
His Marriage Mixup Harry Langdon	Oct. 31†	16
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge Leon Errol	Oct. 3†	19
Hot Paprika Andy Clyde		
I Don't Remember Harry Langdon		
It Always Happens Andy Clyde	Sept. 15†	19
Leather Necker, The Harry Langdon	May 9	20
Oh My Nerves (All Star)	Oct. 17†	17
Old Sawbones Andy Clyde	Apr. 11	17
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Pop Goes the Easel (3 Stooges)	Mar. 29	20
Stage Fright (All Star)	June 1	10
Star Gazing (Radio Rogues)	Sept. 26†	19
Three Little Beers (3 Stooges)		
Tramp, Tramp, Tramp Andy Clyde	May 22	20
Uncivil Warriors (3 Stooges)	Apr. 26	20
Yoo Hoo Hollywood (All Star)	Nov. 14†	18

COLOR RHAPSODIES

Title	Rel. Date	Min.
Bon Bon Parade	Oct. 10†	8
Cat, a Bell and Mouse, A	May 10	7
Little Rover	June 28	9
Make Believe Revue, The	Mar. 22	10
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
5. Hotcha Melody	Mar. 15	7
6. King's Jester	May 20	7
7. Peace Conference, The	Apr. 26	7
8. Garden Gaieties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Nov. 21†	7

LAUGHING WITH MEDBURY

Title	Rel. Date	Min.
In the Old Days	Mar. 22	10
Strange Championships	July 20	10

NEW WORLD OF SPORT SERIES

Title	Rel. Date	Min.
Feminine Invasion, The	Oct. 26†	11
Flying Feet	May 3	10
Hold That Shark	Mar. 29	10
Hunter's Paradise		
Jump Horse Jump	Sept. 27†	11
Spills and Splashes	Aug. 5	10
Tense Moments	Aug. 20	10
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Graduation Exercises	Apr. 12	7
Let's Ring Doorbells	Nov. 7†	7
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Boy Scouts		
Scrappy's Ghost Story	May 24	7
Scrappy's Trailer	Aug. 29†	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 7—	Mar. 15	10½
No. 8—	Apr. 12	10
No. 9—	May 10	10
No. 10—	June 6	10
No. 11—	July 5	10
No. 12—	Aug. 2	10
No. 13—	Aug. 30	10
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10

SPICE OF LIFE

Title	Rel. Date	Min.
No. 7—	Apr. 25	10

STARS OF TOMORROW

Title	Rel. Date	Min.
No. 1—	Aug. 1†	11
No. 2—	Sept. 7†	11
No. 3—	Nov. 2†	10
No. 4—	Nov. 16†	11

VOICE OF EXPERIENCE

Title	Rel. Date	Min.
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½

DU WORLD

SEMI-FEATURES AND SHORTS

Title	Rel. Date	Min.
Cathedrals	Oct. 1†	19

EDUCATIONAL

[Distributed through Fox]

CORONET COMEDIES

Title	Rel. Date	Min.
Brain Busters, The		2 rls.
Grooms in Gloom	May 10	17
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4	17
Mixed Policies		2 rls.
Stylish Stouts	Aug. 23†	17

FROLICS OF YOUTH

Title	Rel. Date	Min.
Choose Your Partners	Dec. 13†	2 rls.
Flicker Fever	Sept. 26†	20
It Never Rains	May 24	20
Knockout Drops	Dec. 6†	19

MIRTHQUAKE COMEDIES

Title	Rel. Date	Min.
Magic Word, The	July 5	17
Time Out	June 14	20

MUSICAL COMEDIES

Title	Rel. Date	Min.
Hail Brother	Mar. 22	19
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	2 rls.
Rhythm of Paree	Sept. 27†	21

SONG AND COMEDY HITS

Title	Rel. Date	Min.
College Capers	Sept. 27†	12
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 27†	1 rl.
Sorority Blues	Dec. 6†	1 rl.
Way Out West	Oct. 25†	11

SONG HIT STORIES

Title	Rel. Date	Min.
Fireman's Day Off	Apr. 12	10
Life of the Party, The	Apr. 26	9
Old Camp Ground, The	Mar. 15	9
Song Plugger	Jan. 18	9

SPECIAL

Title	Rel. Date	Min.
Wings Over Mt. Everest	July 19†	22

STAR PERSONALITY COMEDIES

Title	Rel. Date	Min.
Amateur Husband, The	Aug. 16†	16
A Nose for News	Apr. 5	17
E-Flat Man	Aug. 9†	21
Friendly Spirits	May 31	20
Hayseed Romance	Mar. 15	20
Ladies Love Hats	Nov. 1†	20
Light Fantastic, The	June 28	16
Only the Brave	Apr. 19	17
Penny Wise	Sept. 6†	16
Tars and Stripes	May 3	20
Three on a Limb		2 rls.
Timid Young Man, The	Oct. 25†	20

PAUL TERRY-TOONS

Title	Rel. Date	Min.
Aladdin's Lamp	Nov. 15†	6
Amateur Night	July 5	6
Bird Land	Aug. 23†	6
Chain Letters	July 26	6
Circus Days	Sept. 6†	8
Five Puplets	Apr. 19	6
Flying Oil	Apr. 5	8
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Foxy-Fox, The	July 19	8
Hey Diddle Diddle	Sept. 20†	6
June Bride, A	Nov. 1†	6
King Looney XIV	June 7	6
Mayflower, The	Dec. 27†	1 rl.
Moans and Groans	June 28	6
Modern Red Riding Hood, A	May 17	6
Moth and the Spider, The	Mar. 8	8
Old Dog Tray	Mar. 21	6

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Opera Night	May 31	6
Peg Leg Pete, the Pirate	May 3	6
Southern Horse - pitality	Nov. 29†	6
What a Night	Jan. 25	6
Ye Olde Toy Shop	Dec. 13†	1 rl.
TREASURE CHEST		
Clever Critters	Sept. 20†	8
Dog Days	July 12	8
Gangsters of the Deep	Nov. 1†	8
Hold That Line	Oct. 11†	7
Manhattan Tapestry	Dec. 27†	1 rl.
Personality and the Pen	May 10	10
Seeing Eye, The	Dec. 20†	1 rl.
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 6†	10
Taming the Wild	Apr. 26	10
TUXEDO COMEDIES		
Dame Shy	Aug. 2†	16
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Ye Old Saw Mill	Aug. 30†	17
YOUNG ROMANCE		
All for One	June 21	19
Girl Fever		2 rls.
Love in a Hurry	May 17	16
Way Up Thar	Nov. 8†	18

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 3	Apr. 19	
No. 4	May 31	
MUSICAL MOODS (Technicolor)		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		6
Countryside Melodies	May 4	8
Mediterranean Songs	Nov. 1†	7
Barcarolle		8
NEWSLAUGHS		
No. 1	Nov. 20†	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks		8
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		

FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Armies of the World		10
Hazardous Occupations		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
MAGIC CARPET SERIES		
Geneva-by-the-Lake		10
Italian Riviera		10
West Indies Cruise		10

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Four Star Boarder	Apr. 27	20
Infernal Triangle	Aug. 17†	20
Life Hesitates at 40	Jan. 18,'36†	15
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	
Public Ghost No. 1	Dec. 14†	20
Southern Exposure	Apr. 6	21
CHIC SALE SPECIAL		
Perfect Tribute, The	Aug. 15†	19
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept. 14†	18
No. 3—Desert Death	Oct. 19†	21
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8
Historic Mexico City	Sept. 7†	9
Honolulu, Paradise of the Pacific	Nov. 2†	8
Los Angeles, Wonder City of the West	Mar. 16	9
Rural Mexico	Nov. 30	8
HAPPY HARMONIES (Harman-Ising)		
8—The Lost Chick	Mar. 9	9
9—Calico Dragon	Mar. 30	8
10—Good Little Monkeys	Apr. 13	9
11—Chinese Nightingale	Apr. 27	10
12—Poor Little Me	May 11	11
13—Barnyard Babies	May 25	
14—The Old Plantation	Sept. 21†	11
15—Honeyland	Oct. 19†	10
16—Alias St. Nick		
LAUREL & HARDY		
Thicker Than Water	Mar. 16†	21
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11
How to Sleep	Sept. 14†	
Trained Hoofs	Oct. 12†	
M-G-M SPORTS PARADE		
Basketball Technique	Aug. 31†	8
Football Teamwork	Sept. 8†	8
Gymnastics	Oct. 26†	9
Water Sports	Oct. 26†	8
MUSICAL REVUES		
Two Hearts in Wax Time	Mar. 23†	15
ODDITIES		
Chain Letter Dimes	Apr. 20	7
Fightin' Fish	Apr. 6	9
Little People, The	May 4	9
Pitcairn Island Today	July 6	10
Prince, King of Dogs	July 6	9
Sporting Nuts	Mar. 23	9
Starlit Days at Lido	Sept. 28†	20
Windy	Feb. 9	9
OUR GANG		
Follies of 1936	Nov. 30†	18
Little Papa	Sept. 21†	20
Little Sinner	Oct. 26†	16
Teacher's Beau	Apr. 27	20
Sprucin' Up	June 1	17
SPECIAL		
Lucky Beginners	Aug. 3†	20
TODD-KELLY		
Hot Money	Nov. 16†	18
Misses Stooge, The	Apr. 20	19
Slightly Static	Sept. 7†	19
Tin Man, The	Mar. 30	15
Top Flat	Dec. 21†	20
Twin Triplets	Oct. 12†	

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Grampy	Aug. 16†	7
Betty Boop and the Little King	Jan. 24,'36†	1 rl.
Henry, the Funniest Living American	Nov. 22†	7
Judge For a Day	Sept. 20†	8
Language All My Own, A	July 19	7
Little Nobody	Dec. 27†	1 rl.
Little Soap and Water, A	June 21	7
Making Stars	Oct. 18†	7
No! No! A Thousand Times No!	May 24	7
Stop That Noise	Mar. 15	7
Swat the Fly	Apr. 19	7
Taking the Blame	Feb. 15	7
COLOR CLASSICS		
Dancing on the Moon	July 12	7
Kids in the Shoe, The	May 10	7
Musical Memories	Nov. 8†	7
Somewhere in Dreamland (Technicolor)	Jan. 10,'36†	1 rl.
Time For Love	Sept. 6†	7
HEADLINERS		
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27†	
Babes in Hollywood	Oct. 18†	10
Cab Calloway's Jitterbug Party	May 24	8
Cavalcade of Music, The	Oct. 4†	1 rl.
Excuse My Gloves Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Follow the Leader Isham Jones and His Orchestra	July 28	10
Hark Ye, Hark Ben Bernie-Grace Barry	Mar. 22	10
Is My Face Black Molasses 'n' January	May 3	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2†	11
Melody Magic Johnny Green and His Orchestra	Apr. 12	10
Musical Cocktail Anson Weeks and His Orchestra	July 5	10
Parade of the Maestros Red Nichols, Ferde Grofe, Emery Deutsch and their orchestras	Nov. 15†	10
Radio Rhapsody Johnny Green and Orch.	Dec. 6†	10
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 23†	9
Symphony in Black Duke Ellington and His Orchestra	Sept. 13†	10
PARAMOUNT PICTORIAL NEW SERIES		
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29	10
No. 10—Metropolis Afloat—Lilies (Technicolor)—Lew Pollack	Apr. 28	10
No. 11—Main Street Afloat—Songmakers of a Nation (Joseph E. Howard)	May 24	10
No. 12—Fashions Afloat —Clubs to You — Herman Hupfeld	June 21	10
No. 13—Willard Robison — Gadgets for Madame — Steel Thunderbolts	July 19	11
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor) —Flame Fighters	Aug. 16†	11
No. 2—Making Money—Deep Sea Delicacies—Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10
No. 3—Nesting Time — Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9
No. 4—Jewelry — Made to Order — Let's Listen to Latin America	Nov. 8†	1 rl.
No. 5—	Dec. 6†	10
No. 6—	Jan. 3,'36†	1 rl.
No. 7—	Jan. 31,'36†	1 rl.
PARAMOUNT VARIETIES		
Broadway Highlights No. 1	May 17	10
Broadway Highlights No. 2	June 28	10
Broadway Highlights No. 3	Aug. 9†	10
Broadway Highlights No. 4	Sept. 27†	1 rl.
Broadway Highlights No. 5	Dec. 13†	1 rl.
Countryside Melodies (Technicolor)	Nov. 29†	6
Famous People at Play	June 14	1 rl.
Hollywood Extra Girl	Aug. 23†	11
Lucky Stars	Dec. 27†	10
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27†	10
Movie Milestones	July 26	10
Nature Speaks	July 12	
No Motor to Guide Him	June 7	
Popular Science (color)	May 31	10
Screen Souvenirs No. 4	Apr. 19	10
Shorty Goes South	Sept. 13†	10
Shorty on the Farm	Apr. 5	9
Spring Night	Nov. 1†	8
Strings and Strains	Mar. 22	10
Superstition of the Rabbit's Foot	Mar. 8	9
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	8
Beware of Barnacle Bill	Jan. 5	7
Choose Your "Weppins"	May 31	7
Clean Shaven Man, A	Jan. 24,'36†	1 rl.
Dizzy Divers	July 26	7
For Better or Worser	June 28	7
Hyp-Nut-Tist, The	Apr. 26	7
King of the Mardi Gras	Sept. 27†	1 rl.
Pleased to Me Chat	Mar. 22	7
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls.
Spinach Overture, The	Dec. 6†	8
You Gotta Be a Football Hero	Aug. 30†	7
Vim Vigor and Vitality	Dec. 27†	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept. 20†	9
No. 2	Nov. 29†	10½
No. 3	Jan. 3[illegible],'36†	1 rl.
SCREEN SONGS		
It's Easy to Remember Richard Himber and Orch.	Nov. 29†	10
I Wished on the Moon Abe Lyman and Orchestra	Sept. 20†	8
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 9—Sporting Sounds	Mar. 22	10
No. 10—Nerve Control	Apr. 19	10
No. 11—Animal Intelligence	May 17	10
No. 12—Top Form	June 7	10
No. 13—Hollywood Hobbies	July 5	10
No. 14—Jungle Waters	Aug. 2†	10
No. 15—Making Manhandlers	Aug. 30†	10
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Jumping Jacks	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Dec. 20†	10
No. 20—What's the Answer	Jan. 17,'36†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Pickled Peppers	June 7	19½
Wig Wag	Apr. 12	19½
CHICK CHANDLER COMEDIES		
Raised and Called	Mar. 22	20
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14	21½
Flying Down to Zero	Apr. 19	19
DUMBBELL LETTERS		
No. 13	Mar. 15	5
No. 14	Mar. 29	5
No. 15	Apr. 12	5
No. 16	Apr. 26	4
No. 17	May 10	4½
No. 18	May 24	5
No. 19	June 7	5
No. 20	June 20	5
EASY ACES		
Capital Idea	Oct. 4†	16
Jolly Old London	Aug. 30	9½
Little New New York	June 14	10
Six Day Grind	July 26	10½
Topnotchers	Apr. 19	11
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	9½
FOUR STAR COMEDIES		
Hit and Rum	Apr. 28	19
Salesmanship Ahoy	July 19	18½
HEADLINER SERIES		
No. 4—Sim Phoney Concert	Mar. 15	21
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life†	Sept. 13	21
No. 2—Tuned Out†	Nov. 15	20
EDGAR KENNEDY COMEDIES		
Edgar Hamlet	July 5	20½
Happy the Married	Nov. 1	18
In Love at 40	Aug. 30†	18
Sock Me to Sleep	May 17	20
South Seasickness	Mar. 29	20½
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Oct. 4†	20
No. 4	Oct. 18†	18½
MARCH OF TIME		
No. 5	Aug. 18†	20
No. 6	Sept. 20†	21
No. 7	Oct. 18†	20
No. 8		20
MUSICALS		
Night at the Biltmore Bowl, A	June 21	17½
MUSICOMEDIES SERIES (Ruth Etting)		
Ticket or Leave It	May 26	21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-1934)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Newly Reweds	Aug. 2†	19
Where There's a Will	Oct. 4†	18
RADIO MUSICAL COMEDIES		
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½
RAINBOW PARADE CARTOONS		
Bird Scouts	Sept. 20†	7
Hunting Season	Aug. 9	7
Japanese Lantern	Mar. 8	[illegible]

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Merry Kittens, The	May 31	7
Molly Moo Cow and the Indians	Nov. 15†	7½
Parrotville Post Office	June 28	7½
Picnic Panic	May 3	9
Putting on the Dog	July 19	7½
Rag Dog	July 19	7½
Spinning Mice	Apr. 5	8
Sunshine Makers, The	Jan. 11	8
SMART SET		
Quiet Fourth, A	Aug. 9†	15
Returned Engagement, A	Oct. 11†	21
SPECIALS		
Going on Two	Sept. 17	17
Trip Thru Fijiland, A	May 10	14½
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct. 11†	10½
Inside the Ropes	Aug. 16†	10
STRUGGLE TO LIVE		
Beach Masters	Nov. 8†	10½
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9
SUPERBA COMEDIES		
Counselitis	Nov. 22†	18
Home Work	Sept. 20†	19
VAGABOND ADVENTURE SERIES		
Jamaica	May 17	9½
Quebec	Aug. 2	9½
Roumania	June 28	11
Saar, The	Mar. 22	11
WORLD ON PARADE		
Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	10½
Spain's Romantic Isle, Majorca	Oct. 18†	10½

STATE RIGHTS

Title	Min.
AL BONDY (General Electric)	
Excursions in Science No. 1	8
CARTOON EXHIBITOR	
Of All Things	4
METROPOLIS-TAPERNOUX	
Bolero	14
PAT GARYN	
O'Mahoney-George Bout	17
PHIL BROWN	
Norwegian Sketches	10
SACK (National Pict.)	
Tubal Cain	15

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
13. Mickey's Service Station	Mar. 15	9
14. Mickey's Kangaroo	Apr. 20	9
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17 Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	8
SILLY SYMPHONIES		
10. The Golden Touch	Mar. 21	8
11. Robber Kitten	Apr. 18	8
12. Cookie Carnival, The	May 23†	8
13. Who Killed Cock Robin?	June 28†	10
14. Music Land	Oct. 10†	9½
15. Three Orphan Kittens	Nov. 21†	9

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 3—Candyland	Apr. 22	1 rl.
No. 4—Springtime Serenade	May 27	1 rl.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	8
GOING PLACES with LOWELL THOMAS		
No. 8	Mar. 25	11
No. 9	May 27	10
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	1 rl.
No. 15	Dec. 9†	
No. 16	Dec. 23†	
No. 17	Jan. 20,'36†	
MENTONE MUSICAL COMEDIES		
Clubhouse Party (No. 8-B) Ray Perkins	Dec. 25†	2 rls.
Desert Harmonies (No. 12-A)	Apr. 10	10
Great Idea, A (No. 1-B)	Aug. 28	2 rls.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	
Harlem Bound (No. 4)	Nov. 6†	2 rls.
Here's the Gang (No. 13-A)	May 8	20
On Your Radio Dial (No. 3)	Oct. 23†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
Telephone Blues (No. 11-A)	Mar. 13	10
OSWALD CARTOONS		
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	9
Bronco Buster	Aug. 5	7
Case of the Lost Sheep	Dec. 9†	
Do a Good Deed	Mar. 25	7
Elmer the Great Dane	Apr. 29	1 rl.
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Towne Hall Follies	June 3	8
Two Little Lambs	Mar. 11	8½
STRANGER THAN FICTION SERIES		
No. 8—Novelty	Apr. 1	10
No. 9—Novelty	Apr. 22	10
No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	1 rl.
No. 15—Novelty	Dec. 2†	
No. 16—Novelty	Dec. 16†	
No. 17—Novelty	Jan. 20,'36†	
UNIVERSAL COMEDIES		
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best Sterling Holloway	July 20	2 rls.
His Last Fling (Van Ronkel No. 6)	July 31	20
My Girl Sally Sterling Holloway (Van Ronkel No. 4)	June 5	19
Old Age Pension Henry Armetta Tom Patricola	Mar. 27	20
Would You Be Willing? (Van Ronkel No. 3)	May 27	2 rls.
UNIVERSAL SPECIAL		
Camera Thrills	Sept. 30	21

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	1 rl.
Vitaphone Opera House Louis Prima and orch.	Nov. 16†	1 rl.
BIG V. COMEDIES		
Get Rich Quick Allen Jenkins	Apr. 20	20
His First Flame Shemp Howard-Daphne Pollard	Mar. 9	19
Old Gray Mayor, The Bob Hope	Apr. 8	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4	2 rls.
Pretty Polly Polly Moran	June 1	19
Serves You Right Shemp Howard	June 15	20
Husband's Holiday Hobart Cavanaugh	July 6	17
High, Wide and Hansom Herb Williams	July 20	2 rls.
Watch the Birdie Bob Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 28†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.
Double Exposure Bob Hope	Nov. 23†	2 rls.
Lucky Swede, The El Brendel	Dec. 21†	2 rls.
BROADWAY BREVITIES		
Gypsy Sweetheart Winifred Shaw-Phil Regan (Technicolor)	Mar. 30	20
Mr. & Mrs. Melody Ilomay Bailey-Lee Sims	Mar. 18	20
Singing Silhouettes, The Olga Baclanova	Mar. 30	20
Castle of Dreams, The Morton Downey	Apr. 8	20
Cure It with Music Fifi D'Orsay	Apr. 13	2 rls.
In This Corner Roscoe Ates	Apr. 27	2 rls.
Main Street Follies Hal LeRoy	May 11	20
Love Department, The Bernice Claire	May 18	20
$50 Bill Eleanor Whitney-12 Aristocrats	May 25	20
Better Than Gold Fifi D'Orsay	June 8	20
Springtime in Holland Dorothy Dare-Felix Knight (Technicolor)	June 22	20
Film Follies, The Ray Perkins	June 29	22
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21
Lady in Black, The Countess Olga Albani	Aug. 17	20
Dublin in Brass Morton Downey	Sept. 7†	20
Oh Evaline Hal LeRoy-Eleanor Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren-Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 19†	18
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 18†	2 rls.
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20
Okay, Jose El Brendel	Dec. 7†	2 rls.
Katz' Pajamas Fifi D'Orsay	Dec. 14†	2 rls.
Broadway Ballyhoo Owen, Hunt and Parco	Dec. 28†	2 rls.
LOONEY TUNES		
No. 5—Buddy's Pony Express	Mar. 9	1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, the Gee Man	Aug. 24	7
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7
MELODY MASTERS		
Rimac's Rhumba Orchestra	Apr. 18	10
Barney Rapp and His New Englanders	Mar. 18	10
Freddy Martin and His Orchestra	May 11	10
Dave Apollon and His Band	June 8	10
Borrah Minnevitch and His Harmonica Rascals	July 8	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10
Jack Denny and Orchestra	Oct. 7†	10
MERRIE MELODIES (In Color)		
No. 6—Along Flirtation Walk	Apr. 8	7
No. 7—My Green Fedora	May 4	1 rl.
No. 8—Into Your Dance	June 8	1 rl.
No. 9—Country Mouse, The	July 13	7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
SEE AMERICA FIRST **E. N. NEWMAN**		
No. 7—Blue and the Gray, The	Mar. 2	10
No. 8—The Mormon Trail	Mar. 23	10
No. 9—Westward Bound	Apr. 13	10
No. 10—Remember the Maine	May 4	10
No. 11—The Yanks Are Coming	June 1	10
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11
OUR OWN UNITED STATES		
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playgrounds James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	11
PEPPER POT		
Guess Stars Radio Ramblers	Mar. 2	10
Billy Hill	Mar. 18	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30	11
Some Bridge Work Easy Aces	Apr. 13	10
Vaudeville Reel No. 4	Apr. 27	1 rl.
Kings of the Turf	May 11	9
Two Boobs in a Balloon Edgar Bergen	May 25	9
Moving Melodies J. Fred Coots-Lillian Shade	June 8	10
All Colored Vaudeville Adelaide Hall	June 22	10
Rah, Rah, Radio Ralph Kirbery	July 8	10
What's the Idea? Lew Pollack	Aug. 17	11
Nutville Radio Ramblers	Sept. 7†	10
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues	Dec. 7†	10
Can It Be Done?	Dec. 21†	10

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN

Title	Rel. Date	Min.
New Adventures of Tarzan, The Herman Brix	June 10	2 rls (each)

MASCOT

Title	Rel. Date	Min.
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27†	2 rls. (each)
Fighting Marines Grant Withers-George Lewis	Nov. 23†	2 rls. (each)
Miracle Rider Tom Mix	May 19†	(1st episode, 5 rls., followed by 14 two-reel episodes)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23†	2 rls (each)

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa Clyde Beatty		

STAGE and SCREEN

Title	Rel. Date	Min.
Custer's Last Stand Rex Lease-Lona Andre	Dec. 30†	(1st episode, 4 rls., followed by 14 two reel episodes)

UNIVERSAL

Title	Rel. Date	Min.
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†	
Call of the Savage Noah Berry, Jr.	Apr. 15	20 (each)
Roaring West Buck Jones (15 episodes)	July 8	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams-Jean Rogers	Oct. 21†	20 (each)

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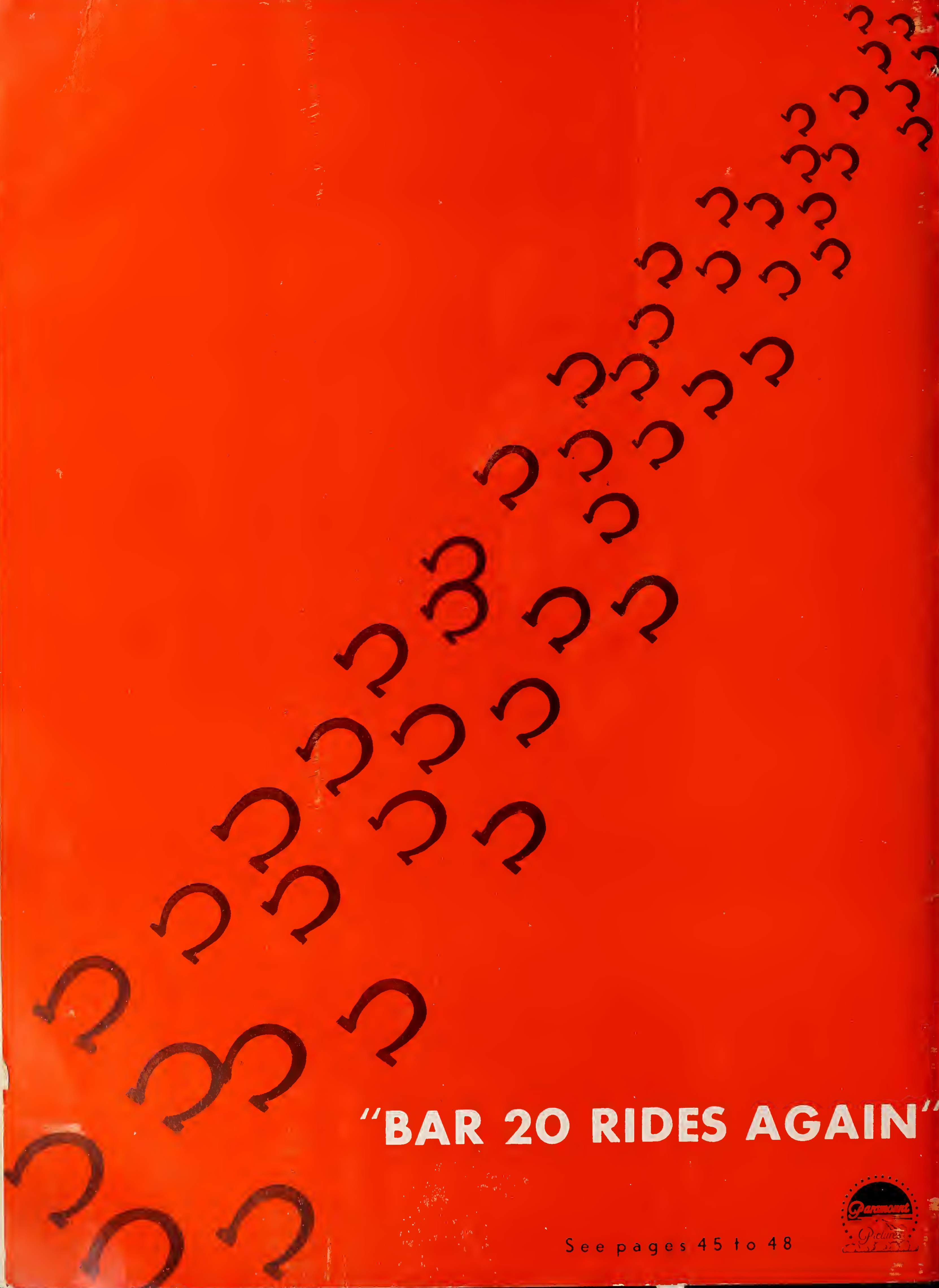
REPUBLIC PICTURES

JANUARY IS REPUBLIC MONTH



"BAR 20 RIDES AGAIN"

See pages 45 to 48

Paramount Pictures

MOTION PICTURE HERALD

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—by *TERRY RAMSAYE*

DEC 14 1935

Theatres Want Long Reels

Industry Strike Averted

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In Two Sections—Section One

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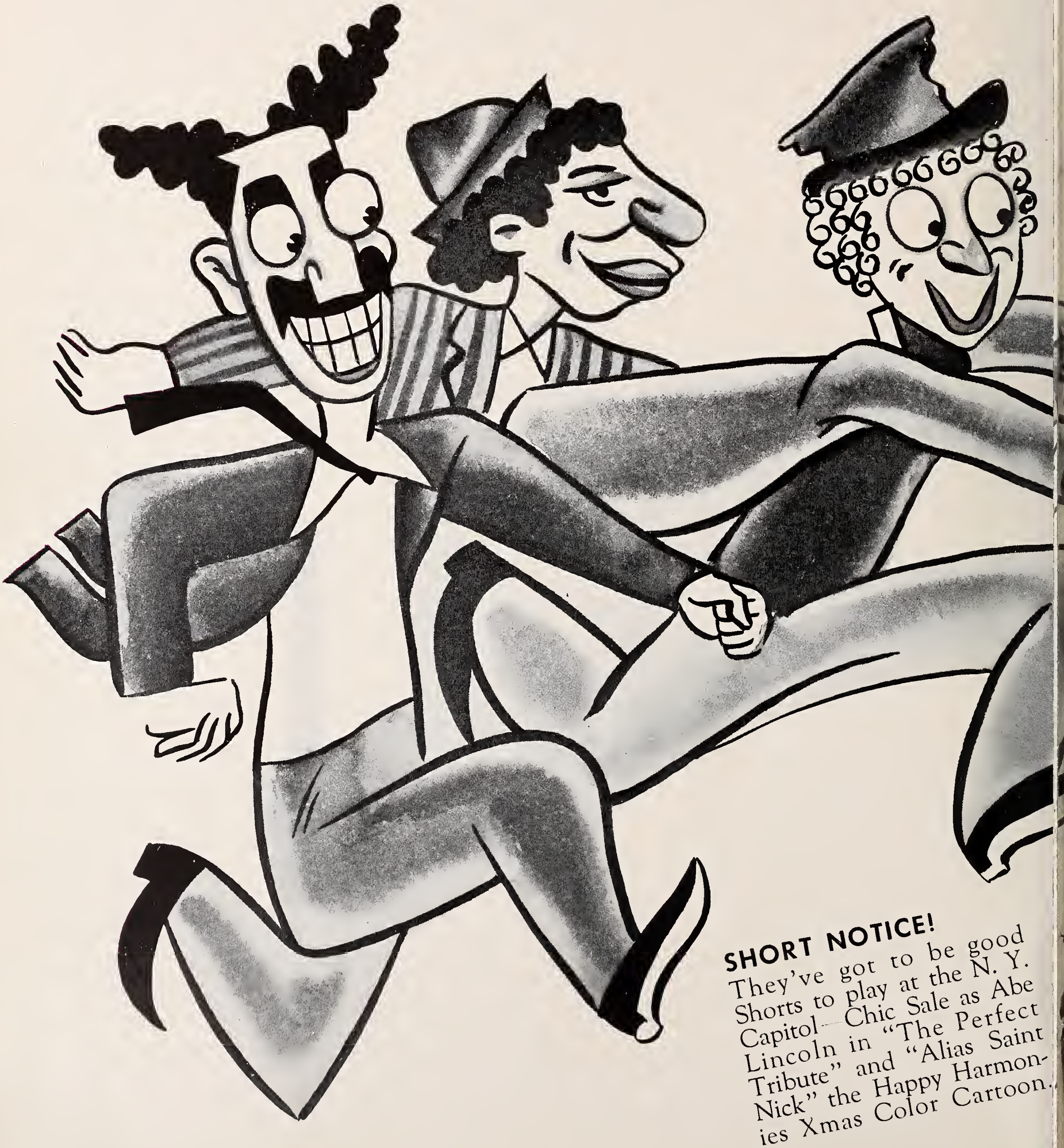

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ever made" says N. Y. News—also Journal!

"HOWLING HIT"

says N. Y. American, Herald Tribune, Mirror, Times, Sun, etc., etc.

NATIONWIDE TOO!

it's clicking everywhere and are we happy!

LET'S PLAY TAG!

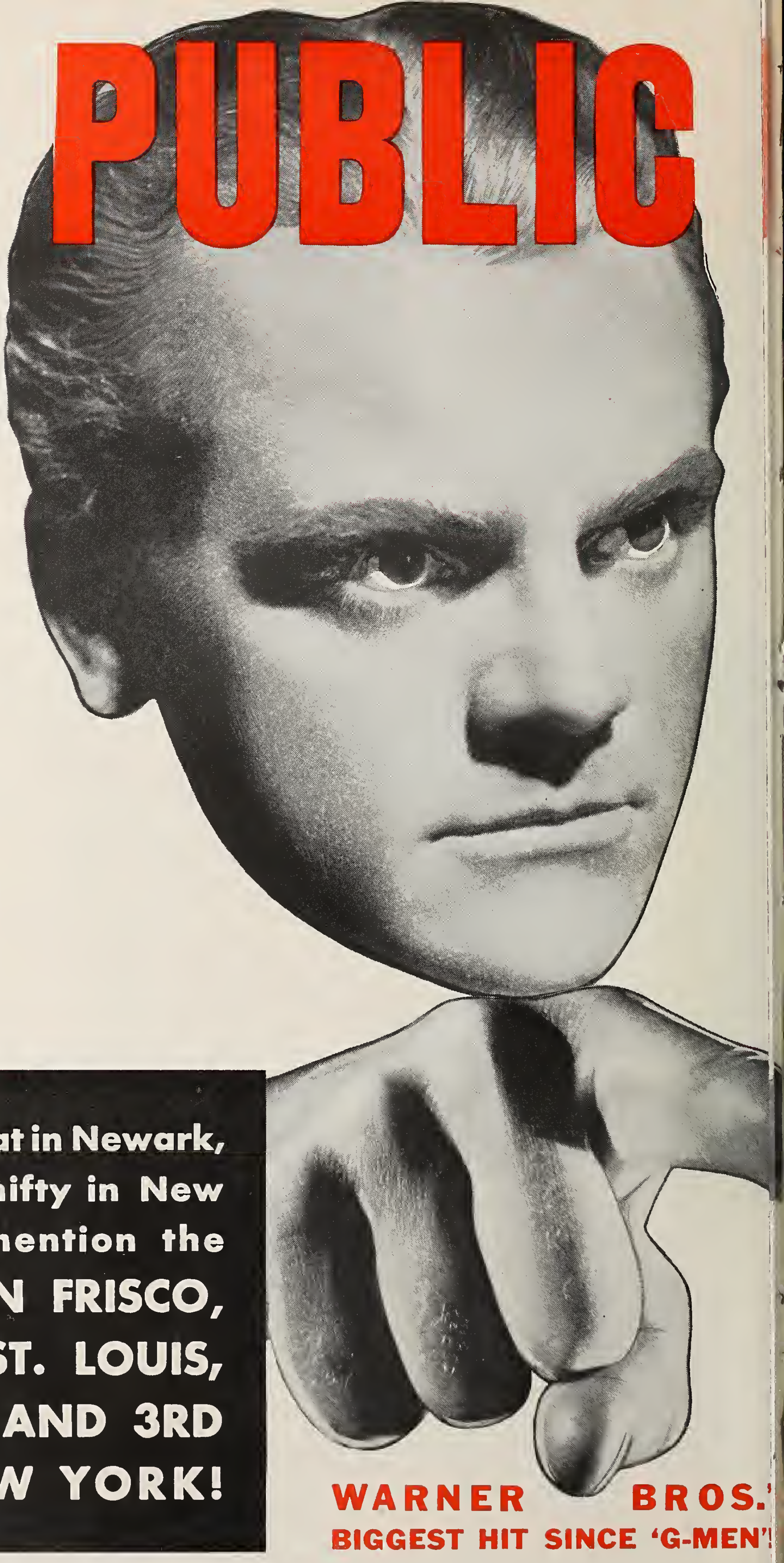
Marx Boys are chasing "Mutiny On The Bounty" and now see what follows the Marx Boys! Sure it's

"TALE OF TWO CITIES"

Read all about the next M-G-M Sensation on

PAGE 31

THE PUBLIC



Variety rates it "great in Newark, hotcha in Cincy, nifty in New Haven"–not to mention the **HOLDOVERS IN FRISCO, SAN DIEGO, ST. LOUIS, LOS ANGELES AND 3RD WEEK IN NEW YORK!**

WARNER BROS.'
BIGGEST HIT SINCE 'G-MEN'!

BE JAMMED!

Sorry—but it's the only way to make room for the record crowds who insist on seeing this great hit before it makes way for "Captain Blood"!

JAMES
CAGNEY
as the
FRISCO KID

STRAND
JAMES CAGNEY
"FRISCO KID"
MARGARET LINDSAY

With
Margaret Lindsay
Ricardo Cortez
Lili Damita
Directed by Lloyd Bacon

"SHOW THEM NO MERCY"

SMASH!

AS SOCK CAMPAIGN DYNAMITES N. Y. CITY

●

S.R.O. CROWDS STORM RIVOLI DOORS IN RECORD-BREAKING RUN—NOW IN SECOND BIG WEEK!

"A super-thriller. Opened to packed houses."—*N. Y. Post*

"People who crave excitement will turn out in droves to see it!"
—*N. Y. News*

"Topical . . . arresting . . . realistic ferocity!"
—*N. Y. Times*

● **Astute showmanship . . . alert exploitation . . . vigorous advertising . . . plus an attraction loaded with box-office T. N. T. are knocking New York's Rivoli for a row of shattered records. The critics are going wild . . . the public is eating it up . . . and the house manager is turning handsprings of joy. Get behind it and double your profits. IT'S AS BIG AS YOU MAKE IT.**

"A smash thriller. Don't miss it!" —*N. Y. Mirror*

"Vigorous, fast, highly effective melodrama!"
—*N. Y. Tribune*

"A suspenseful thriller. Ascends to a bang-bang-up climax!"
—*N. Y. American*

"SHOW THEM NO MERCY!" A Darryl F. Zanuck 20th Century Production. Presented by Joseph M. Schenck. With Rochelle Hudson, Cesar Romero, Bruce Cabot, Edward Norris. Directed by George Marshall. Original story and screen play by Kubec Glasmon. Adaptation by Henry Lehrman.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 121, No. 11 December 14, 1935

PROJECTION ROOM EDITING

ONE of the most important attentions to the motion picture on its way to the public is never considered, measured, evaluated—and that is what may be called projection-editing.

The elimination of phases and phrases and sequences and bits that exhibitors deem unacceptable to their audiences or indiscreet for any number of reasons, is common and frequent practice in the theatres of the land. The technique varies from excision of the film itself to the manipulation of gain controls and blurring images.

The picture maker in the pride of his craft and flown with a sense of authority will call this "censorship," of course, whereas it is another of those internal processes of adjusting the product to the requirements of the customer.

The preponderance of this projection room attention to the product in the theatres of the land is given to shorts and comedies, which appear to offer special temptation for the injection of material that invades and jars.

Because of the application of this projection room technique, so readily and immediately dealing with the problems as they arise, the exhibitor rarely takes the trouble to file complaint with the booker or the exchange and the story never gets back to the producer. So the studio never knows—but the cuts so made are in sum total probably vastly in excess of all those made by external censorships.

▽ ▽ ▽

"HOW!"

PICTURE makers' murmurings about restrictive pressure against "the use of scenes showing excessive drinking" by the Hays office, and the viewpoint in production making that pressure necessary, reflect an inadequate knowledge of this America.

Be it known, also, that in very large and important areas a preponderance of the better people, the buying power if you please, inclines to the notion that any drinking at all is excessive.

Liquor is a commonplace, more important maybe than tomato juice, but no more significant, in New York and Hollywood, but on most of the Main Streets it ranges from self-conscious naughty adventure to Deadly Sin. On Main Street liquor is something for the idle, immoral rich and the debased, abandoned poor. To take a few samples from a transcontinental investigation in the best hotels of Richmond, Indiana, Boonville, Missouri; McPherson, Kansas; and La Junta, Colorado—places where the Rotary and Kiwanis lads rise and sing—even ginger ale comes up to the room camouflaged for eyes in transit by a paper bag, while the ice travels in a water pitcher. And, mind you, some of these states are painted in very dark on the wet map. There is plenty in a field survey to indicate that the vote was against prohibition rather than for liquor.

It would seem that the picture makers will do well to take these facts into consideration when they seek realism and verity in their depictions. Liquor is decidedly characterization and motivation, not just a property to dress the scene, in the notion of a very large proportion of the customers.

It should be recorded, however, that Hollywood has not consciously and wilfully transgressed or distorted the place of liquor in dramatic representations, it has merely accepted liquor cliche fashion, just as cartoonists always used to put the banker in a silk hat. It is another rubber stamp to discard.

▽ ▽ ▽

WHAT'S IN IT — NOT WHO?

HOLLYWOOD'S oft heard cry for stories is but a concentrated echoing of the voice of the exhibitor speaking for his patrons across the nation. If the expressed opinions of many competent showmen in centers great and small are to be taken at par, names are today a smaller component of box office value than ever before in the career of the screen. Boiled down, the showman comment now is that a star name means only as much as it implies as to the probabilities of the general character and merit of the picture.

And that reminds one of Miss Mary Pickford's comment the other day when she, too, visiting her New York office, lamented the paucity of adequate material and exclaimed about the high cost of even commonplace talent for the most incidental roles in Hollywood.

This is, says Mistress Mary, the author's day if he will take it—and the exhibitor is willing to agree.

▽ ▽ ▽

WITH John just getting through his "protege" problems and Ethel defending her dignity by taking a poke at a girl reporter in New Orleans, as reported, we are getting worried about Lionel. Maybe he does all his acting before the camera.

▽ ▽ ▽

IT would be a large favor if the caption writers of the daily press would refrain from titling every layout of politicians in close-up stills as "character studies."

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

"Fight ASCAP!"

In the aftermath of the Warner withdrawal from the American Society of Composers, Authors and Publishers, the Motion Picture Theatre Owners of America this week demanded "substantial reductions" in the music tax "extortions." ASCAP indicated there would be no reductions.

The MPTOA also called for a continued exhibitor fight against ASCAP, and suggested that Warner refrain from levying additional music fees on its accounts.

The National Association of Broadcasters meanwhile was discussing new proposals with ASCAP, prior to formulating policy to fit the situation. And the Society revamped its formula of distributing revenue to publisher members. All the developments are related in the stories starting on page 18.

Exhibitors Speak!

The 2,000-foot reel is favored over the present 1,000-foot length by more than 76 per cent of exhibitors. Those opposed to the change-over constitute 16 per cent of the whole, while six per cent have reached no conclusion.

Exhibitors welcoming the change-over reason that it will improve projection, eliminate much unnecessary work in the booth and increase projection efficiency. Arguments against it are that it will mean a burden of cost, especially for the small theatre man, and many booths are not equipped to handle the longer reel. Exhibitors who have made no decision say they want technical advice, but indicate opposition on the ground of expense.

With the exception of Universal, the principal distributors, however, are proceeding with arrangements to make the changeover complete by April 1st, regardless of minority exhibitor opposition and rejection of the proposed standard by New England projectionist unions. What the exhibitor survey determined, and other "long-reel" developments, are related in the story starting on page 15.

British Studio

Amalgamated Film Studios, Ltd., has been launched in England to build a $2,000,000 plant at Boreham Wood, London. Sponsors are H. E. Soskin, uncle of Paul Soskin who recently took over the bulk of British and Dominion Productions; Major Charles H. Bell, former Paramount theatre executive, and E. A. Stone, theatre architect.

Sir Robert McAlpine and Company will build the proposed plant, two-thirds of which is designed to be ready by June and all of it by October.

Amalgamated was floated privately with a capital of $250,000. No stock covering the new project will be sold publicly.

It is reported United Artists, British and Dominion, Paramount and whatever production Metro-Goldwyn-Mayer launches in England will be concentrated in the plant.

Mr. Bell will go to New York in February.

Stone Walls

The program of current releases, along with those pictures ready for showing this winter, is the most promising the industry has had in years and as a result the financial returns of a number of companies are running at the best rate this year with prospects that the winter months will continue this trend. This is in the opinion of Wall Street's *Wall Street Journal,* which predicts that "earnings for the current months of a number of producing companies may show surprising gains."

An analysis of the situation, and with a general discussion of the financial possibilities of three of the larger producing companies, are found on page 48.

* * *

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Snags for WPA

Uncle Sam's producing venture, called the WPA theatre project, is running into all sorts of snags, and Actors Equity Association and other theatre and theatre labor groups are up in arms about the delay brought about by a maze of red tape. The WPA refuses to do anything about it, however, and meanwhile some of the units are not starting because they cannot get actors. Competition to motion picture theatres at the moment appears far removed. See page 40.

A New Domain

In a decision which lawyers say will have far reaching effects on the composition and use of music, including motion picture recording, Judge Alfred C. Coxe, in the federal district court in New York, established new principles in connection with copyright and adaptation of music from the public domain. The implications of the decision, given in an infringement suit, are detailed in the story on page 41.

Freakish

One of the most freakish pieces of insurance underwriting ever to involve an entire business, and one which stands to increase exhibitors' box-office receipts, made its appearance quietly this week in the form of policies assuring patrons their winnings in Bank Nights when their numbers are drawn and they are absent.

This, and the court decisions covering chance games in New York, Alabama, Milwaukee and New Hampshire along with other rulings on the practice are covered in detail in the story found on page 53.

Heads Drive

Sidney R. Kent, president of Twentieth Century-Fox, has taken over the chairmanship of the motion picture section of the Business Groups cooperating in the 29th annual Christmas seal campaign of the New York Tuberculosis and Health Association, which opened Thanksgiving Day.

Mr. Kent is writing letters to his film associates explaining the activities of the association, which works not only in the field of tuberculosis, but also in those of heart disease, social hygiene, child health, dental health and industrial health.

Checks may be sent to Mr. Kent at 444 West 56th Street or to Thomas W. Lamont, treasurer, New York Tuberculosis and Health Association, 386 Fourth Avenue.

NEWS SUMMARY COVERING THE SCREEN WORLD

"Anti-Aggressors"

That independents are combining for mutual business benefits is evident in New York, where a proposal for a 100-theatre independent circuit has been revived, and in Philadelphia and Des Moines, where exhibitors are forming buying and booking combines. In Iowa-Nebraska it is a theatre building combine as well.

The New York plan contemplates $2,000,000 underwriting by a banking house, and the owners would turn their properties over for stock and other compensation. See page 39.

Critics Differ

Harbingers of a merry controversy probably a-blowin' up may be implied in innuendoes that the film critics of New York newspapers and of *Time* and *The New Yorker* organized to make annual awards in order to pick a bone with the Academy of Motion Picture Arts and Sciences in Hollywood.

The critics deny that as an organization they "resent" the Academy's selections, but at the same time retain for themselves the right to differ, which they have done as recently as last year.

Dead Contract

The invalidity of "standard," "compulsory" motion picture rental contracts, held illegal in the Paramount case, as decided by the Minnesota courts, was given effect by the United States Supreme Court this week when it dismissed the appeal of Fox Film Corporation for a review of its long-fought suit against A. B. Muller, Minnesota exhibitor. The Supreme Court dismissed the case for want of jurisdiction. See Page 38.

English Ages

Sixty per cent of England's motion picture theatregoers are between the ages of 22 and 45, 17 per cent are between 15 and 21, and 14.6 per cent range from 45 to 60.

This conclusion has been made by London Films, of England, as the result of an investigation throughout all England and Ireland to determine types of patrons and their tastes, the results of which are now reported in the New York press.

In answer to the question, "How frequently do you see films?" it was found that some 38 per cent attend the movies once a week and more than 27 per cent attend twice a week. Eight per cent replied that they go "occasionally"; 8.19 per cent go three times a week, 8.14 per cent once per fortnight, 1.13 per cent four times a week, 1.53 per cent attend almost every day.

The figures on the occupations of moviegoers brings forth some illuminating facts. The largest class, comprising 22.40 per cent of the total, consists of "business clerks," which would probably be translated into American as "white collar" workers. "Home duties," presumably meaning those in domestic service, comes next with 16.70 per cent. The classifications of other patrons next in order follow:

CLASS	PERCENTAGE
Professional	15.00
Industrial Workers	9.40
School and University	6.60
Employers and executives	4.85
Retired and independent	4.40
Shop assistants	4.00
Arts and Crafts	3.87
Army, Navy, Air Force	1.60
Agriculture	1.20
Unemployed	0.80

The unemployed, as expected, occupy the lowest rank, although the so-called intellectual and executive classes are less inclined toward the cinema than those in humbler positions.

Another point in the questionnaire concerns the popularity of British actors. In all, some 330 players received votes, 11,909 of which went to Charles Laughton. George Arliss is next with 6,915, and he is followed by Sir Cedric Hardwicke, Robert Donat, Jack Hulbert, Leslie Howard, Tom Walls, Jack Buchanan, Gordon Harker, Conrad Veidt, Leslie Banks and Clive Brooks.

Opposes Duals

The Motion Picture Council for Brooklyn at a recent meeting adopted this resolution in protest of double features. Resolved: That the thoroughly worthwhile picture is expensive. In order to offset this cost a tawdry, second-rate film is often added, thus vitiating the value of the whole program.

That these double-feature programs are too long, resulting in loss of interest, tired nerves and eye strain for both adults and children. That they preclude the introduction of more of the fine travelogues, scientific films and "shorts."

Cool Water

About 50 theatres in Westchester County, New York, are watching moves for studying new sources of water supply in the county. The matter is important to air-cooled houses.

$800,000 Bill

New York film exchanges are facing a possible $800,000 combined annual tax following the assessment of United Artists' Exchange of $20,100 by the city in connection with the two per cent sales tax. The exchanges will fight the assessments to the highest courts, basing their claims on the argument that they rent films and do not sell them and therefore they are exempt from the tax. This and other tax developments throughout the country are covered in a story on page 36.

Option Confabs

J. Cheever Cowdin, holding an option to purchase Universal Pictures, was meeting in New York this week with Lawrence Fox, head of Mr. Cowdin's Standard Capital Company, and with Charles R. Rogers, concerning the exercising of his option. However, a decision is not expected for another few weeks.

Navy Patrons

Film producers during 1935 received more than $300,000 from the United States Navy, it was reported this week by Rear Admiral William D. Leahy, chief of the Bureau of Navigation.

The government itself contributed only $85,000 toward the $323,280 spent during the year for pictures, the remainder having been made up from ship's store profits and contributions from ships and stations.

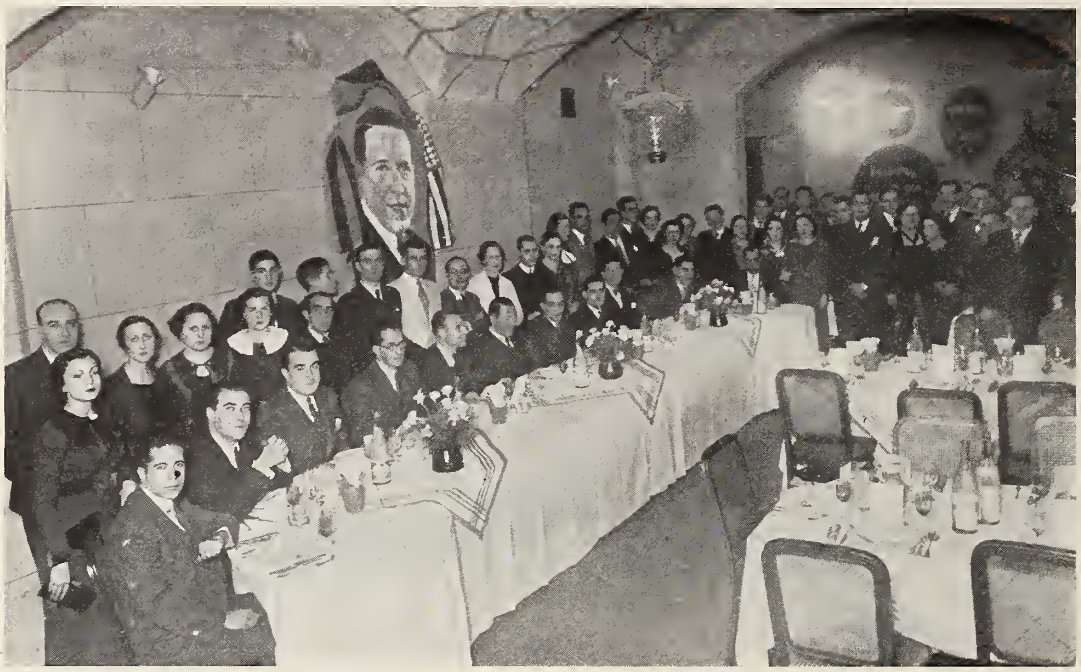
The unit price for leasing programs remained the same as for 1934, it was stated.

Wedding

What Mr. Merlin Hall Aylesworth called the "wedlock" of radio and screen, was solemnized this week in Hollywood, at a gala opening of the National Broadcasting Company's magnificent studio and broadcasting plant. Among speakers were Mr. Aylesworth himself, Mr. Will Hays, Mr. Richard Patterson, Mr. Al Jolson. The latter acted as master of ceremonies.

All of the speakers commented on the union thus effected between the screen and the radio. Concerning this union, as well as the formalities of its establishment, both Martin Quigley and Terry Ramsaye speak elsewhere in this issue—Mr. Quigley, in his Viewpoints on page 29; and Mr. Ramsaye, from Hollywood, on page 28.

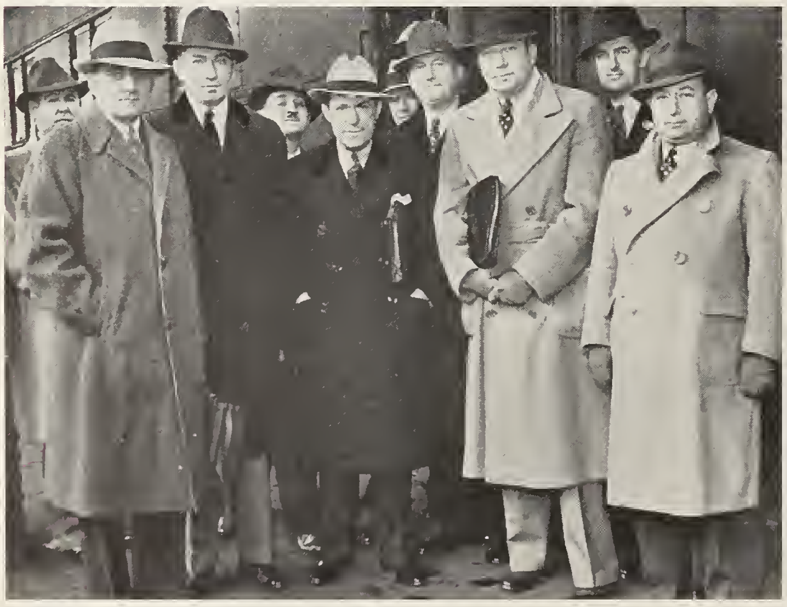
This Week in Pictures



NEWCOMER. Beverly Roberts, night club singer, who has been signed by Warner for a leading role opposite Al Jolson in "The Singing Kid."

HONORED. The officials and branch managers of Radio Films honor Roberto Trillo, the general manager, in a gala banquet given at the Taberna Vasca, in Barcelona, Spain.

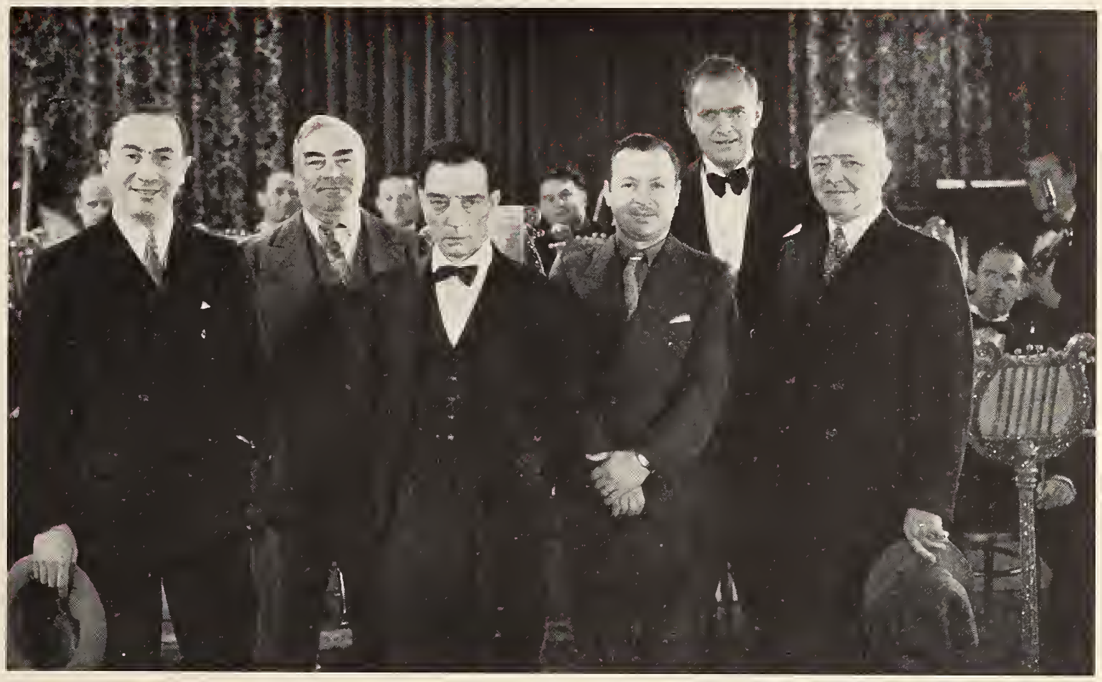
JUST SIGNED. (Left) Maryon Curtis, Chicago radio singer, signed by Warner while on vacation in Hollywood. She will make screen debut in Al Jolson's film, "The Singing Kid."



LEAVING CONVENTION. Paramounteers as they left Chicago following the close of the Paramount Sales Convention which took place at the Drake Hotel. Left to right they are: Hugh Braly, William Erbb, Don Velde, Jack Trop, J. J. Unger, Myke Lewis, G. B. J. Frawley, Neil Agnew, Albert Deane, Milt Kuseil.

HERE TO WITNESS PLAYS. Sam Bischoff, associate producer at the Warner Burbank studios, arriving in New York aboard the S.S. Pennsylvania with Mrs. Bischoff for a combination business and vacation trip. He will inspect plays his company is interested in filming.

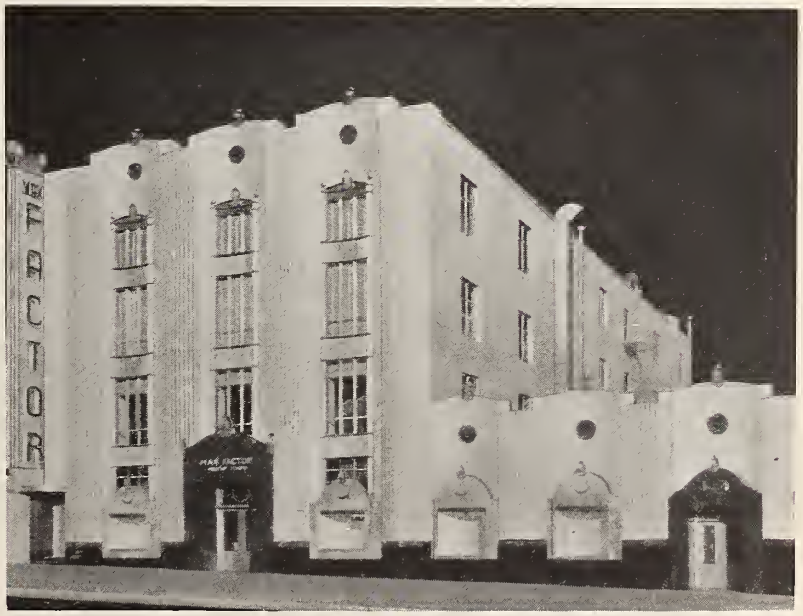
MASQUERADES AS A BOY. In her new picture, "Sylvia Scarlett" for RKO Radio, Katharine Hepburn had to shear her hair, as we see.



MAKING IT OFFICIAL. Educational folk on the set for "Grand Slam," during visit of J. H. Skirball, sales chief, and E. W. Hammons, president. Left to right: Mr. Skirball, E. H. Allen, production head; Buster Keaton, Director Charles Lamont, Harold Goodwin, player, and Mr. Hammons.

STARRED. (Right) Greta Nissen, who heads cast of First Division's, "Spy 77," Alliance production.

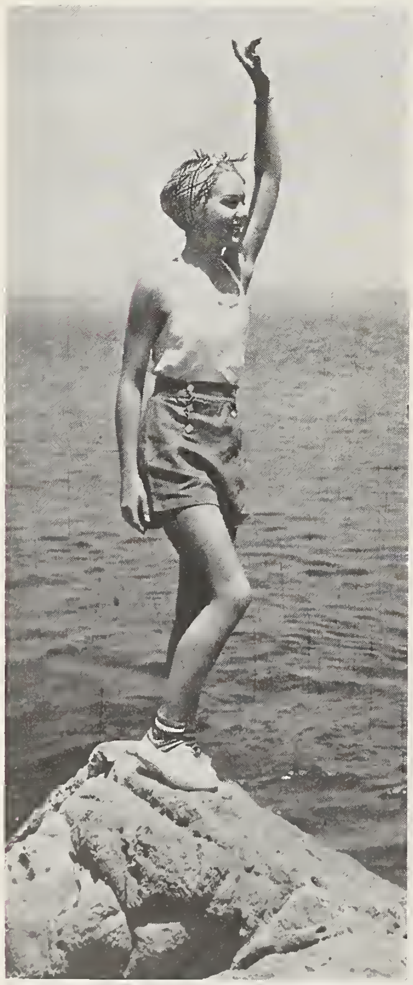
THEY SEEM TO AGREE. Ed Kuykendall, president of the MPTOA discusses with Margaret Sullavan, Universal star, her latest picture, "Next Time We Love." Mr. Kuykendall saw this picture in production during his recent visit to the Coast. He seems well pleased.



FACTOR'S NEW STUDIO. Max Factor celebrated his twenty-sixth anniversary as Hollywood's foremost makeup artist with the opening of this new modernistic studio pictured here. Designed by S. Charles Lee, noted theatre architect, it includes among other interesting features, a powder making plant. The studio occupies nearly four acres.

RELAXING. Bewhiskered Wallace Beery and John Boles on "A Message to Garcia" set at 20th Century-Fox.

LATEST ABE. Chic Sale, who portrays Lincoln in "The Perfect Tribute," with his daughter at the Capitol, New York.



A DECEMBER DIP. Winter has no interruption for Anne Shirley's favorite outdoor sport. The young RKO Radio star is currently in "Chatterbox."

ENGLAND BOUND. Robert Young arrives in New York with Mrs. Young, on his way to England to appear for GB in "The Secret Agent," for which he was borrowed from MGM He'll do a villain role.

STEPPING DOWN. Ginger Rogers, singing and dancing star with Fred Astair in RKO Radio's "Follow the Fleet," descending for her daily tennis.

WELLS SURE HIS AIM NOT BRITISH FILM DOMINANCE

Terry Ramsaye, in Hollywood, interviews Britain's "H. G." and suggests a possible motive for his enthusiatic stay among the studios of America

by TERRY RAMSAYE

The first man to write a motion picture story is in Hollywood writing, again, motion picture stories, making notes, planning revolutions in the art that he was one of the first to discover—just forty years ago.

This man is Mr. H. G. Wells, the British Mr. Wells, doing a job for Britain.

Mr. Wells is the season's literary lion of the motion picture community, being met at teas and dinners and the chattering rendezvous from the Vendome to the Trocadero and way stations.

Mr. Wells' host in Hollywood, for his sojourn of exploration, is Mr. Charles Chaplin. The social chatelaine of Mr. Wells' movements, his comings and goings and engagements is the somewhat pixie Miss Paulette Goddard. And one may fancy, too, that Mr. Wells is learning about movies, too, from Anita Loos, who wrote her first script for Biograph with a lipstick in a roadshow dressing room, about the year Miss Mary Pickford began, and graduated into literary rank with "Gentlemen Prefer Blondes" half a decade before sound came in.

The week-end this is written Mr. Wells is, under the guidance of these able mentors, extending his researches into the nature of things cinema to the region of Palm Springs on the desert.

Across the table, with Miss Goddard presiding, even prompting, encouraging, Mr. Wells chatted the other day about his adventures in a new form of script—he's a contract script writer for a year or such a matter, for Alexander Korda, you remember.

Something Brand New In Script Technique

And in his motion picture writing Mr. Wells opines that he has arrived at a new story form exemplified by his "Things to Come" (Macmillan).

"It is a form of narrative that pictorially presents in words, always in active present tense, as the motion picture is," he explains. "I endeavour to set down the story, and without a lot of the detail on paper that goes into typical scripts. It is a waste of time and effort for a story teller to write stage directions, details about long-shots and close-ups and all that for the directors and technical experts. They are intelligent, capable and if one can convey to them the story so that they see and feel it they will know best how to put it on the film."

"This is," I suggested to Mr. Wells, "a direct sequel of that scenario novel of yours of some seven years ago, 'The King Who Was a King'."

"Except," interrupted Mr. Wells, "that that was not a practical plausible motion picture story."

"Yes, that was a piece of Graustarkian peace propaganda."

Mr. Wells did not seem to care for that notion.

"Anyway," he went on, "my new stories are much better, the second better than the first, the third better yet, and the fourth much—"

"Do you mean you have four stories done, three ahead on production?"

He's Three Up On Production

"Oh, certainly," this was with the wave of a hand denoting that the labor had been inconsiderable. It is necessary to remember that this man has for forty years been exuding copy and volumes from the light to the ponderous practically without interruption.

Reflection, talk of the early days of the British screen and Mr. Robert W. Paul, brought up the title of that amazing Wells story of '94, "The Time Machine," which was substantially a presentation in fiction of an anticipation of what the photoplay now is.

"That, 'The Time Machine,' is probably the best piece of motion picture material that you will ever write," I suggested.

Miss Goddard bent inquiring attention, a bit bepuzzled.

"That, my dear," Mr. Wells gently explained, "was written quite a number of years before there was any Paulette—except perhaps in happy anticipation."

Paulette appeared dubious.

"There are," Mr. Wells assured, "always pretty Paulettes in the tomorrow—for the ages, on and on endlessly—that makes the world."

But back to "The Time Machine."

"That is not ready yet—the time for the Time Machine is yet to come—for there would be a most excellent chance for that to go wrong in the making now."

It is natural enough that Mr. Wells should consider that story with a certain cautious attention, for it was indeed the tale that gave him the largest part of his first flare of literary attention, and it was the story which by its success had much to do with ordaining the course of his subsequent career.

British Domination Of Screen World? "Why?"

Mr. Wells, quite laden now with Hollywood lore, was of the notion that he would be flying back to New York in a fortnight, and sailing then very shortly for England.

"This, then," it was suggested in bantering fashion, "is just one of those outrider expeditions representing one of the earlier moves in a British program aimed at a sometime dominance of the screen world—a new Rule Britannia?"

Mr. Wells flashed at once both denial and interest. "Why?"

"London was in her day," I answered, "capital of the world of the stage, and of literature—the British are world merchandisers today and the motion picture is both merchandise, and by its influence, the maker of markets for merchandise—why should Britain not contemplate world dominion of the screen—and there are some increasing liaisons between Hollywood and London that might tend that way, apparent even now." And we recounted them.

Mr. Wells' rejoinder was more entertaining than convincing.

People Not Varied Enough in England

"Casting is one trouble about British pictures," he urged as argument. "We have no such a medley of peoples and types as you have available here. Why in the making of one picture in London, the arch-villain role, which called for a weazened old desperado, made it necessary to send down into the slums of Cardiff in Wales for an old rascal, who had to be sent to jail immediately when the picture was done. Now over here they are not so scarce—you could have taken your choice of a thousand of them."

"Old scoundrels—you mean?"

"But now that sound has driven the American movies indoors, you have lost

(*Continued on following page*)

RAMSAYE MEETS WELLS

the advantages of climate and location," Mr. Wells went on. "If the pictures are to be made inside, we can do that in London, too."

However that did not suit his theme of denial of Britain's world ambitions for the screen so well. He took another tack.

"The English, you know, are dreadfully undramatic, untheatrical. They are so terrifically given to understatement and repression.

"Why, you know, if an English couple comes to a crisis, the break is likely to be something like this: He says, 'My dear, we are getting along badly, we shall have to separate. I shall see my solicitors and make arrangements.' Now that," urged Mr. Wells, "is very undramatic."

"That being the case," I observed, "how do you explain the rather large successes of British leading men in the American theatre and on the screen?"

"That," answered Mr. Wells, "is because their cold demeanor forces the charming ladies playing opposite to act."

This brought heavy applause from Miss Goddard, who is obviously a charming audience for Mr. Wells.

Some indiscreet and unkind persons from time to time have been so rude as to endeavour to get Mr. Wells to make an expression concerning the Hollywood scene. He has admitted that he considers the climate entrancing, the girls pictorially delightful. But he was rather put on the spot the other night at an Academy dinner in his honor, when without forewarning he was called upon to speak. He arose, and after a few kind and non-committal words, said, "Now that I have seen Hollywood, I am speechless." He then sat down.

And that reminds one of the diplomacies of Mr. Gus McCarthy, who reviews pictures here for Motion Picture Herald. When, as often occurs, he is importuned by persons interested for his opinions of a production after a preview, he has a standard answer, delivered with a merry inflection: "Really, I have never seen anything like it before."

Pathe Name May Again Be Used

The Pathe name may supplant the First Division mark on that company's product.

The change might also mark a new phase in Pathe's re-entry into motion picture activity, inasmuch as the possibility of Pathe either resuming production on its own or releasing under its own name additional product from independent producers is admitted by officials of the company.

However, the new product would be handled by the present First Division distribution system, it is believed.

Pathe's agreement to refrain from re-entering production for a five-year period, which was made at the time the company's principal film assets were acquired by RKO, expires next January 29th. The current discussions on reviving the name as a film brand by dropping the First Division name are in anticipation of the expiration of the five-year agreement.

Pathe is said to have been advised by RKO officials that that company, which owns RKO Pathe News, has no objections to the revival of the name of Pathe as a product brand even in advance of the expiration date.

Customs Passes Revised Film

A revised version of Eureka's Czechoslovakian picture, "Ecstasy," which has been the subject of much court action, has been passed by the law division of the United States Customs Department as "not objectionable."

Stockholder Charges Losses Caused by Atlas Purchase

James J. Donovan, shareholder of Securities Allied Corporation, which acquired his stock almost six months after dissolution of the corporation, is the plaintiff in a $15,000,000 "minority stockholders" suit started last Friday against nine officers of Securities and Atlas Corporation. Atlas has a considerable interest in Paramount and owns half of Radio-Keith-Orpheum with an option to buy the rest.

The suit began in the New York supreme court before Justice Albert Cohn. The defendants are Thomas B. Chadbourne, Floyd B. Odlum, L. Boyd Hatch, Oswald L. Johnston, William B. Joyce, Samuel McRoberts, George H. Howard and Reeve Schley.

Mr. Donovan claims that, prior to August, 1931, when, as a result of the acquisition of all the voting stock of Securities Corporation, Atlas assumed control of the management of the former, losses were sustained by Securities due to the action of former officers and directors.

The plaintiff asserts that the new management of Securities should have brought suit to recover the losses sustained. The defendants deny all liability and assert approval of the transaction by shareholders. Their counsel further assert that the plaintiff should be examined first, because of doubts as to his standing to maintain the action.

Irvin Deer in Cleveland

Irvin E. Deer, of the Motion Picture Producers and Distributors of America staff, was the guest speaker Wednesday in Cleveland at a meeting of parents, educators and psychologists, sponsored by the Cleveland Cinema Club.

Paramount Net Is Set at $737,791

Paramount Pictures, Inc., and its wholly-owned or substantially wholly-owned subsidiaries, earned in the third quarter of this year an estimated net of $737,791, after expenses, federal income taxes and interest on the debentures, compared with operating earnings for the third quarter of 1935 of $999,189.

Adding dividends from non-consolidated subsidiaries of $186,430 and foreign exchange adjustment of $59,013, earnings for the last quarter were $1,244,632. After deducting estimated federal income taxes of $106,841 and interest on debentures of Paramount Pictures, Inc., of some $400,000, there was an estimated net of $737,791.

For the second quarter of the year the company estimated net earnings of $796,000.

The indicated third quarter earnings were equal to $2.68 a share on the $6 first preferred shares outstanding upon consummation of the reorganization. After deducting preferred dividends requirements the balance was equal to 50 cents a share on the second preferred stock.

Paramount explained that the third quarter "results are subject to annual audit by public accountants and do not include the results of operations of Olympia Theatres, Inc., and its subsidiaries in receivership throughout the period, and whose operations, therefore, do not affect the current earnings of Paramount Pictures, Inc. Operations of companies which are not wholly-owned or substantially wholly owned are included only to the extent that dividend income has been received.

"As indicated in connection with publication of the preceding quarters earnings, the adverse effect of the studio reorganization undertaken early in the year will continue to be reflected in the operating figures for the foruth quarter," the company declared.

Kamen Seeks Voiding Of Longacre Action

Counsel for Kay Kamen, Inc., will make a motion in supreme court of New York to vacate a notice of examination before trial in connection with a breach of contract suit brought by Betty Longacre, who is suing Kay and Herman Kamen for $79,000, which she says is due her under an oral agreement by which she was to receive 50 per cent of the net profits of the defendants' business.

The defendants had a contract with the Walt Disney Enterprises to use the Mickey Mouse character on merchandise. They charge that Miss Longacre was formerly a stenographer-secretary in Herman Kamen's employ and the petition for examination was not brought in good faith.

James Barrett, Actor, Dead

James S. Barrett, actor, died at Dr. Reed's Private Hospital at Amityville, L. I., after an illness of two months. He was 60 years old. He was a member of the Lambs, the Friars and Freeport Lodge of Elks. Surviving are his wife, Frances Brandt, now playing in "Pride and Prejudice" on Broadway, a son, Walter, and a brother, Walter B. Barrett, of Freeport, L. I.

76% OF EXHIBITORS FOR CHANGE TO LONG REEL

Poll of Theatres Shows Majority Believe 2,000-Foot Size Will Bring Smoother Projection, End Mutilation

Theatre owners the country over are overwhelmingly in favor of the changeover from the 1,000-foot to the 2,000-foot reel, it is indicated by a survey among a cross-section representative of all strata of theatre owners. The ballot would appear to resolve conclusively the controversy which has been raging for the last six months between the distributors, exhibitors and studios, and among themselves, over the practicability of the switch to the longer reel. set for April 1st.

In previous discussions only the sentiments of the large distributors, through a committee of the Motion Picture Producers and Distributors of America, and of the studios, through the Research Council of the Academy of Motion Picture Arts and Sciences in Hollywood, were made known. Finding favor at the start with two or three companies, others gradually withdrew their opposition to the change, and it has since been ratified by all major concerns with the exception of Universal, whose objection is chiefly that of cost.

Now for the first time the exhibitors are heard from, and their sentiment, on the basis of a cross-sectional "yes" and "no" vote, is as follows:

76⅔ per cent favor the changeover.
16⅔ per cent are opposed.
6⅔ per cent are noncommittal.

At a meeting at the offices of the Motion Picture Producers and Distributors of America on Tuesday a special committee was appointed to work in cooperation with the National Board of Fire Underwriters relative to changes in fire regulations which may be required by the adoption of the 2,000-foot reel. This committee was to meet on Friday to draft new regulations which will be submitted for official adoption next May at the annual meeting of the National Fire Protective Association.

Revision of nomenclature was also discussed. No final action was taken on this subject and it will be referred to the Society of Motion Picture Engineers and the Academy of Motion Picture Arts and Sciences.

New apparatus displayed at the meeting included sample 2,000-foot reels, containers and rewind equipment.

Present were: H. C. Kaufman, Columbia; D. J. Smolen, Harry Mersay and Alan Friedman, Fox; J. S. MacLeod, Metro-Goldwyn-Mayer; Henry Anderson, G. Knox Haddow and E. F. Jones, Paramount; J. P. Skelly, RKO; Robert Hilton, United Artists; Joseph Spray, C. C. Ryan, Warner; S. Harris, representing the Society of Motion Picture Engineers; and A. S. Dickinson, Motion Picture Producers and Distributors of America.

Organized projectionist sentiment, meanwhile, was partially indicated by the action of the New England district of the IATSE in disapproving the 2,000-foot length. The stand was unanimous in opposition, when a vote was called on a resolution presented at the district's annual convention, comprising the states of Maine, New Hampshire, Vermont, Rhode Island, Massachusetts and Connecticut.

These States were the first to go on record officially against the proposal, and while it was announced the opposition was on the ground of safety primarily, many projectionists individually and through their locals have been inimical to the change because it would lessen the work of operators in the booth and, hence, they fear, require fewer operators. IATSE headquarters in New York considered the New England vote as significant, in view of the fact that in the past projectionists throughout the country have been sharply divided on the issue.

Called Sectional View

The distributors, however, regard the New England projectionists' vote as only sectional feeling, and in furtherance of the plan to complete the switchover by April 1, a committee is meeting continuously at the MPPDA office to work out details in connection with the new exchange apparatus and shipping equipment made necessary by the change.

The consensus of the exhibitors favoring the change, as shown in the survey, is that primarily the 2,000-foot reel would improve the technical excellence of the show in the theatre, would facilitate operation by making splicing and remounting unnecessary, would increase efficiency on the part of booth personnel, and effect a saving to the exhibitor because of lower expressage costs.

The opponents have just as definite reasons, but generally only two are well defined. First is the cost of the changeover, and almost of equal importance to exhibitors in the "no" column is that the heavier reel would place too much of a strain on existing equipment.

Those on the fence indicated they would veer toward the changeover provided the longer and heavier reel would be adaptable to their equipment and provided alterations or replacements in equipment to provide for the change were not necessary. In other words, those in the noncommittal class join the "antis" in opposing any additional investments in the booth.

See New Reel an Aid

The feeling among many exhibitors was that the 2,000-foot reel would prove more satisfactory generally, since its adoption would make for fewer leaders, less changes

Those Objecting Declare That New Dimensions Are Likely to Prove Costly and Burden Existing Booth Equipment

on the machines, fewer reels to handle, and all around greater convenience and efficiency in the booth. This school of exhibitor thought believed it would reduce by one-half the number of dark screens and poor changeovers in houses using 1,000-foot reels, particularly where personnel is limited to one operator.

It is pointed out that any number of houses now double up the 1,000-foot reels to avoid the number of changeovers and to make the performance run more smoothly, which of course involves patching in making up and cutting in restoring the doubled reel to the original 1,000-foot length. A large element of exhibitors believe that since the great majority of magazines are capable of taking the 2,000-foot reel, there can be little if any objection on the part of exhibitors because of costs. The belief here is also that the long reel would prevent mutilation of film, which is a considerable item. With proper adjustment of machine heads, it is held that there would be no undue strain or wear on the film.

See Benefit to Small Towns

Further, those who are willing to make the change indicate that whereas now, with the single reels, their projectionists have practically no spare time between changeovers, with the 2,000-foot length they would have from 10 to 15 minutes. Fewer changes, also, will benefit the smaller towns, especially where there are no highly trained projectionists and where one-man-in-a-booth operation is the rule, according to exhibitors.

A number of exhibitors say they express also the sentiment of their projectionists in favoring the new length, because, in addition to the reasons already given, they would have more time to observe projection and sound quality, with the rewinding and changeover procedure reduced by almost half.

There was much feeling that since most theatres now are doubling the reels in the interest of efficiency and better projection, the best course under the circumstances would be to make the double reel a standard practice.

May End Mutilation

Typical of "pro" sentiment was the opinion of an operator of a small town circuit in the middle west that "this is a step that should have been taken with the advent of sound." His experience has demonstrated that use of the long reel would eliminate scratch marks, punched holes and other

(Continued on following page)

FAVOR 2,000 FOOT REEL

(Continued from preceding page)

marks made for changeover cues, which, he has found, take the spectators' interest away from the picture itself.

An exhibitor in a small town in an eastern state who is the projectionist as well, said:

"I see the damage caused by 'doubling up, every day in the year. Nine out of every 10 subjects, either two-reelers or features, have gone through the process of being changed to 2,000-foot reels. When they are shipped back to the exchange, the leaders which are fastened to the picture proper are put on without the emulsion being scraped off, leaving a poorly made patch that will break every time. This causes the film to wrap itself around the sprockets, causing much damage to the film, aside from the wrath of the projectionist who then purposely rips the film to pieces. I do it and does every other operator whose religion is to keep the picture on the screen.

"If every theatre would run the 1,000-foot reel, it would not be so bad. But they nearly all put two reels together. It stands to reason that every time this is done so much film is cut out that when the theatre that follows a month or two gets the film, there is an interruption every time the reels are changed."

Weight Considered Factor

Among the reasons contributing to the favorable sentiment was that the 2,000-foot reel would weigh less than two 1,000-foot reels used at present, with consequent savings to the exhibitor in shipping to and from exchanges.

On the other hand, the smaller segment of theatre owners who believed the changeover would serve no good purpose or would be a downright burden, especially to the small exhibitor, opposed the proposed standard reel because of the expense involved and for technological reasons.

There were strong arguments advanced that since "practically all the equipment" in the smaller towns are made for the 1,000-foot reel, there was no valid reason for a change in such instances, especially since there was nothing to be gained thereby but extra expense.

Others could see no advantage to any theatre, except possibly the large houses with continuous performances, and certainly not to the majority of exhibitors. Some exhibitors believed their magazines and motors would fail to handle the heavier load, and replacements would be necessary, while at the same time there would be an undue strain on the machine heads.

Small Town Problems

A small town theatre man in the middle west protested, "We have plenty of trouble now with the small reels. Eighty per cent of the reels sent to the small towns are old, heavy, bent and one-sided ones that are almost impossible to use in many instances. If the 2,000-foot reels are in the same condition, there will be plenty of trouble in both upper and lower magazines because of the extra weight."

Those who had not arrived at a decision indicated they would welcome technical advice before making up their minds. They wondered, as in the case of old Simplex projectors, for instance, whether the equipment would have to be altered or replaced to meet requirements. Exhibitors in this category said that when they had found it advisable at times to use a 2,000-foot reel, they often encountered difficulty in having the takeup reel pull the film through without breaking.

Several indicated their assent provided the long reel were not too large to fit a Powers 6-B machine, pointing out there were hundreds of small town theatres with the same problem.

Otherwise, however, they expressed no opposition, and as a work saver for the operator, they believed they would like the longer reel.

Warns of New Tax Attacks

Organized defense of theatre owners against discriminatory taxation and unjust regulation is imperative, in view of the convening in Jannary of most of the state legislatures. This warning was sounded over the weekend by Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, on his return from a countrywide tour discussing with exhibitors problems of exhibition and the advisability and manner of instituting a system for arbitrating disputes with exchanges.

Mr. Kuykendall said: "Some 12 states have enacted old-age pension laws, requiring considerable money to be raised by taxation to support the plans. The federal old-age pension act is a powerful inducement to every state to enact such a law. Almost invariably among the first proopsals is an unfair admission tax. Exhibitors are not opposed to old-age pensions, but they are rightly opposed to unjust and unfair discrimination in levying taxes to support such plans.

"Local exhibitors who have an actual investment in this business, whether it is large or small, must be on guard against deceptive and dishonest legislature proposals.

"Every proposal to regulate by statute or by government supervision the operation of this business should be carefully examined by the responsible exhibitors."

Caplan, New Head of Detroit Variety Club

M. J. Caplan was elected president of the Detroit Variety Club at the annual meeting.

H. M. Richey was named first vice-president; Ray E. Moon, second vice-president; Max Smitt, secretary, and J. Saxe, treasurer.

Directors chosen were Carl Buermele, Alex Schreiber, B. L. Kilbride, F. A. Westman, H. C. Robinson and M. Gottlieb.

MGM's Foreign Plans Uncertain

Arthur Loew, vice-president in charge of Metro-Goldwyn-Mayer's foreign activities, declares no definite production plans abroad have been made by his company. He added the status of foreign production remains as it always has been, despite reports about expanding foreign production.

However, MGM has been pondering over such plans, Mr. Loew said.

Ben Goetz, former vice-president of Consolidated Film Industries, Inc., who joined the company recently to make a survey in England looking toward the establishment of a laboratory and also to look into the possibility of production, will arrive from the coast shortly, enroute to London, where he will spend several months checking into both matters. The decision on both is contingent on his findings.

If, and when, MGM decides to go ahead on foreign production, activity will be confined to England, Mr. Loew declared. He further stated that the cost of the proposed London film printing plant, as well as details in connection with production, will be determined upon Mr. Goetz's return from abroad.

Meanwhile, in England, Sam Eckman, Jr., managing director for MGM, said that while the whole of his company's quota commitment of 15 pictures a year might not immediately be made by their own organization, what pictures were made in England would be definitely for world distribution. Pictures originally scheduled for Hollywood but which will be made in London now include "The Wind and the Rain," "Goodbye Mr. Chips" and "A Yank at Oxford."

Film Exchange Examiners And Shippers Organize

After several unsuccessful attempts, New York film examiners and shippers this week formed the Film Exchange Examiners and Shippers Union with Robert Murray, Universal, as president.

The organization has succeeded in securing an American Federation of Labor charter and it will hold a meeting every second Tuesday at the Hotel New Yorker.

Efforts are also under way to have all exchanges represented in the union and a standard wage scale and working hours are now being drafted.

Cooperation from Operators' Union, Local 306, is being sought and it is planned to get the operators to accept a plan not to admit film in a booth unless each reel has a union label on it. A mass meeting to bring in new members is expected to be held next Tuesday.

Republic Pictures Engaged In Extensive Studio Changes

Republic Pictures has already spent $50,000 in improvements on its North Hollywood studio, and plans to spend an additional $240,000 on a building program which will start within 90 days, according to a studio announcement. A new scene dock, portrait gallery and commissary have been started, and architects are now drawing plans for new stages and offices.

NATIONWIDE IATSE STRIKE AVERTED AS STUDIOS ACCEPT "CLOSED SHOP"

Settlement of Dispute Places International Union Over Both Production and Theatre Technical Workers

• Producer employers in Hollywood, their corporate circuit affiliates in New York, and exhibitors generally this week proceeded with their normal business of making and exhibiting motion pictures without the worries of a possible strike of all IATSE employes tying up both studios and theatres the country over.

The highest motion picture corporate officials in New York met in the East over the weekend with ranking executives of the International Alliance of Theatrical Employes and Moving Picture Operators, and settled their differences, which threatened a national film strike.

In sequel to the settlement, a five-year agreement between the IATSE and the major studios was signed Tuesday, covering the labor classifications at the studios which were placed under the IATSE jurisdiction. The IATSE is thus brought under the studios' basic labor contract until 1941.

New wage and hour schedules for studio labor will be up for negotiation again next March, when a nine-year pact with the IBEW expires. Workers affected by the new jurisdiction must have IATSE cards by January 1, the International said.

The basic element of the controversy was the conflict over jurisdictional rights in studios that has long been raging between IATSE and the International Brotherhood of Electrical Workers, which has been in control of the union studio situation on the Pacific Coast.

Industry leaders in New York believe that the motion picture business had been placed, undeservedly "in the middle" of the IATSE vs. IBEW jurisdictional dispute.

By the terms of the settlement, the IBEW's studio control of union matters shifts to the IATSE, bringing a "closed shop" to Hollywood, and giving the IATSE jurisdiction over propertymen, laboratory workers and cameramen, while at the same time retaining complete jurisdiction in the theatres where IATSE members man the majority of projection booths and back stage positions.

John E. Otterson, president of Paramount Pictures, announced the settlement on Monday.

As part of the agreement reached between the unions and the film company heads some 150 to 200 IBEW men who were dropped from theatre posts in the middle west during the past week will be reinstated and will remain members of the IBEW. IATSE members who were forced to resign from that union during recent studio developments will, in turn, be reinstated. The action of Paramount in asking the resignation from the IA of members of a production company before leaving for the east to photograph exterior shots for "Thirteen Hours by Air" precipitated the IA demand for a showdown on the jurisdictional dispute. It was preceded by the temporary calling out of IA men in Paramount affiliated theatres which closed houses for a few hours in Chicago, Minneapolis, Iowa and Nebraska.

The jurisdiction over sound men at the studios is being left to arbitration between the IA and the IBEW. Each will appoint a neutral arbitrator and the two will decide which of the unions is entitled to jurisdiction over the sound men within the next two months. It is estimated that approximately 1,000 sound men are affected. The cameramen, laboratory workers and grips are estimated at another 4,000, but these will not represent a clear numerical gain for the IA as many of them now hold cards to that organization in addition to those to IBEW.

Vote May Be Needed

Present indications are that under the agreement the IA will be given the right to organize these groups and may have the exclusive jurisdiction if its efforts are successful. This may involve a vote of the members affected to obtain a majority expression on which of the two unions they prefer to remain with. The I.A. comes back under the basic studio labor agreement from which it withdrew at the inception of the inter-union jurisdictional dispute at the time of the advent of sound, as its part in obtaining these privileges.

The New York conferences began on Saturday at the offices of the Motion Picture Producers and Distributors of America and ended late Sunday night. Attending from film companies were Leo Spitz, president of RKO, who flew in from the coast to be present; Herbert B. Swope, chairman of the board of Keith-Albee-Orpheum; Nicholas M. Schenck, president of Loew's and Metro-Goldwyn-Mayer; Sidney R. Kent, president of Twentieth-Century-Fox; John E. Otterson, president of Paramount; Austin Keough, Paramount secretary; R. H. Cochrane, vice-president of Universal, and Harry M. Warner, president of Warner Brothers Pictures. United Artists and Columbia Pictures were not represented.

Union men attending included George Browne, president of the I.A.; Harland Holmden and John P. Nick, I.A. vice-presidents; Stephen Newman, I.A. coast representative; Dan Tracy, president of the I.B.E.W.; William L. Hutchinson, president of the carpenters' union, and Joseph Weber, president of the musicians' union. The last four named are members of the executive committee of the American Federation of Labor. Pat Casey, labor representative for the major studios, also played an important part in the conferences. Sol A. Rosenblatt, former Division Administrator of the NRA, and now legal aid of the I.A., is also reported to have participated.

Locals Choose Officers

Mr. Otterson, spokesman for the film interests, would not discuss the meeting following its conclusion, neither would he comment on the details still remaining to be worked out.

Industry Leaders Assert Motion Picture Business Was Put "In Middle" of Controversy Between Labor Groups

Meanwhile, many union locals in the field were busy electing new officers for 1936. William S. McKay was named president of the I.A.T.S.E. Local 98, Harrisburg, Pa., and other officers chosen were Fred Cleckner, vice-president; Charles J. Jones, corresponding secretary; Harry B. Wilson, secretary-treasurer; Joseph Ryan, business agent, and Harry Parsons and Harold Rudy, members of the executive board.

In Chicago the installation of officers of the local operators' union was held this week with George Browne, I.A.T.S.E. president, and Harry Holmden, third vice-president, officiating. Those inducted were Frank Clifford, business manager; Peter Shayne, president; Glenn Sweetney, vice-president; Neal Bishop, secretary-treasurer, and Robert Burns, James Fisco, Joseph Berinstein, and George Karg, members of the executive board. It was immediately following the induction that Mr. Browne left for New York.

In Los Angeles, members of Projectionists' Local 150, at their annual election, returned the present incumbents, who are E. C. Hamilton, president; J. B. Keaton, vice-president; M. J. Sands, secretary-treasurer, and R. L. Haywood, business representative.

The Allied Motion Picture Operators Union in New York elected Harry Glover president to succeed Sol D'Agostino. Other new officers chosen were William Snyder, vice-president; David Karpess, recording-secretary; Arthur Connolly, sergeant-at-arms, and Sol B. Fine, business agent.

Election of new officers of the Manhattan Operators' Union, Local 306, will be held December 18 and president J. S. Basson faces competition from Alex Polin and Ben Norton. Other nominations include Frank Ruddock for vice-president, Frank Pircher and James Ambrosio for treasurer and Herman Telber (incumbent) and William Green, recording secretary.

Many New Yorkers Attend Comerford Funeral Services

Among those who attended the funeral services of M. B. Comerford, who was killed last week in an automobile accident, at Scranton, Pa., were the following: E. L. McAvoy, RKO, New York; J. J. Unger and Milton, Kusel, Paramount, New York; Robert Mochrie, Warner; E. C. Grainger, Fox, New York; Edgar Moss, district manager, Fox, Philadelphia; P. A. Block, district manager, Paramount, Philadelphia; Major Leslie Thompson, RKO Theatres, New York; Louis Netter, Paramount, New York; Eddie Dowling, New York; Jules Levy, RKO, New York; Ted O'Shea, MGM manager, Buffalo; Sig Whitman, Universal; Charles McCarthy and Frank C. Walker.

MPTOA DEMANDS LOWER MUSIC FEES; BROADCASTERS FORMING POLICIES

Loss of Warner Music Warrants Cut, Says MPTOA, Which Also Asks Warner To Refrain From Levying Any Additional Fees

Bristling with indictments of the American Society of Composers, Authors and Publishers and its "extortions," a statement by the Motion Picture Theatre Owners of America this week called on ASCAP to make "a substantial reduction" in its music tax charges by virtue of the loss of the Warner catalogue, effective January 1.

The MPTOA at the same time called on exhibitors to carry on "a sustained offensive" to curb ASCAP. The Society on Tuesday made reply, pointing out that the music assessment on the exhibitor is small in comparison with gross receipts or general overhead, indicating that there will be no reduction.

The exhibitors' organization, representative of affiliated circuit and independent theatres, declares Warner Brothers, in seceding from the Society, has "a fine opportunity to repudiate and show up the unfair, obnoxious and monopolistic methods of ASCAP." Warners can do this, says the MPTOA, by announcing that no additional music levies would be made on exhibitors who buy Warner pictures, thus putting it up to the other motion picture companies having music publishing subsidiaries "to match their fairness to the exhibitor."

ASCAP previously indicated there would be no reduction, believing that "with or without the Warner music," the ASCAP catalogue is worth all the exhibitors are paying for it.

Warner officially was noncommital on the MPTOA statement, since its policies for licensing of public performances have not as yet been formulated. Many things are involved, and it was said the matter may not be decided for some time.

MPTOA's sentiments were expressed in a bulletin sent to members. Coming on the heels of Warner's resignation from the Society, the blasting statement adds impetus to the exhibitors' campaign to defeat the music taxes. The MPTOA pointed out the exhibitor already pays for music through film rentals, and further assessment by ASCAP is "unjustifiable."

"The high priced press agents of ASCAP are desperately trying to answer the charges leveled at the music tax combine by one of their own members, and one of the largest," said the MPTOA in calling attention to Warner charges that ASCAP is run by "a well entrenched clique of executive officers who sign contracts and perform other important acts on their own authority, the board of directors in many cases having no opportunity to review such transactions until the Society has been committed to them."

The MPTOA then quoted the Warner statement: "These executive officers have very little at stake financially in comparison with the publishing firms (several of them are subsidiaries of motion picture companies) that are threatened with extinction, although it must be said that the salaries paid the Society's executives are certainly not small, Mr. Mills, the general manager, receiving about $50,000 a year, and Mr. Buck, the president, about $35,000." (How about Mr. Burkan, the general counsel? asks the MPTOA, in an aside)

"Furthermore," the MPTOA continues, still quoting Warners, "the distribution to authors and composers of the various funds collected by the Society is conducted in an illogical manner based mainly on favoritism and politics.

"The Society is on the defensive in so many lawsuits throughout the United States that the sense of security into which many of its members have been lulled has a very precarious foundation. With the federal Government attacking it as a monopoly, its contracts with motion picture exhibitors and theatre chains being repudiated in various states on grounds of invalidity and illegality, heavy taxes being levied upon it in numerous jurisdictions, and a federal income tax case involving over a million dollars hanging over its head, *its future is problematical*. In the state of Washington a receiver has been appointed for the Society's business in that state.

"The interests of the art and industry of music in this country are too important to be inextricably bound up with an *agency* whose management has not been of a quality to warrant bright hopes for a successful issue of its difficulties.

"While it is true that *most* authors and composers have signed the Society's contract, they have done so without being given the benefit of an alternative or (in most cases) of a knowledge of the complete workings of the Society and the difficulties at present confronting it.

"One result of our (Warner's) resignation will be the opportunities opened for new writing talent which has hitherto found it extremely difficult to obtain membership in the Society. The field will be open for unestablished authors and composers of real ability."

The MPTOA urges exhibitors to "mark these words well," for "they are from the inside of the ASCAP organization, from one of their largest members, represented on their board of directors, who should know what they are talking about.

"Inasmuch as Warner's music interests are publishers of a very large part of the music controlled by the ASCAP combine," continues the MPTOA, "and in view of the ASCAP press agents' curious but constant shouting for a 'fair' return for their music, the loss of almost half of the usable music they have been collecting for, in all fairness, should result in a substantial reduction in the music tax extorted from the motion picture theatres. You can judge the 'fairness' of ASCAP by the amount of the rebate you receive.

"Warners have a fine opportunity to repudiate and show up the unfair, obnoxious and monopolistic methods of ASCAP with the motion picture theatres. Why should the exhibitor be required to submit to the added extortion of the music tax, imposed through a complicated trick in the copyright laws not contemplated by Congress when they were enacted, for

(Continued on page 42, column 1)

NAB Directors Discuss New Arrangements With ASCAP, Although No Overtures Have Been Made to Warners

Discussions with the American Society of Composers, Authors and Publishers on new arrangements made necessary by the withdrawal of Warner's 11 music publishing subsidiaries on December 31, highlighted a meeting of the board of directors of the National Association of Broadcasters on Monday and Tuesday in New York.

Formulation of policies was the announced purpose of the meeting. James W. Baldwin of Washington, NAB managing director, said at the conclusion of the session late Tuesday night that no decision had been reached with regard to the new developments, and he would not predict that any conclusion might be arrived at when the board resumes its discussions on Monday. The complex problems brought into bold relief by the Warner situation were causing prolonged deliberations.

Whatever policies the broadcasters decide upon will, it is believed, eventually affect the exhibitors' relations with both ASCAP and Warner with regard to music taxes.

Mr. Baldwin said that no discussions had been held with Warner representatives, and that no overtures had been made to ASCAP to reduce its royalty charges of 5 per cent of the gross commercial collections of radio stations, plus sustaining fees. He added that no committees had been formed as yet to take any action. In other words, until further discussions and adoption of policy by the broadcasters, the situation brought about the Warner split still remains in a stalemate.

One of the matters on which ASCAP anxiously awaits word is whether those radio stations which have not renewed their contracts will do so by December 31, or will ask a further extension beyond that date, pending the outcome of the Government's anti-trust suit which aims to declare it a monopoly. A three-month extension beyond expiration of contracts on October 1 was granted by ASCAP for that reason. January 7 is the tentative date when the trial is to be resumed, but that is now indefinite.

That situation is now further complicated by the very likely possibility that broadcasters will have to deal with Warner for its music, and the probability of a double royalty fee in event the film company's breach with ASCAP is not healed.

Following receipt of formal notice of Warner's resignation last week, and its formal acceptance, ASCAP notified the 57 stations which had signed new five-year contracts that they may be canceled on 30 days' notice, in accordance with license clauses providing for such action in event the ASCAP catalogue is impaired. This, it is understood, was one of the points un-

(Continued on page 42, column 2)

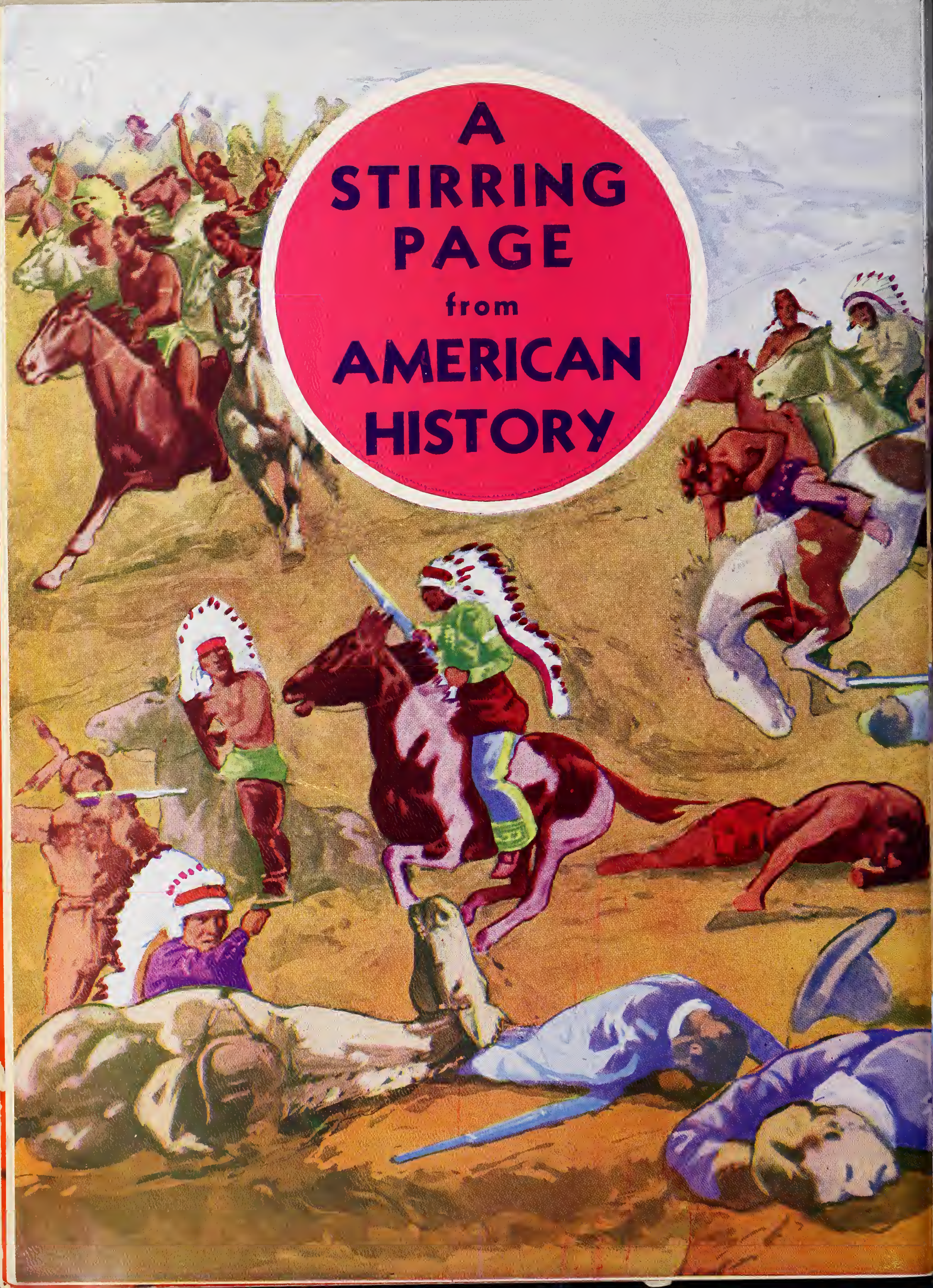
GEORGE M. MERRICK
Presents

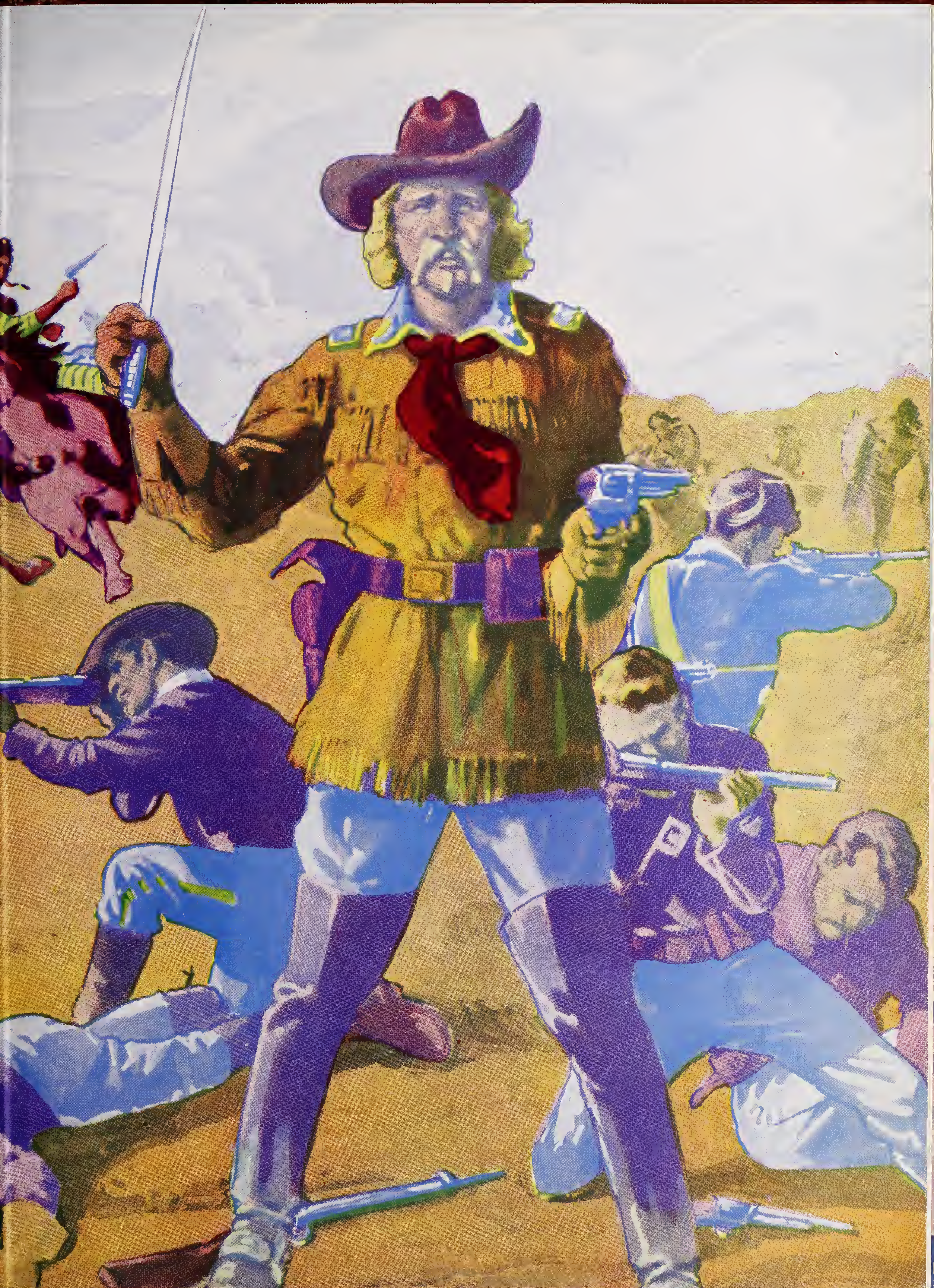
"CUSTER'S LAST STAND"

ASED ON HISTORICAL EVENTS LEADING UP TO

CUSTER'S LAST FIGHT.

A **WEISS** PRODUCTION


A
STIRRING
PAGE
from
AMERICAN
HISTORY



UNANIMOUS RAVE REVIEWS

Reprinted From

MOTION PICTURE DAILY

"Custer's Last Stand"

(Stage and Screen)

The first three episodes of this 15-chapter serial set a pace that ought to stir up plenty of excitement for the Saturday afternoon kid trade as well as those adults who go for outdoor action in a big way.

George M. Merrick has hung his story on the fact that Sioux must have a sacred arrow which has been captured by white men during a wagon train attack. Renegade whites want the arrow because it is supposed to have directions to a sacred Indian cave with gold in it.

It happens that the arrow is in the possession of Joseph Swickard, former Confederate army doctor, who is traveling with his daughter, Nancy Caswell, and an orphan boy, Marty Joyce.

After two wagon train attacks, some spectacular riding, and a pursuit, the first episode ends with Rex Lease crawling out on a wagon tongue to pry an Indian loose. The wagon crashes over a hill. It's hot stuff.

The second episode has a huge buffalo stampede as the climax with Lease and Lona Andre lying on the ground in their path. Very spectacular. In the third episode a disgraced officer and Lease clash in a fight for the arrow in the midst of an Indian attack on a town.

The cast has 38 principals and a flock of Indians. Some historical characters are impersonated—Buffalo Bill, General Custer, Wild Bill Hickok and Calamity Jane. The exploitation ought to be easy where westerns are popular. Elmer Clifton directed. Running time, first episode, 44 minutes. Second and third episodes, 22½ minutes each. "G."

◆ There is strength and safety in the counsel of many minds when focused on a common objective ◆

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WOMEN'S CLUBS

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LOS ANGELES, CALIFORNIA

CUSTER'S LAST STAND (Weiss Productions)

Dir: Elmer Clifton. Cast: Rex Lease, Lona Andre,
William Farnum, Jack Mulhall, Frank McGlynn, Jr.

The struggle between red men and white which is inevitably a part of any story dealing with the early history of our own West is featured in this serial with the usual accompaniment of hard riding, fast shooting, and stampeding cattle. The result is plenty of excitement, presumably leading up to a dramatic climax which will be arrived at when the series reaches the historic incident from which the film takes its name. The plot has dramatic value and the atmosphere of pioneer days is successfully re-created. A roaring melodrama which should appeal to those who like thrills, a swift pace and a Western setting in their picture fare. Family.

Ella Besse
Vice Chairman
Editorial Committee

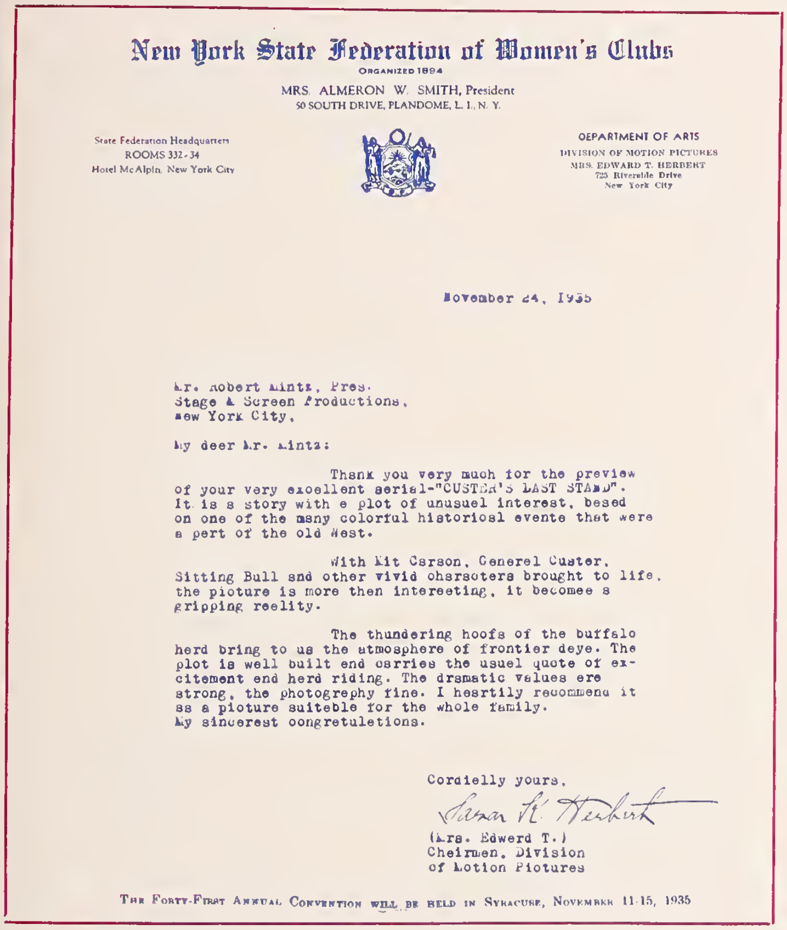
Reprinted From

BOXOFFICE
The Pulse of the Motion Picture Industry

Episodes Nos. 1, 2, 3 — 15 Episodes
Stage & Screen Prod.

Here's a chapter-play of the Wild West in the days of the pioneers which has action and gun-play aplenty and will arouse the enthusiasm of serial fans from seven to seventy. Such famous characters as General Custer, Buffalo Bill, Wild Bill Hickok and Sitting Bull appear throughout the story portrayed by an outstanding cast of players that includes Lona Andre and Reed Howes supported by William Farnum, Jack Mulhall, Creighton Hale and a host of old-time favorites. The opening episode, which runs 44 minutes, lays the foundation for the later chapters, each of which closes with a thrill that will make you hold your breath until next week's chapter is shown. The search for a magic arrow lost by a tribe of Indians is responsible for a constant state of warfare on the U. S. Cavalry and the settlers. The first episode ends with a covered wagon crashing over a cliff; the second closes with a stampede of wild buffalo—one of the most exciting scenes ever filmed—while the finish of the third finds the hero and a renegade in a close combat while the Indians attack the town. Later episodes, which average 20 minutes in length promise to provide just as great a punch. Go the limit on selling the names and historical characters. Get them in at the beginning and they'll keep on coming.

CONTACT YOUR LOCAL EXCHANGE



New York State Federation of Women's Clubs
ORGANIZED 1894
MRS. ALMERON W. SMITH, President
50 SOUTH DRIVE, PLANDOME, L. I., N. Y.

State Federation Headquarters
ROOMS 332-34
Hotel McAlpin, New York City

DEPARTMENT OF ARTS
DIVISION OF MOTION PICTURES
MRS. EDWARD T. HERBERT
725 Riverside Drive
New York City

November 24, 1935

Mr. Robert Mintz, Pres.
Stage & Screen Productions,
New York City,

My dear Mr. Mintz:

Thank you very much for the preview of your very excellent serial-"CUSTER'S LAST STAND". It is a story with a plot of unusual interest, based on one of the many colorful historical events that were a part of the old West.

With Kit Carson, General Custer, Sitting Bull and other vivid characters brought to life, the picture is more than interesting, it becomes a gripping reality.

The thundering hoofs of the buffalo herd bring to us the atmosphere of frontier days. The plot is well built and carries the usual quota of excitement and hard riding. The dramatic values are strong, the photography fine. I heartily recommend it as a picture suitable for the whole family.
My sincerest congratulations.

Cordially yours,
Susan K. Herbert
(Mrs. Edward T.)
Chairman, Division
of Motion Pictures

THE FORTY-FIRST ANNUAL CONVENTION WILL BE HELD IN SYRACUSE, NOVEMBER 11-15, 1935

Reprinted From

THE Film DAILY

"Custer's Last Stand"
(A Serial)

Weiss Productions 15 Chapters

A Wow Thriller

The first three chapters of this thriller of the Old West has all the elements necessary to crash the thrill fans into your house, both the youngsters and oldsters. A bang-up cast makes this one something to shout about in your publicity. The names should be prominently displayed out front or in your lobby. Rex Lease plays the role of Kit Cardigan, the famous Indian scout. Frank McGlynn, Jr. is General Custer, the famous Indian fighter. Nancy Caswell is the girl, with Lona Andre as her rival for femme honors. Then you have William Farnum, Reed Howes, Jack Mulhall, Ruth Mix, Joseph Swickard, Creighton Hale, George Cheseboro — all names popular with the action fans. Little Bobby Nelson adds the kid interest as the youngster with the pioneer wagon outfit who becomes a pal of the scout. The action stuff is there continuously, with repeated Indian fights and some fine scenes with the U. S. Cavalry troop stationed at Fort Henry under command of General Custer. Here is a serial that has all the glamour of the early pioneer West, with the Indian fight scenes and the U. S. Cavalry in action. It should prove a wow with the youngsters, and there are plenty of the elders who will go for it big. Produced by George M. Merrick. Give this serial plenty before your first chapter gets started, and you should pile 'em in for the remaining runs.

Reprinted From

MOTION PICTURE HERALD

Custer's Last Stand

This serial, taking the first three chapters as a criterion, has enough of virile, hectic action to satisfy.

The background of the picture is the old west, in the days of General Custer, Sitting Bull and Rain-in-the-Face, when the United States Cavalry fought the combined great Indian tribes led by the Sioux.

In this setting we find a wagon train of pioneers plodding westward and being harassed by the redskins. In a fight a valuable "medicine" arrow falls into the hands of the white men and since it tells the location of a cave of gold it naturally becomes the object for which both factions fight. Up to the end of the third episode the action has progressed, following several skirmishes between the Indians and wagon trains, with the Cavalry thrown in now and then, to the point where the arrow is still in the possession of the white men as General Custer sets up his headquarters at Fort Henry to resist the Indians who are gathering for a one last stand — which terminated in the general's annihilation.

Reprinted From

THE EXHIBITOR

CUSTER'S LAST STAND. Stage and Screen Production. 15 episodes. First episode four reels remaining, two reels each. This is excellent in love interest, action, historical authenticity for the audiences at which it is directed. Acting, direction, photography, sound are okey. Story, while based on events leading up to Custer's fight, brings in a tale of white scout out to avenge death of father at Indians hands, with a minor plot of a cave of gold known only to the slayer. Rex Lease, Lona Andre, William Farnum, Reed Howes, Joseph Swickard, Creighton Hale are some of the actors. GOOD.

A MAGNIFICENT FEATURE ATTRACTION

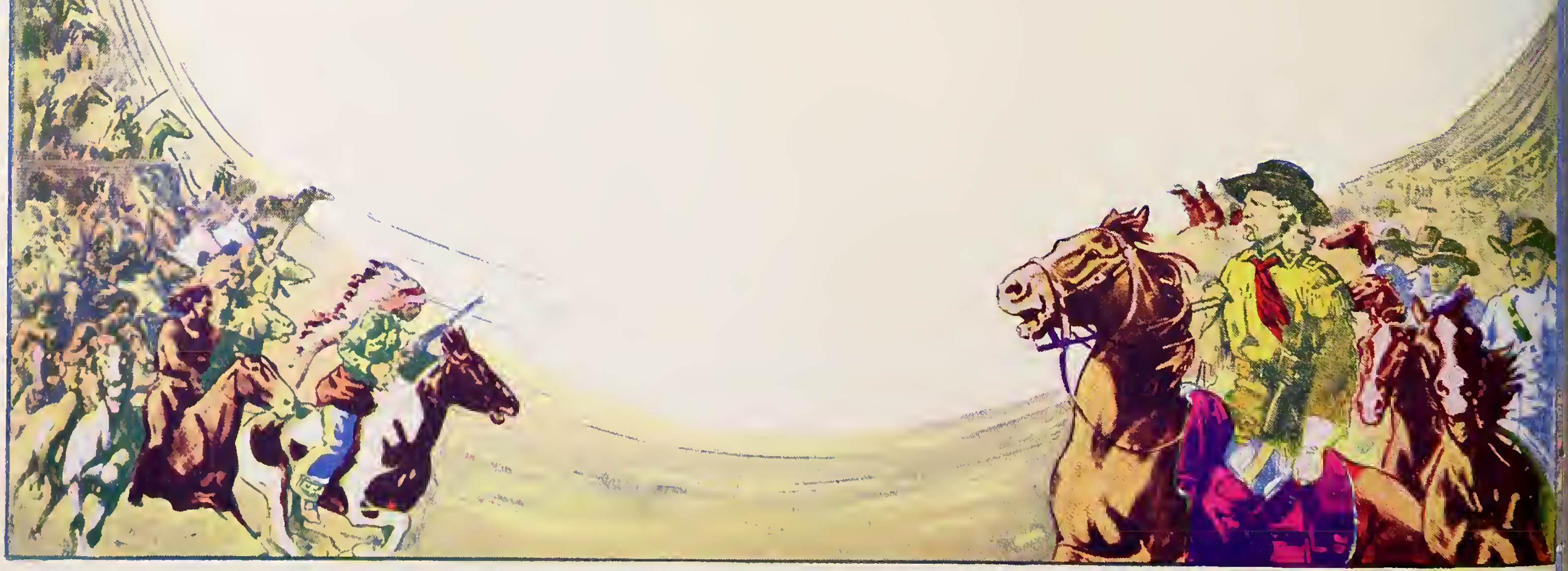
"CUSTER'S LAST STAND" is now available for immediate release in two forms. In addition to the fifteen-chapter serial version, "Custer's Last Stand" is offered as a full-length feature attraction . . . one of the most magnificent and spectacular historical dramas that the screen has ever known . . . an impressive and authentic representation of the most colorful period in all American history.

* * *

AS a feature attraction, "Custer's Last Stand" will be a significant contribution to the all-too-small film library of Americana. An authoritative and definitive dramatization of the American Indians last stand against the westward progress of white civilization, it must take its rightful place with such screen epics of the West as "The Covered Wagon" and "Cimarron." "Custer's Last Stand" is, truly, an outstanding screen achievement.

* * *

THE feature version of "Custer's Last Stand" is offered as an attraction for extended engagements at first-run theatres and as a special attraction at neighborhood theatres. Showmen who play the serial version on their regular serial days will find that the feature version will prove a box-office magnet for adults, as well as children, at mid-week showings. The wise exhibitor will reap the fullest returns if he plays both the serial and feature versions of "Custer's Last Stand."



Season 1936

3 GREAT 15 - CHAPTER SERIALS

NOW READY

"CUSTER'S LAST STAND"

TO BE FOLLOWED IMMEDIATELY BY

"THE CLUTCHING HAND"

BY THE AMERICAN CONAN DOYLE

ARTHUR B. REEVE

AUTHOR OF "THE PERILS OF PAULINE,"
"THE EXPLOITS OF ELAINE," Etc.

FEATURING

CRAIG KENNEDY

THE GREATEST OF ALL
SCREEN DETECTIVES

— AND —

"JUNGLE PERILS"

AN AMAZING AFRICAN ADVENTURE
BY THE INTREPID

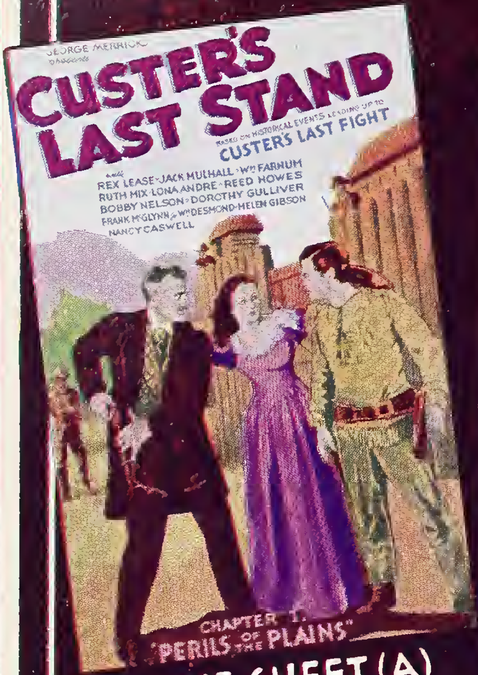
HERBERT BRUCE

With
THE GREATEST ASSEMBLAGE OF
WILD ANIMALS EVER SEEN
IN ANY MOTION PICTURE

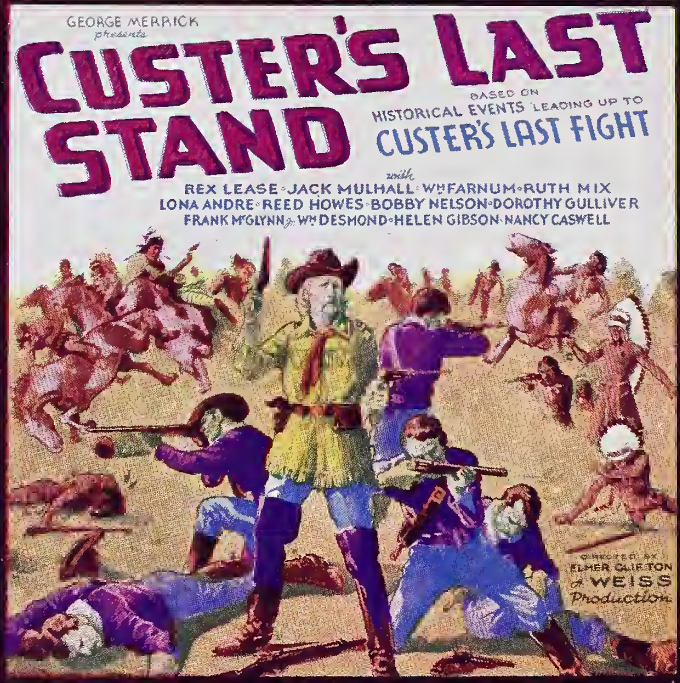
Personally Supervised By
Louis Weiss

EXPLOITATION
WEISS
SERIALS

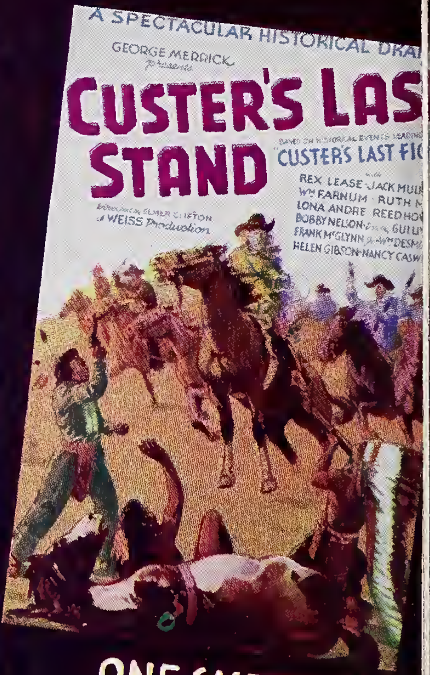
POSTERS


George Merrick presents
CUSTER'S LAST STAND
Based on historical events leading up to Custer's Last Fight
with
Rex Lease · Jack Mulhall · Wm. Farnum
Ruth Mix · Lona Andre · Reed Howes
Bobby Nelson · Dorothy Gulliver
Frank McGlynn Jr. · Wm. Desmond · Helen Gibson
Nancy Caswell
Chapter 1
"Perils of the Plains"

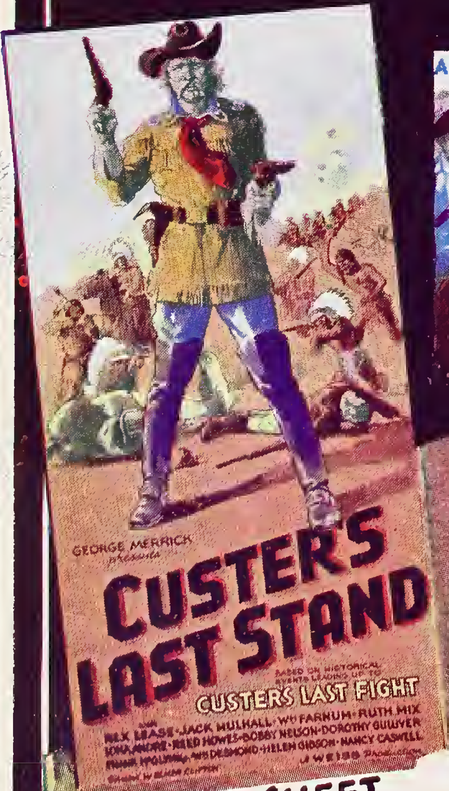
ONE SHEET (A)


George Merrick presents
CUSTER'S LAST STAND
Based on historical events leading up to
CUSTER'S LAST FIGHT
with
Rex Lease · Jack Mulhall · Wm. Farnum · Ruth Mix
Lona Andre · Reed Howes · Bobby Nelson · Dorothy Gulliver
Frank McGlynn Jr. · Wm. Desmond · Helen Gibson · Nancy Caswell
Directed by Elmer Clifton
A Weiss Production

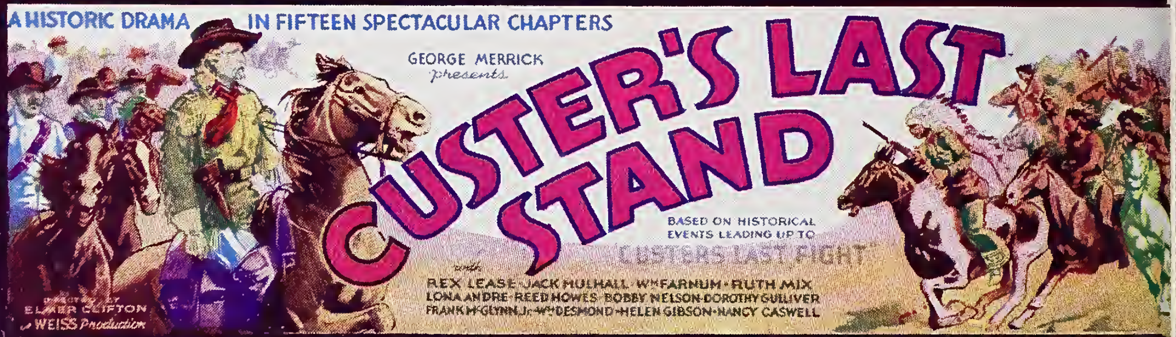
SIX SHEET


A Spectacular Historical Dra
George Merrick presents
CUSTER'S LAS
STAND
Custer's Last Fi
Directed by Elmer Clifton
A Weiss Production

ONE SHEET (B)


George Merrick presents
CUSTER'S LAST STAND
Based on historical events leading up to
CUSTER'S LAST FIGHT
with
Rex Lease · Jack Mulhall · Wm. Farnum · Ruth Mix
Lona Andre · Reed Howes · Bobby Nelson · Dorothy Gulliver
Frank McGlynn Jr. · Wm. Desmond · Helen Gibson · Nancy Caswell
Directed by Elmer Clifton
A Weiss Production

THREE SHEET


A Historic Drama in Fifteen Spectacular Chapters
George Merrick presents
CUSTER'S LAST STAND
Based on historical events leading up to
CUSTERS LAST FIGHT
with
Rex Lease · Jack Mulhall · Wm. Farnum · Ruth Mix
Lona Andre · Reed Howes · Bobby Nelson · Dorothy Gulliver
Frank McGlynn Jr. · Wm. Desmond · Helen Gibson · Nancy Caswell
Directed by Elmer Clifton
A Weiss Production

BANNER

Produced by
WEISS *Productions*, inc.
Distributed by
STAGE AND SCREEN *Productions*, inc.
729 – 7TH AVE. N.Y.C.
CABLE WEISSPICT N.Y.

PLAN OF FREE TELEVISION THEATRE ALARMS EXHIBITORS IN ENGLAND

Showmen Face Official Competition; Association Would Bar Broadcast of Film Three Months After Last Booking

by BRUCE ALLAN
London Correspondent

Proposals of British Broadcasting Corporation to establish an "official" television theatre are taking a form which exhibitors in the United Kingdom find alarming.

The original plan of the BBC—which, it should be remembered, is a near-Government department—was to open, at Broadcasting House or elsewhere in the West End of London, a small theatre at which it would screen the "experimental" television broadcasts to be transmitted for three hours daily, beginning next Spring.

A statement that "the public would be admitted" to this theatre has since been amplified into the semi-official news that it would be allowed to enter without payment. Simultaneously, it is stated, the "small theatre" has been planned as a 1,000 seater.

The Council of the Cinematograph Exhibitors Association, already alarmed at certain threats to theatre interests in possible television developments, is now faced with the more fundamental problem of what in effect would be State competition. It is understood to have made representations to the BBC and also to the Baird and EMI companies, which are to handle the official transmissions. The former, through its G-B associations, has interests in common with the film industry.

Seek Protection for Films

Before this difficulty arose, the CEA was very much engaged with other problems arising from television. It is common knowledge that a big percentage of the first television transmissions will be from films, and the association Council has been endeavoring to establish a very firm undertaking that no subject shall be broadcast until three months after its last theatre booking. It wants, in fact, the same protection which is given against the issue of substandard versions of popular entertainment features, for display in the home. The only difficulty which seemed likely to arise was in regard to news films, and this may be accentuated if the BBC's "official" theatre plans are on the lines stated.

Conferences between CEA, the BBC, Baird and EMI are the immediate next step and in the background is the obvious possibility that the CEA will come to an understanding with the Kinematograph Renters' Society strictly limiting the use of films for television by regard to industry interests.

Danger of Own Newsreel

The effectiveness of such a measure is subject to one rather important qualification. Newsreel companies are probably as anxious as exhibitors that their items should not be put over the air. There is, however, complete freedom to any individual to make his own news film. If the BBC so wishes it can undoubtedly obtain its own news shots of an important event and transmit them to television "listeners" long before the first theatre shows a picture of the same events.

It already broadcasts news and, though there is a limiting agreement with the newspapers, it in fact frequently anticipates them. Here is a problem which will become vital when television has reached the stage at which the news theatre, to keep up to date, must begin to use it.

New Baird Reconstruction Plan

With television the topic of the moment, special interests attaches to details now published of the revised reconstruction plan of Baird Television, Ltd.; a previous plan was abandoned because of shareholders' disapproval. The project to come up for approval on Dec. 17 proposes a reduction of capital to £50,000 ($250,000) and a subsequent increase to £1,087,500 by a new issue. The method suggested is that both the 2,100,000 preferred ordinaries (5/-value) and the deferred ordinaries (1,200,000, of same value) shall be divided into double the number of shares of half that value. Half of these shares will be surrendered to the holders of "A" ordinary shares in the proportion of 10½ preferred ordinary and 6 deferred ordinaries for each "A" share. The "A" shares will be extinguished. New capital will be in the form of 2,100,000 preferred ordinaries of the value of 2/6d (two shillings and sixpence). A shareholders' association is believed to have expressed general approval of this scheme.

Theatre Finance Plans Shape

Some further details are now available of the issue of new capital by theatre companies. The original announcement, due largely to the fact that neither Union Cinema Company nor County Cinemas has production or distribution affiliations, gave rise to a crop of rumors indicating the establishment of such connections. A sensational rise in the market price of Union ordinaries was declared to be due to Gaumont-British buying for control; an official statement from G-B has since advised that that company has no interest whatever in Union. The current story is that behind the Union expansion scheme is J. Arthur Rank, the miller millionaire.

Mr. Rank is a leading figure in British National Films, has a big interest in the new Pinewood studio at Iver, in partnership with the Boot building concern and is believed to have invested in the Technicolor plant at Denham. He is known to be very keenly interested in films and there has been some expectation that, with his associate, Lady Yule, he might interest himself in exhibition. At this moment there is no confirmation of his connection with the Union extension, which in the first instance will take the form of a £500,000 ($2,500,000) flotation of a subsidiary, National Provincial Cinemas, Ltd.

The County flotation will be for £2,562,500 made up of £1,600,000 5 per cent debenture stock, £700,000 6 per cent preference shares and £262,500 ordinaries of 5/-all issued at par.

Against "Horror" Films

The London County Council proposes to issue a new rule prohibiting the admission of children to "horrified" films. This is a special classification, introduced comparatively recently. It has been open to exhibitors to admit children to such subjects on the same condition as governs their admission to "A" films generally; that is to say, they had to be accompanied by a parent or guardian. In future they will be absolutely barred, accompanied or alone.

New Stock Issue to Increase Capital of Baird Company Is Revised Project; Circuits Advance Financing Plans

The L.C.C. legislates for the London area only, but its rulings are very generally imitated by other licensing authorities throughout the country.

"Sanctions" for CEA Policies

The suggestion that power should be given to the CEA general council to enforce obedience to policies formally approved has created a considerable split in opinion among exhibitors. In various districts there have been questions of both the wisdom and the practicability of a policy of penalties for disloyal members. One view is that the only punishment really within the power of the Council—that of expulsion—would be ineffective. Another is that a system of cash deposits, forfeitable in the case of noncompliance with official resolutions, should be tried.

The difficulties are obviously serious, but so is the problem with which it is desired to deal. Regularly, exhibitors vote for a policy—an instance is the "forty per cent maximum" for rentals—and then disregard it. For the moment, the Council has contented itself by remitting to legal experts the drafting of an amendment to the rules permitting the constitutional imposition of penalties.

Studio Expansion Move

Norman Loudon's company, Sound City, Ltd., will increase its capital to £350,000 and will add five new buildings and a workshop. A public flotation is planned, stressing Sound City's objective as a general service studio for the industry. Mr. Loudon asserts the contemplated new space has been booked for three years ahead. Equity Law Life Assurance Society will advance £100,000. The remainder will be sold in preference and ordinary share lots.

London Era Becoming Daily

The *Era*, amusement weekly controlled by the Ostrers, is expected to become a daily beginning in February.

5,000 Theatres Are Active in England

A survey of the British theatre field just completed by Western Electric shows, 4,714 active film theatres, of which only two are silent. Some 358 houses are either acting intermittently or are totally dark. The territorial details are:

	Wired	Silent	Closed
England	3,610	1	176
Scotland	519	1	69
Wales	340	..	51
Ireland	243	..	62

Hutchinson New York Bound

Walter J. Hutchinson, at present managing director for Twentieth Century-Fox in England, and mentioned as the successor to Clayton Sheehan as general foreign sales manager of that company, is aboard the *Aquitania*, scheduled to arrive in New York Friday.

"FREE DELIVERY" OF SCREEN TALENT HAILED AT NBC COAST OPENING

New National Broadcasting Co. Studio in Hollywood Dedicated; Much Speech Making; Hays' Remarks Cautious

Film Celebrities Join Network Executives in Happy Visions of "Wedlock" of Motion Pictures and Air Entertainment

by TERRY RAMSAYE

In Hollywood

Radio, which has been wildcatting in the field for some years, on Saturday night last brought in its number one big well sunk deep into the motion picture's talent pool with an elaborate, amazingly frank, opening and dedicatory ceremony at the newly completed National Broadcasting Company studios in Hollywood.

NBC's well from which it will pump radio amusement to the nation, in competition with the screens that sell entertainment, is an ornate, ultra-moderne structure encrusted with much chromium plate and "effects." It is strategically located on Melrose avenue immediately between the Radio Pictures lot and the Paramount studios—at Radio's backdoor, Paramount's front yard.

The program consisted almost entirely of motion picture names, and concerned itself in every respect with endeavors to utilize screen fame and the public's interest in the motion picture.

From these gilded halls of the NBC well head plant, screen fame will be distilled into advertising, building for the motion picture's star names an association in the public mind with soap, lubricating oil, pickles and patent medicines. When the artistry, labor and money of the picture makers have created atmosphere of romance, mystery, magic and glamour for their people, they will go to the microphone to help the sponsors sell cereals and laxatives.

Cite Radio's "Free Delivery"

Addresses were made by Mr. Merlin Hall Aylesworth, president, by Mr. Richard Patterson, executive vice-president, of National Broadcasting, and by Mr. Will H. Hays of the Motion Picture Producers and Distributors of America, Inc.

Mr. Hays did his valued and competent best to avoid a word that might bear on the pitfalls of this alleged alliance of the radio and the screen, and discussed as best he might what his hopes and anticipations for the art of the screen of tomorrow might be and offer. He spoke fair of radio and of the industry he represents.

Mr. Al Jolson, an actor who used to play at Shubert's Winter Garden in New York, was the master of ceremonies, devoting the highlights of his running comment to complaints, perhaps funny complaints, perhaps, about the length of Mr. Hays' address. This was a cue to Mr. Jack Benny, speaking from a motion picture theatre dressing room to twang the same note, presumably in token of his appreciation of Mr. Hays' services to the institution which pays him.

The speeches of the radio officials, Mr. Aylesworth and Mr. Patterson were remarkably clear on the point that they have brought to Hollywood this plant and machinery and plan of operation to take personalities held by the screen at a price for the box office patrons and deliver them free to the millions "in hovels," etc.

HAYS, AYLESWORTH RETURN TO EAST

Will H. Hays, accompanied by Mrs. Hays, returned to his New York office Wednesday, after a trip to Hollywood, where he spoke at the opening of the new National Broadcasting Company studio. Merlin H. Aylesworth, head of NBC, traveled east at the same time.

These speakers proclaimed the oneness of radio and the screen, without, however, telling waiting Hollywood just wherein and how the screen would get its share of the oneness.

It was a grand proclamation of what Mr. Aylesworth in his whimsy has called the "wedlock" of radio and screen. It would be out of harmony with the jolly spirit of the occasion to make any observations about "shotgun weddings."

Publicity Hopes Ill Timed

The immediate adjacency of the Radio picture lot, the creative center of the motion picture company from which the Radio Corporation of America, parent also of NBC, just withdrew by process of sale of its interest, was calculated to further impress the auditors with the oneness, the wedlock, etc., of the arts. To be sure, there has been more than one case in Hollywood of love restored and superheated by divorce. Mr. NBC and Miss Movie may be slipping away to Palm Springs for the week-end any time now.

One of the curious phenomena connected with NBC's gala night and vast publicity gesture was in its misfire on newspaper publicity in these parts. The industrious Sunday papers go to press Saturday afternoon and early evening and the three-hour radio show starting at 7:30 o'clock in the night appears to have been too late to handle, even for a replate for city distribution. Meanwhile, apparently mañana overtook the editors and reporters completely because Monday morning's papers forgot it, too. More than likely it will prove to have been just about in time to catch the Sunday supplements of next week.

Pathos, Eulogy, Mysticism!

The program reached its apogee of something with Mr. Jolson, enlisting the aid of May Robson, making formal dedication of the plant and occasion to some land beyond the skies, some far plane of otherwhere, which was taken as permission to parade the names of the motion picture's dead from Mr. Will Rogers on back to the days of Rudolph Valentino.

The master of the program lost the best opportunity in years to have sung "Hello, Central, Give Me Heaven, Just Because My Mama's There"—a white mammy song of the '90's. It would have been closely in key with this part of the presentation.

The obvious implication of this spiritual and astral sequence was in behalf of the effulgent scope and mysterioso quality of the art of radio—suitable showmanship for these sunkissed shores where spiritualism, palmistry, phrenology, and all the isms and creeds of the religioso exploiteer prosper. The touch did somewhat enrich the entire program.

Some Things They Said

Among words heard during the speechmaking were these:

Ken Carpenter, NBC local announcer: "Tonight is an event not soon to be forgotten."

Richard C. Carpenter, executive vice-president NBC: "We have long known that the source of entertainment desired was centered here in Hollywood. We will tap that source directly. We could do nothing else, because of the inconvenience previously encountered, than come here in order that those whom you most appreciate should be immediately available!"

Merlin H. Aylesworth, president, NBC (after describing the building): "*Those engaged in* production for the screen will now have opportunity to offer their talent directly through the medium of the radio. I believe that the sign we all saw as we approached this building is more than a symbol. [*Sign is on the RKO-Radio lot. It's a globe, surmounted by a radio tower, lightning flashing in four directions.*] It will carry the entertainment of the world's greatest personalities into the forgotten corners of the earth." He concluded, "We owe a debt of gratitude to my friend, Herb Yates, personally, and to Consolidated Laboratories for providing this magnificent new building."

Will H. Hays: "Radio broadcasting and the motion picture screen are essential for the purpose of disseminating news and spreading information, but the primary purpose of both is entertainment. In this field both mediums, each interdependent on the other now, will advance together."

AL JOLSON, kidding Mr. Hays' speech: "Hello, Ruby, I won't be home until New Years unless Will Hays stops talking." Carried this gag through various numbers and when Sam Hays, news reporter was announced, busted in to say, "Heard the name Hays, but this guy is not Will, so it's all right."

May Robson and Jolson, delivering an eulogy to departed screen immortals, start-

(*Continued on following page*)

Viewpoints » » » BY MARTIN QUIGLEY

Radio Competition

ELABORATE ceremonies attended the opening on last Saturday night of the new studio of the National Broadcasting Company in Hollywood, including an hour and a half broadcast which presumably was listened to by several million persons. The program presented a number of stellar performers, each of whom has a wide following with the amusement public. Coincidentally with the broadcast, some fourteen thousand motion picture theatres throughout the country were seeking—and seeking to serve—customers.

The establishment of the new NBC studio in Hollywood revives the frequently discussed question of the relations between the screen and radio. Various speakers on the inaugural program Saturday night stressed the value of co-operation as being commonly advantageous both to the radio and to the screen.

It may be that co-operation will bring advantages to both. But the measure of advantage to the screen, at this point, is not entirely clear. In the first place, it may be observed that an instance of real co-operation usually originates when and where both parties to the scheme are willing. Up to date it does not appear that the motion picture has gone to any great lengths to seek a compact of co-operation with radio. On the other hand, it rather appears that what may now be construed as a willingness on the part of the industry to co-operate has not been willingly arrived at. At least there can be no doubt on this point relative to many thousands of exhibitors who find that the radio is a serious competitor.

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It is urged that "in the long run" the motion picture will benefit through greater audiences for the theatres which the radio will assist in creating; also that the popularity of stars may be enhanced and new personalities developed through radio appearances.

Just where the chief advantage lies in co-operation between the screen and radio is, we think, made exceedingly plain in the fact that radio has gone to Hollywood and Hollywood has not gone to Radio City. Further, it may be noted that while the motion picture has in fact received up to date some slight advantage in the use of personalities which have been developed on the radio, the radio is coming into increasing dependence upon motion picture personalities. In fact, many of its chief programs are dependent entirely upon material, personal or literary, which it is borrowing from Hollywood.

The opening of the new NBC studio in Hollywood doubtlessly forecasts wider and greater activity on the part of radio interests to capitalize on what the motion picture has developed in Hollywood. In view of this the problem confronting the motion picture industry assumes even more substantial proportions.

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Many hours on the radio are now being brightened by musical numbers developed not in the studios of radio but in the studios of Hollywood. It is of course true that the radio assists in popularizing these numbers. It is also true that through incessant rendition it succeeds in killing them, often before the pictures for which they were written reach more than a few of the principal theatres.

Radio may and frequently does provide a valuable ballyhoo for a coming motion picture. In instances, however, in which the wily gentlemen of radio succeed in getting producers to allow them to tell much of the story, their efforts result in robbing the play of much of its freshness, and frequently, through the relative ineffectiveness of the radio for dramatic presentation, succeed in taking from the prospective patron of the theatre an interest in the coming attraction which he would otherwise have.

There is also a very legitimate question relative to the influence of radio appearances upon the popularity of many motion picture personalities with the public which buys tickets to see them perform upon the screen. In the case of singers and glib comedians the question perhaps does not become a serious one. But in the case of many others there seems to be little doubt that the consequences of radio appearances is disastrous. Many of the personalities in pictures are what they are in the public eye because of the amazing effectiveness which the motion picture gives to their appearances upon the screen. Radio has but little to offer the player other than voice transmission. In certain instances what comes from the radio receiver under the name of a personality famous and important in pictures is rather sad to contemplate. If radio is to continue to rush on, ruthlessly and selfishly, as it has been doing and gather up for its own uses without regard to the damage done to the personalities in their principal work, then before very long there may be no doubt as to the value to the motion picture industry of any pact of co-operation.

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There is also to be considered the influence of radio in Hollywood on the already exceedingly difficult question of salary compensation. Radio's interest is to sell program time. The cost of talent is of small or no concern at all to the broadcasting companies. This cost is assumed automatically by the program sponsor through the kindly ministrations of its advertising agent, neither the sponsor nor the agent usually knowing any more about engaging talent than they do about sailing a Chinese junk in the Yangtse River. Trouble from this source is by no means a wild surmise; in fact, there are already numerous instances in which the germ of discontent has been fed upon the king's ransom allowed for a few minutes service at the microphone.

Radio competition is not a theory but a fact. Whether it is liked by the industry or not, it is here and doubtlessly is going to stay. We do not regard the situation as one warranting violent alarm, but neither do we construe the circumstances as justifying any high note of exultation on the part of Hollywood as seems to have been indulged in on last Saturday night. Before this we would like to have seen some evidence that what is called co-operation in this case means something like a reasonable division of benefits between the two high contracting parties.

Dedicates Radio Plant to the Memory of Yesteryear's Stars

(*Continued from opposite page*)

ing with Will Rogers and going down the line, including Marie Dressler, John Bunny, Rudolph Valentino, Milton Sills, Wally Reid, Sam Hardy, among others, saying to musical accompaniment: "These screen immortals would have loved to be here tonight. But they are listening in from another plane. It is but fitting that we should dedicate this fine studio to their memory."

Jack Benny: "I have just got through entertaining audience of 4,000 people here in the Paramount theatre in Los Angeles. I'm sitting in my dressing room. It would be difficult to crowd half a dozen people in here Yet through the miracle of radio I can talk to countless millions. Radio had to come after me. They've had to come after lots of other people. As the talent radio needed has migrated to Hollywood, so radio has migrated. Through its wonderful facilities they will be heard around the world. Radio tonight provides us with a chance to reach millions of people who, if there was not such a thing as radio, would be denied the opportunity of hearing us—even if they did have to listen to Will Hays while getting it."

WARNER BOARD RE-ELECTED: PROFIT OF A MILLION SEEN FOR QUARTER

Stockholders Approve Action of Management in Settling Corporation Controversies; Minority Group Loses Plea

Reelection of H. M. Warner as President Expected at Directors' Meeting; Announce "Most Diversified Program"

The financial, corporate and management affairs of Warner Brothers Pictures, Inc., were affected this week by the following developments:

Some 99.2 per cent of Warner stockholders reelected the board of directors, comprising the present management, and approved the board's action in compromising and settling controversies involving the corporation.

Profits for the first quarter of 1935-36 were estimated at $1,000,000, considerably more than earnings of all of the last fiscal year.

Federal courts denied an injunction sought by a minority stockholder to prevent the annual stockholders' meeting.

Sales personnel, meeting in the East, heard the announcement that during the next few weeks the company "will release the most diversified program in its history."

At the annual meeting of the stockholders, held in Wilmington, Del., the directors unanimously re-elected were: Harry M. Warner, Jack L. Warner, Waddill Catchings, Henry A. Rudkin and Abel Carey Thomas. It is expected that H. M. Warner will be re-elected president at the annual meeting of directors on December 17 in New York. Ivan Culbertson, Wilmington attorney, presided at the meeting.

Suit Issue Settled

Approval was also given the compromise settlement agreement between the company and the Warner brothers by a vote of 2,140,451 shares to approximately 4,000. The percentage in favor was 99.2 This is the agreement that caused several injunction suits in advance of the meeting.

Mr. Thomas told the stockholders that he had received information that the company has a prospect of $1,000,000 in profits for the first quarter of the fiscal year, according to the company's comptroller. This would exceed the profit for all four quarters of the fiscal year ending August 31.

In discussing the prospective profit, Mr. Thomas said, "I speak in the absence of Harry M. Warner, whose presence was necessary today at a conference of the representatives of the leading motion picture companies and officials of the International Alliance of Theatrical and Stage Employes, being held in New York.

Calls Outlook Bright

"The financial outlook, in the absence of any unexpected labor disturbances, is bright. Your company in the fiscal year ending August 31, after all charges, earned a net profit of $674,158.96.

"The comptroller informs me that the profits for the first quarter of the current fiscal year are estimated to be slightly in excess of $1,000,000, after all charges. This, you will note, represents a larger profit than earned in all of the last fiscal year.

"There has been a continued increase in theatre attendance, and we have reason to believe this increase will continue. It is sincerely hoped that this year will be the best since 1930."

GOVERNOR DECLARES FOR BETTER PICTURES

Governor Wilbur Cross, of Connecticut, praises the motion picture industry in declaring that "New England at least is prepared to support better films."

Voicing his comment simultaneously with the opening of "A Midsummer Night's Dream" at the College Theatre in New Haven, the Governor declared that production of pictures such as "Dream," has given impetus to the trend toward better films.

"The industry should be encouraged to continue this trend," he said.

Thomas Garrett of Davis, Polk, Wardwell, Gardiner and Reed, gave a full explanation of the facts leading to the settlement agreement. Referring to the recent wave of law suits against Warner Brothers, he said:

"Unfortunately there is no way in which we can protect anyone from what we in the legal profession call sharpshooters. If you are involved in a large business you must expect law suits. The sharpshooters are always with us."

He further declared his belief that legislation should be enacted to protect corporations and individuals from "sharpshooters."

During the course of the meeting a suggestion was made by a stockholder that the minority stockholders should have representation on the board. There was no discussion of this suggestion, however.

Refuses to Bar Meeting

Federal Judge William Bondy in New York, meanwhile, denied an application by Norman Johnson for an injunction to restrain the meeting of the stockholders. The application was made on the eve of the meeting, with the plaintiff charging that the notice of the stockholders' meeting to approve the settlement of the claims of the corporation against the Warner Brothers was legally insufficient and deceptive.

Supreme Court Justice Callahan also handed down an opinion in another minority stockholder's suit against the corporation (Pepper vs. Warner Brothers Pictures, Inc.), wherein he denied the plaintiff's application for an examination of the directors of the corporation. Justice Callahan said:

"It sufficiently appears that plaintiff became a stockholder solely for the purpose of bringing this litigation, and under the circumstances the court feels that its discretion should be exercised as indicated."

Andy W. Smith, Jr., company executive in charge of Eastern and Canadian sales, in addressing the branch managers of his divisions, said:

"During the next few weeks your company will release the most diversified program of screen entertainment in its history."

Mr. Smith then outlined the plans for the distribution of the impending product from Warner Brothers, First National and Cosmopolitan production units, and announced that among the pictures to be shortly released are "Captain Blood," "The Story of Louis Pasteur," "Dangerous." "Ceiling Zero," 'The Petrified Forest" and "The Singing Kid."

The company's southern and western branch managers will hold a mid-winter sales meeting next week, probably in Kansas City, with Gradwell L. Sears, vice-president in charge of these divisions, presiding. The actual date and location of the gathering will be set late this week.

Gar O'Neill Is Erpi Press Head

G. R. (Gar) O'Neill has been appointed motion picture trade paper press relations director at Electrical Research Products, Inc., to fill the vacancy caused by the recent death of Walter Eberhardt. The appointment was made by P. L. Thompson, director of public relations for the company, and Western Electric.

Mr. O'Neill, who is at present connected with the distribution department of Erpi, is a native of Kentucky. He was educated at the Chestnut Hill Academy, Philadelphia, and at Columbia University, New York. He had previously been director of foreign publicity for the Producers Distributing Corporation, director of advertising and publicity for Producers International Corporation and with Pathe International and with Pathe Exchange. For the past six years he has been with Erpi.

Mr. O'Neill will be located at the 57th Street office of Erpi, but will work in connection with Mr. Thompson and Mr. William Wolff, 195 Broadway.

Patents Third Dimension Idea

James Rothwell, for many years connected with the industry in Toronto, has patented a new invention to produce third dimension in motion pictures.

DON'T CHISEL ON YOUR HOLIDAY BOOKING!

Get the attraction that requires cops to handle the crowds!

(There's only **ONE** like it! Get ready for it! *Next Page!*)

THE CHRISTMAS

DICKENS AT CHRISTMAS TIME!

The same production forces that made Dickens' "Copperfield" such a heart-warming triumph have again given loving care to the perfect filming of Dickens' most thrilling drama, "A Tale of Two Cities." Perfect for Christmas; sequence includes Christmas carols. David O. Selznick, producer. Jack Conway, director.

CAPITALIZE ON ITS NATIONAL ADVERTISING

With perfect timing, M-G-M is synchronizing a giant national magazine advertising campaign with your Christmas booking. 38 leading magazines carry full page ads, reaching 30 million homes. America has been pre-sold that "A Tale of Two Cities" is the important holiday attraction. Tie in with these!

APPEAL IS FOR ALL AGES, YOUNG OR OLD!

It is the ideal holiday drawing card, because millions have read it in schools and eagerly await the spectacular production. It is the *one* picture that the whole family will get in line to enjoy!

BIGGEST ATTRACTION OF SEASON!

Cost more than a million dollars. 18 months of research and preparation before a camera turned. Cast of 8000 with 27 featured players. London and Paris scenes faithfully reproduced. Next to "Mutiny on Bounty" it's M-G-M's most ambitious undertaking!

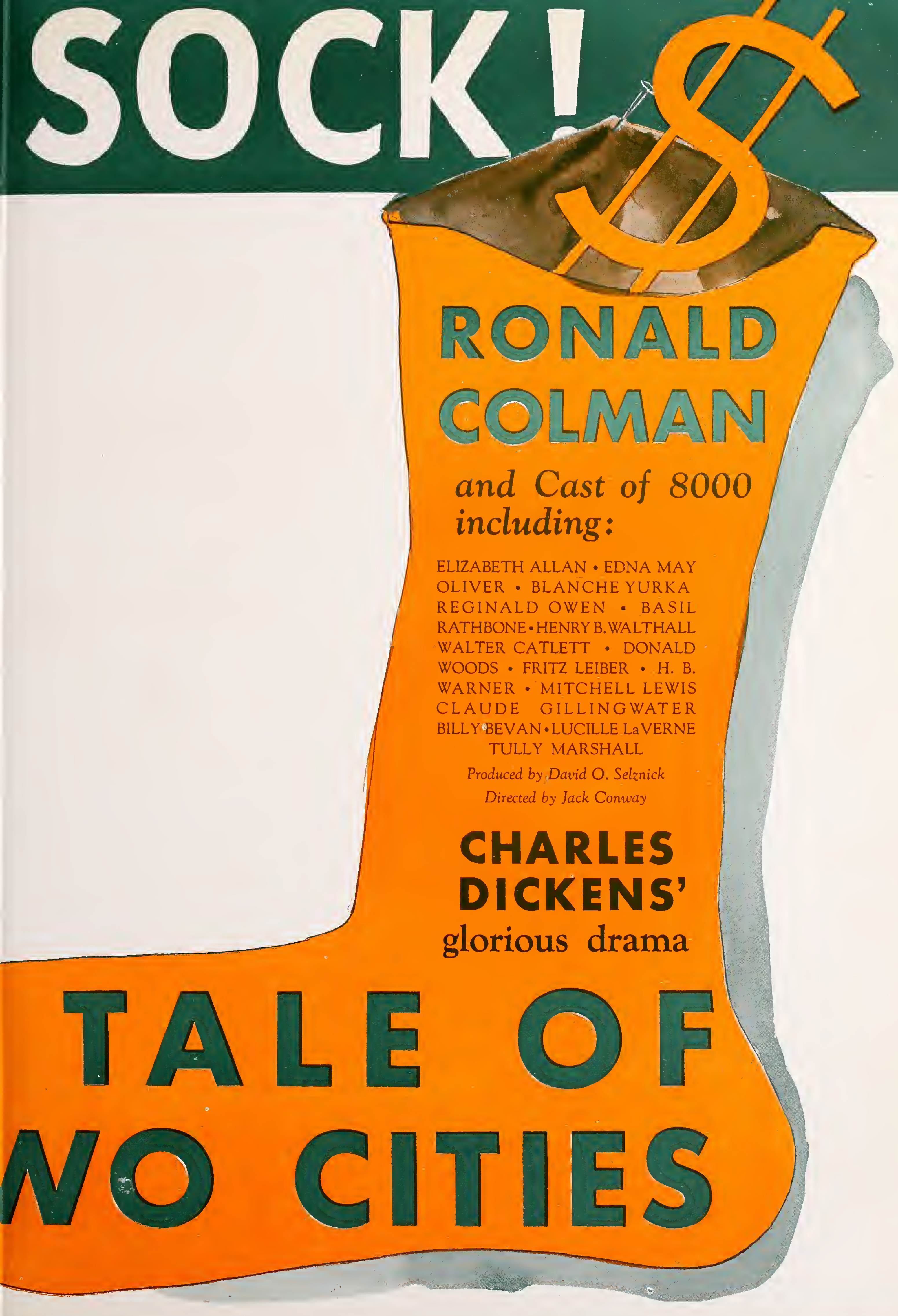
NEVER SUCH COAST RAVE NOTICES!

While America is reading the national magazine ad messages about "A Tale of Two Cities" Hollywood is buzzing with excitement following the preview of the completed picture. And the reviews are great. Read them on the page after next.

START POWERFUL CAMPAIGN AT ONCE!

Let them know you've got the sensational holiday attraction! Ride along with the big magazine campaign. Start with teaser trailer (from M-G-M Branch) and put an underline in every ad from now on. Tell them you've got the next M-G-M triumph by the producers of "Mutiny on the Bounty."

SOCK!



RONALD COLMAN

and Cast of 8000 including:

ELIZABETH ALLAN • EDNA MAY OLIVER • BLANCHE YURKA REGINALD OWEN • BASIL RATHBONE • HENRY B. WALTHALL WALTER CATLETT • DONALD WOODS • FRITZ LEIBER • H. B. WARNER • MITCHELL LEWIS CLAUDE GILLINGWATER BILLY BEVAN • LUCILLE LaVERNE TULLY MARSHALL

Produced by David O. Selznick
Directed by Jack Conway

CHARLES DICKENS'
glorious drama

TALE OF
WO CITIES

CRITICS AGREE

that M-G-M's

"TALE OF 2 CITIES"

is the Perfect Holiday Attraction!

Last year Santa Claus Leo of M-G-M thrilled you with "David Copperfield". This holiday season another Dickens masterpiece! Critics say it's even better than "Copperfield."

OUTSTANDING!

"Outstanding contribution of film entertainment."

—M. P. Daily

MASTERLY!

"One of the outstanding pictures of the year. David O. Selznick, who did so well with 'David Copperfield,' has given this other Dickens classic a painstaking production, while Jack Conway brings the drama of the story to the screen in a masterly way. Ronald Colman is splendid."

—Film Daily

CERTAIN BOX-OFFICE!

"M-G-M's 'Tale of Two Cities' great picture. Certain Box-Office! Immortal story brought to the screen with an overwhelming power and beauty that make that world-shaking chapter of history a living and shattering reality. This distinguished work is the second Dickens story David O. Selznick has fathered as producer within a year. By reason of its subject his 'David Copperfield' is outdone and he leaves behind a monumental money-maker. For there is not a box-office in this country, and few in other lands, that will not be enriched by this presentation. Such a roster of celebrated names, of which at least eight are stars, is something to talk about. From Ronald Colman down it is an illustrious assemblage."

—Hollywood Reporter

BETTER THAN "DAVID COPPERFIELD"

"Better than 'Copperfield.' Dickens' story mounts to epic proportions. M-G-M, sweeping the country with many fine productions, have added this stupendous story to their growing list of successes. It will be hard to equal for real entertainment.

—Showmen's Trade Review

HIGHEST BOX-OFFICE HONORS!

"With high thrill, heroic terror and beauty has Charles Dickens' 'A Tale of Two Cities' been brought to the screen to bid for the highest artistic and box-office honors. Altogether one of the finest expressions of screen and profoundly emotional incitements yet offered. Ronald Colman gives a great performance. One of the finest of year's impersonations. Production magnitude gives it an epic sweep."

—Daily Variety

DISTRIBUTORS' ANTIPATHY BLOCKS MPTOA PLAN FOR SELF-REGULATION

Kuykendall Charges Self-Discipline in Trade Practice Problems Halted by Film Companys' Refusal to Co-operate

Local Exhibitor Organizations Urged to Protect Their Interests by Preparing Against Probable Unfair Legislation

Code plans for effecting self-regulation of the motion picture industry suffered one direct setback, and another indirectly, this week, both severe. First, the move to formulate a plan within the business, as proposed by Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, was reaching an impasse because of "the withholding of any offer of co-operation by the distributors."

Next, wild disorder attended the virtual scuttling of Major George Berry's NRA meeting at Washington to effect new code plans for all lines, where self-regulation is wanted. However, Mr. Berry said he is determined to proceed.

"The whole project of self-regulation of trade practice problems, which exhibitors are apparently ready and willing to undertake, is blocked by the withholding of any offer of essential co-operation by the distributors," Mr. Kuykendall charges in his current organization bulletin.

Reporting on exhibitor reactions to the idea of developing plans for self-regulation of the industry through locally authorized agencies, reactions gathered by Mr. Kuykendall in a nationwide tour of exchange centers which he completed recently, he says he found "a surprising unanimity of opinion that the trade practices of this business badly need some sort of self-regulation and self-discipline.

"Sentiment among representative owners of both large and small theatres," he adds, "has become well crystallized in favor of practical self-regulation within the industry to settle and adjust in a rational way disputes and controversies by local conciliation, arbitration and hearings to remove abuses and prevent injustices. The MPTOA has focused attention on the specific things that should be done, with a surprisingly uniform response and approval from exhibitors everywhere.

"The industry today stands challenged to regulate and discipline itself in commercial matters. If no such responsibility will be assumed by the producers and distributors, they should not complain of governmental interference if the legislatures and the courts move in and do it for us."

Mr. Kuykendall further says that as soon as some definite plan for self-regulation is evolved a meeting of the organization's board of directors will be called. Meanwhile, he urges local exhibitor organizations to strengthen their ranks and protect their interests against unfair legislation which he sees in prospect with the convening of many state legislatures next month.

What was designated last Monday morning in Washington by Major Berry, co-ordinator for industrial control, as the greatest industrial meeting ever held, threatened on Monday night to be as great a failure, as industry after industry passed resolutions to have nothing to do with his conference or walked out without the formality of taking action.

Film and theatre interests, slated to hold a round table conference on their problems never even organized a meeting, an example which was followed by a number of other industries. Others met, passed resolutions of condemnation and quit, and only a half dozen or so had formulated a program and elected delegates to the Industries Council meeting which is to end the affair, as asked by Major Berry.

If any representative of the film industry was present, he had not made his affiliation known when entering the meeting, according to Major Berry's office. At that, however, about 50 per cent of those attending had failed to make known the industry or organization which they represented.

Sol A. Rosenblatt, former Division Administrator of the NRA, was present, but he said he was merely an observer.

The opening session of the conference consisted solely of a speech by Major Berry. Before the Major was well along in his address he and an executive of a furniture trade association gave each other the lie and the chairman offered to make his opponent "eat" his words. The meeting was adjourned immediately on the conclusion of the Major's talk and this action precipitated a near riot as efforts were made to give John W. O'Leary, former president of the United States Chamber of Commerce, an opportunity to speak.

Union Groups Resentful

A session of the labor organizations Monday afternoon proceeded with but little less friction as representatives of the American Federation of Labor refused flatly to sit in any conference with unions not connected with their organization. The organizations scheduled to gather for a consideration of the problems of the amusement industries included the Associated Actors and Artists of America, American Federation of Labor, International Brotherhood of Electrical Workers, Brotherhood of Electrical Workers of America, International Union of Operating Engineers, American Federation of Musicians, and Stage Employes and Moving Picture Machine Operators of the United States and Canada.

As an aftermath of the disastrous Washington meeting came the announcement of the results of the questionnaire of the National Association of Manufacturers which showed a vast majority of the manufacturers of this country do not "favor legislation continuing in any form the principles and policies of the National Recovery Administration."

The association announced that 10,000 answers to the questionnaire showed that 82 per cent of the manufacturers, employing about 50 per cent of all factory employees, would prefer things to go on as they are.

Nor were the 18 per cent not voting against a return of the NRA uniting in any single idea. Their votes qualified with so many conditions and reservations that no clear interpretation of their stand was possible.

Little Hope for Success

The employers who have answered the questionnaire use 3,900,000 workers in their plants and they range from the biggest corporations to firms using no fewer than 25 employes.

Expressing his determination of putting his plan for an industrial council into effect, despite the bolting of all but a bare score of the 137 trades invited to participate. Mr. Berry on Tuesday was surveying the wreckage of "The greatest industry meeting ever held" with faint hope of salvaging much of his ambitious program.

Stigmatizing those who opposed him as "Communist," Mr. Berry, in an official statement, despite the bolting of 85 per cent of the trades, declared that, "A great majority of those present have started to work on the problems attendant upon the President's call for facts."

With the exception of the labor groups, which met Tuesday, the conference was practically at an end, only the delegates of those groups which agreed to participate in the Industrial Council remaining in Washington. In several instances, it was learned, these delegates are without authority to bind their groups to any action and in some cases were appointed to express disapproval of Mr. Berry's plan.

Sees Council Needed

A note of humor was injected into the otherwise dreary situation by a formal statement issued by the co-ordinator in which he said the conference has "struck a responsive chord in the minds of thinking men of industry and labor" and the issues "cannot be swept aside by political considerations or by unreasoning opposition."

"The progress thus far has clarified the situation somewhat," Mr. Berry declared, "and we are going forward in the work of setting up an industrial council exactly as originally planned. To apply itself to the great problems of industry which can never be solved without general discussion and general co-operation between leaders of industry, labor and the people."

Discussing the situation, officials in Mr. Berry's office expressed the hope that the council might include as many as 35 delegates and maintained that once formed some "big names" would be attracted.

DISTRIBUTORS FACING $800,000 N.Y. TAX BILL

City Finds Exchanges Liable for Tax on Entire Revenue Regardless of the Source

The decision, disturbing to distributors, that the entire revenue of New York exchanges is subject to the city's two per cent sales tax, threatening the imposition of an $800,000 combined annual tax bill on all companies, held the spotlight this week in taxation matters that affect the industry.

Elsewhere, Missouri merchants and exhibitors decided to continue their attack in the courts on the state sales tax; Ohio continued for another year the three per cent tax on theatre admissions, as the Ohio House passed a new income tax measure; sponsored films and commercial film announcements appearing on South Carolina theatres will hereafter be heavily taxed; in Clarksburg, West Virginia, imposition of a new theatre tax on Sunday performances was declared illegal by the courts, while Ontario cut admission taxation and theatres immediately lowered prices.

New York Ruling Worrisome

The New York City finance department last week completed its audit of the books of the local United Artists exchange, and on the basis of its findings, notified the exchange of an assessment of $20,100 for its share of the city sales tax of two per cent on gross revenue for the period from December 28 to March 1, last.

The assessment was made against the entire revenue of the exchange regardless of whether it originated outside the city or state limits, and excluded only the non-taxable revenue derived from sales to the United States Government.

This assessment indicates that New York exchanges might stand to be taxed approximately $800,000 annually if the city succeeds in its efforts to prove its contention that film rentals are subject to the sales tax. New York distributors, employing the United Artists instance as a test case, contend that they are not.

A hearing is to be held by members of the city finance department and exchange men to determine to just what extent, if any, exchanges are subject to the sales tax. Exchange men claim exemption on the grounds they rent, not sell, film to theatres. They are prepared to take the matter to the courts, and indications are that if the city presses the collection of the tax from United Artists, as is expected, the whole matter will be brought to the courts.

Missouri Sales Tax Fight

Meanwhile, in Kansas City, attorneys for the Joplin cafeteria company which lost a court attack on the sales tax law have indicated they will file an appeal to the Missouri supreme court.

Judge N. Sevier, in the Cole County circuit court, sustained a demurrer of State Auditor Forrest Smith without making comment on the constitutionality of the law.

In Columbus, Ohio, the House taxation committee reversed its previous stand and recommended the extension for another year after December 31st of Ohio's three per cent tax on gross admissions. The committee earlier had failed to approve Governor Davey's recommendation that the three per cent tax be reenacted as an equivalent of the state's three per cent sales tax. The committee's action again suspends application of the former 10 per cent admission tax, which was originally suspended following enactment of the state three per cent sales tax.

In Spartanburg, S. C., the city council passed an ordinance licensing commercial film advertising, other than advertisements of coming attractions, at the rate of $200 for the first $1,000 revenue and $5 for each additional $1,000.

The new ordinance prohibits advertising or offering for sale in theatres, halls or auditoriums, by moving pictures, still pictures, slides, paintings, drawings or writing except on payment of the license.

In Clarksburg, W. Va., the city was enjoined by a circuit court order from imposition of a one-cent tax on theatre tickets. Argument for a permanent injunction will be heard next week. The tax ordinance was to have become effective December 1st, but Jack Marks, of the Orpheum theatre, and Claude Robinson, of the Grand and Moore Opera House theatres, obtained the restraining order.

Effective immediately, the Province of Ontario has granted a cut of three cents per admission in amusement taxes applying to the lower priced tickets. The higher brackets, ranging upwards of 35 cents, are not affected.

Bowes Gets Court Order Prohibiting Amateur Show

An interim injunction prohibiting appearance in theatres owned by Confederation Amusements, Ltd., Canada, of any persons purporting to be winners of amateur shows held by Major Edward Bowes, of New York, has been issued in the superior court of Montreal. At the same time an action for damages against the theatre company for $4,500 was brought by Major Bowes.

Major Bowes declared in his petition that persons adjudged winners by popular vote in his New York contests receive contracts as vaudeville entertainers in theatrical troops which tour the continent. Since November 23rd, he said, Confederation Amusements has been advertising in Montreal newspapers that certain winners in Bowes contests would appear in their theatres, but the names have not been those of actual winners, it was charged.

University Offers Projection Course

The Massachusetts Institute of Technology, Boston, will offer a university extension course in motion picture projection. The course is to start February 4th with Louis Frey, former head of an independent school for operators, engaged as instructor.

Loew Stockholders Select Directors Armsby and Parker

Stockholders of Loew's, Inc., on Tuesday elected George N. Armsby and William A. Parker to the directorate to fill the vacancies created several weeks ago by the resignation of Arthur M. and David L. Loew. This action was taken at the annual meeting held in Loew's State Building in New York, Directors who were re-elected include Nicholas M. Schenck, David Bernstein, J. Robert Rubin, Isidor Frey, Charles C. Moskowitz, David Warfield, Thomas Nelson Perkins, John R. Hazel, William A. Phillips and Leopold Friedman.

The management was accorded a vote of confidence on a suggestion by one of the stockholders. In answer to a question from another, it was said that earnings in the first quarter of the new fiscal year are expected to strike the same level as in the preceding quarter despite the fact that amortization of negatives during the period were approximately the heaviest in the company's history.

The addition to Mr. Armsby and Mr. Parker to the directorate was described by Loew executives as without special significance. Both men are prominent in banking and investing circles. Mr. Armsby is a director of the Moredall Realty Corporation, which operates the Capitol Theatre, in New York. He is also a director in J. Cheever Cowdin's Standard Capital Corporation, which holds an option expiring February 1 to purchase Universal from Carl Laemmle.

Mr. Armsby, an officer and director of a long string of corporations, was once an officer of Bancamerica-Blair Corporation and a director in Radio-Keith-Orpheum, when Bancamerica-Blair and Lehman had jointly participated in a portion of RKO financing. He is a director of the American Maracaibo Corporation, Certain-teed Products, Inc., Curtis Aeroplane and Motor Company, General Outdoor Advertising Company, Industrial Rayon Corporation, Intercontinental Aviation, Inc., Keystone Aircraft Corporation, National Department Stores, Inc., and others.

Mr. Parker is president of the Incorporated Investors, Inc., one of the largest investment trusts in New England. Like Mr. Armsby, Mr. Parker is a heavy holder of Loew stock. He has been a constant champion of the company and its management.

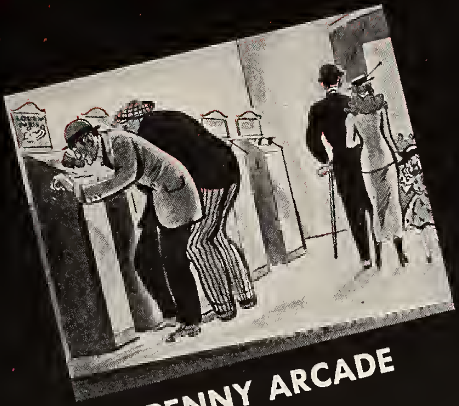
Sunday Case Stirs Clergy, Petition Asks Another Vote

The dismissal of a charge of Sunday operation against Roy A. Richardson in Suffolk, Va., has stirred up the ministers of the town and Dr. N. J. Goodwin, pastor of the First Baptist Church, has demanded that Police Justice E. Roland Custis explain his reasons for the dismissal of the case against the theatre manager. Three ministers and five church leaders testified against the manager in court.

Another petition asking for a called city election to vote on Sunday films will be presented to the City Commission of Denton, Texas, shortly.

THE NEXT STEP IN BOX-OFFICE HISTORY!

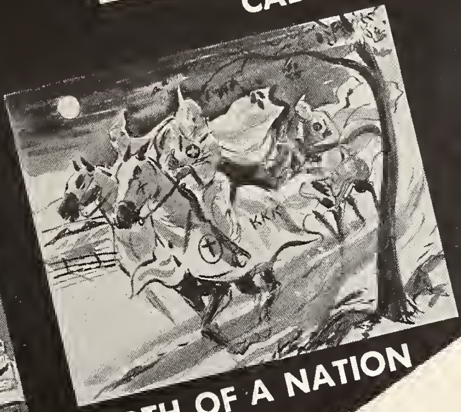
By Leo,
the Invento



PENNY ARCADE

GREAT TRAIN ROBBERY

CABIRIA



BIRTH OF A NATION

COLOR (GEORGE V CORONATION)

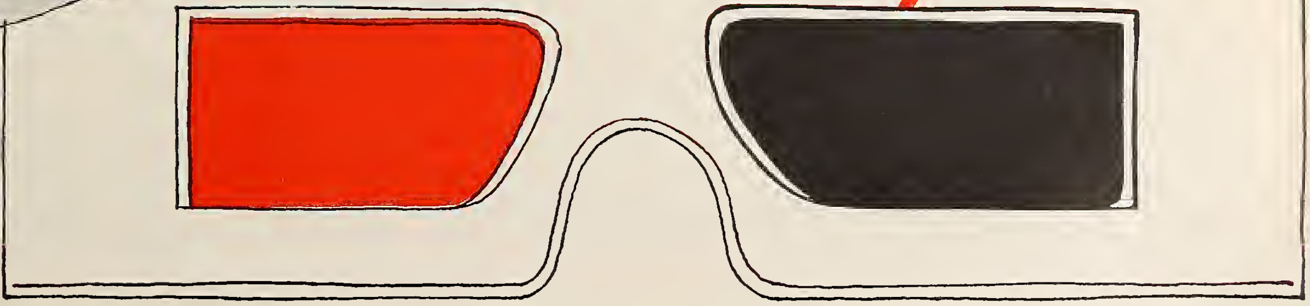
TALKIES! MUSICALS!

AND NOW—

Watch for me!

M-G-M's

Audioscopiks



BIGGEST NOVELTY SINCE TALKIES!

INVALIDITY OF RENTAL CONTRACT IS UPHELD

Supreme Court Dismisses An Appeal of Fox Film in Suit Against Minnesota Exhibitor

Invalidity of "standard," "compulsory" motion picture rental contracts held illegal in the Paramount case, as decided by the Minnesota courts, was given effect by the United States Supreme Court on Monday when it dismissed, for want of jurisdiction, the appeal of Fox Film Corporation for a review of its long-fought suit against A. B. Muller, Minnesota exhibitor.

The decision itself has only academic interest, although it does bury deeper the long deceased "standard exhibition contract" as used years ago in compulsory form by distributors. Distributors for years have been using an optional form of standard contract together with their own individual company form, and exhibitors are permitted to select either one to effect their contractual requirements.

In this week's decision, rendered by Mr. Justice Sutherland, the court held the case to be "controlled by the settled rule that where the judgment of a state court rests upon two grounds, one of which is federal and the other non-federal in character, our jurisdiction fails if the non-federal ground is independent of the federal ground and adequate to support the judgment," as it was held to be here.

Charges Refused Films

The suit arose under two contracts made by Fox with Mr. Muller, under which the former agreed to deliver 46 pictures for which Mr. Muller agreed to pay a rental of $1,837. Fox alleged that it had made all these pictures available, but that Mr. Muller refused to accept or play or pay the license fee for any of them; and at Mr. Muller's request had shipped him five pictures under these contracts which he refused to receive or play or pay the license fee for, or even the transportation charges of $8.92 thereon.

In his answer to the suit, Mr. Muller contended that the contracts were formulated as the result of a combination and conspiracy between the ten large producers and distributors, which controlled the film business, and in violation of the Sherman anti-trust law; that the contracts were in restraint of trade and interstate commerce, illegal and void.

In a stipulation agreed to during the trial, it was admitted that paragraph 18 of the contract—the so-called arbitration clause—was "the same as the paragraph 18 in the contract construed by said decisions above named (Thacher decision and Paramount decision), and said paragraph 18 was held by said decisions to be illegal and unenforceable."

Early Decision Upheld

In a decision in favor of Muller, on April 7, 1933, the trial court declared "it must be said that the illegality permeates the whole contract. This court is of the same opinion as before, to wit: that no recovery can be had upon the ground that the contract is illegal; first, because the arbitration plan is so connected with the remainder of the contract that the entire contract is tained; second, because the contract violates the Sherman antitrust law and is a void contract under the decisions of the United States Supreme Court in Paramount Famous Lasky Corporation v. United States, 282, U. S. 30, and in nowise indicates that there is any intention on the part of the court to overrule its former decisions or to hold the law otherwise than previously held."

Upon appeal to the Minnesota supreme court, the decision of the lower tribunal was affirmed and the case was carried to the United States Supreme Court by Fox in a petition filed October 22, 1934. The petition was granted, but when the case was called for argument on February 18, last, it was found that no final judgment had been entered and the cause was dismissed as "improvidentially granted." On May 9, last, after final judgment had been entered, the case was again appealed to Washington, the petition was granted and argument was held November 15.

In his decision this week, Justice Sutherland entered upon no discussion of the merits of the clause, pointing out that "in view of the disposition we are to make of this writ, it is not necessary to set forth the terms of the arbitration clause or the other provisions of the contract."

Throughout the opinion, Justice Sutherland confined himself to the question of authority of the Supreme Court in cases as this, where the federal and non-federal questions were so interwoven as not to be independent.

The case, he held, had been settled finally before it was brought before the court by the determination of the Minnesota tribunal that the invalid clause was not separable from the other provisions of the contract.

"This is an action brought in a Minnesota state court of first instance by the film corporation against Muller, to recover damages for an alleged breach of two contracts by which Muller was licensed to exhibit certain moving-picture films belonging to the corporation," the opinion said. "Muller answered, setting up the invalidity of the contracts under the Sherman anti-trust act. It was and is agreed that these contracts are substantially the same as the one involved in United States v. Paramount Famous Lasky Corp., et al., 34F (2d) 984 (aff'd 282 U. S. 30); that petitioner was one of the defendants in that action; and that the 'arbitration clause,' paragraph 18 of each of the contracts sued upon, is the same as that held in that case to be invalid. In view of the disposition which we are to make of this writ, it is not necessary to set forth the terms of the arbitration clause or the other provisions of the contract.

Anti-Trust Violation

"The court of first instance held that each contract sued upon violated the Sherman anti-trust act, and dismissed the action. In a supplemental opinion that court put its decision upon the grounds, first, that the arbitration plan is so connected with the remainder of the contract that the entire contract is tained, and, second, that the contract violates the Sherman anti-trust law. The state supreme court affirmed. 192 Minn. 212. We granted certiorary, 293 U. S. 550; but, when the case was called for argument, it appeared that no final judgment had been entered and the writ was dismissed as improvidently granted. 294 U. S. 696. The case was then remanded to the state supreme court; and, the judgment having been made final, and again affirmed by the state supreme court on the authority of its previous opinion,—Minn.—, we allowed the present writ. 295 U. S. —.

"In its opinion, the state supreme court, after a statement of the case, said (192 Minn. at p. 214):

"'The question presented on this appeal is whether the arbitration clause is severable from the contract, leaving the remainder of the contract enforceable, or not severable, permeating and tainting the whole contract with illegality and making it void.'

"That court then proceeded to refer and discuss a number of decisions of state and federal courts, some of which took the view that the arbitration clause was severable, and others that it was not severable, from the remainder of the contract. After reviewing the opinion and decree of the federal district court in the Paramount case, the lower court reached the conclusion that the holding of the federal court was that the entire contract was illegal; and upon that view and upon what it conceived to be the weight of authority, held the arbitration plan was inseparable from the other provisions of the contract. Whether this conclusion was right or wrong we need not determine. It is enough that it is, at least, not without fair support.

"Respondent contends that the question of severability was alone decided, and that no federal question was determined by the lower court. This contention petitioner challenges, and asserts that a federal question was involved and decided. We do not attempt to settle the dispute; but, assuming for present purposes only that petitioner's view is the correct one, the case is controlled by the settled rule that where the judgment of a state court rests upon two grounds, one of which is federal and the other non-federal in character, our jurisdiction fails if the non-federal ground is independent of the federal ground and adequate to support the judgment. This rule had become firmly fixed at least at early as Klinger v. State of Missouri, 13 Wall. 257, 263, and has been reiterated in a long line of cases since that time. It is enough to cite, in addition to the Klinger case, the following: Enterprise Irrig. Dist. v. Canal Co., 243 U. S. 157, 163-165; Petrie v. Nampa &c. Irrig. Dist., 248 U. S. 154, 157; McCoy v. Shaw, 277 U. S. 302; Eustis v. Bolles, 150 U. S. 361.

Arbitration Clause Invalid

"Whether the provisions of a contract are non-severable, so that if one be held invalid the others must fall with it, is clearly a question of general and not of federal law. The invalidity of the arbitration clause which the present contracts embody is conceded. It was held invalid by the federal district court in the Paramount case, and its judgment was affirmed here. The question, therefore, was foreclosed; and was not the subject of controversy in the state courts. In that situation, the primary question to be determined by the court below was whether the concededly invalid clause was separable from the other provisions of the contract. The ruling of the state supreme court that it was not, is sufficient to conclude the case without regard to the determination, if, in fact, any was made, in respect of the federal question. It follows that the non-federal ground is adequate to sustain the judgment.

"The rule announced in Enterprise Irrig. Dist. v. Canal Co., supra, and other cases, to the effect that our jurisdiction attaches where the nonfederal ground is so interwoven with the other as not to be an independent matter, does not apply. The construction put upon the contracts did not constitute a preliminary step which simply had the effect of bringing forward for determination of the federal question, but was a decision which automatically took the federal question out of the case if otherwise it would be there. The non-federal question in respect of the construction of the contracts and the federal question in respect of their validity under the anti-trust act were clearly independent of one another. See Allen v. Southern Pacific Railroad Co., 173 U. S. 479, 489-492. The case, in effect, was disposed of before the federal question said to be involved was reached. Chouteau v. Gibson, 111 U. S. 200; Chapman v Goodnow, 123 U. S. 540, 548. A decision of that question then became unnecessary; and whether it was decided or not, our want of jurisdiction is clear.

"Writ dismissed for want of jurisdiction."

Chief Justice Hughes took no part in the consideration of decision of the case.

BUYING COMBINES ORGANIZING TO FIGHT AGAINST "AGGRESSION"

Independent Group of 100 Theatres Is Proposed in New York Involving a $2,000,000 Pool for Financing Houses

Revival of negotiations for an independent theatre circuit in New York and plans underway in at least two other key cities for booking combines of independent exhibitors against circuit dominance or outside aggression, promise to shape a new approach on the part of the distributors in the selling of product in those cities.

In New York this week sponsors of the proposed circuit of independent houses had under consideration underwriting to the extent of $2,000,000, to provide the sinews for the deal which, it is planned, will have 100 theatres as a nucleus. At the same time buying and booking combines were forming in Philadelphia and Des Moines, and in Columbus as well there has been consideration of such a plan.

The powerful buying combine operated by Allied of Michigan in Detroit appears to be serving as the pattern, and from it independents in other sections are drawing their inspiration, as the most successful aggrandized independent buying power in the country. Another such organization of many years' standing exists in Chicago.

Hallgarten and Company, banking house, is reported to have approached sponsors of the independent New York circuit with a plan of financing providing for common and preferred stock issues. Auditors for the firm are inspecting the books of some 145 theatres in Greater New York, from which the selection of the first 100 will be made. The plan contemplates the formation of a corporation to take over the theatres, and in return the owners will receive stock, the preferred of which will be retired out of half the profits.

Figuring in the negotiations are Harry Brandt and Milton C. Weisman, president and counsel, respectively, of the Independent Theatre Owners of Greater New York, who are the chief sponsors. If the plan goes through, Mr. Brandt will be the operator. He is reported to have pledged his group of 45 houses to the circuit with the understanding that he will head the organization.

Keen Rivalry Portended

Plans, however, are still in a more or less nebulous state, but if they are consummated the new circuit will loom as an important factor in the New York exhibition field. The nearest contender would be the Metropolitan Playhouses with about 80 theatre units, divided in operation between Randforce and Skouras Theatres Corporation, but under the control of United Artists Theatres Corporation.

About a year ago Mr. Weisman and a group of independents initiated a plan to pool about 100 theatres under an arrangement whereby exhibitors would make a cash contribution to the circuit when turning over properties and leases. Owners were to receive stock, and in most cases continue operation of their houses. They would be guaranteed a flat sum every week, based on the weekly earnings of individual theatres for the two years preceding.

Commitments for about 60 houses were made at the time, but half of the exhibitors participating failed to carry out the financial obligations involved, and the plan tentatively was abandoned. The new proposal, it is understood, does not provide for cash outlays by exhibitors, as this would be taken care of by Hallgarten and Company. Meantime it will be several weeks before anything tangible can develop.

Plan Philadelphia Group

Of a different nature, but also involving business combinations of exhibitors, is the plan of the Associated Theatres of Pennsylvania, in which 26 theatres in Philadelphia and environs have signified their intention to participate. This is proposed to be a buying and booking combine, with expectant benefits to exhibitors in the way of film rentals and contractual terms. Word from Philadelphia this week was that negotiations for a merger of the I. E. P. A. and the MPTO of Eastern Pennsylvania under the name of the Independent MPTO were temporarily retarding the move.

Another product buying agency, but for a largely different purpose, is being inaugurated in Des Moines, with a membership of 48 theatres as the objective and with Allied Theatre Owners of Iowa and Nebraska as the sponsor.

Each theatre is required to post $1,000 as a guarantee, the fund to be used for the general purposes of the combine and "also to build theatres where and if necessary." The group, which is headed by Leo F. Wolcott of Eldorado, Ia., aims to act as a protective agency for independents in the Iowa-Nebraska territory against circuit aggression, but primarily, it is understood, to prevent the invasion of unnecessary competition in some of the towns.

At the annual convention of the Independent Theatre Owners of Ohio in Columbus recently the chief topic was a co-operative buying and booking plan for the State similar to that in Michigan.

The first buying combine, as far as can be determined, was started in Philadelphia by the Stanley circuit in 1915. Later the idea took hold in Chicago and Detroit. In the Michigan city the combine grew powerful under the aegis of the Kunsky circuit, but when that group was taken over by Paramount and the parent company refused to continue with the combine as well, it lost the Kunsky first runs and much of its power. It is now continuing as the exclusive buying agents for a group of independents, and is still strong despite some recent difficulties.

Michigan Allied Plan Proving To Be Pattern for Theatre Combinations Now Being Projected in Several Cities

Internal dissension has shorn the Chicago combine of much of its former dominant position. About half of the exhibitors formerly affiliated with it have dropped out in recent years, but it is functioning for a small number of houses, under the management of Aaron Saperstein, president of Allied of Illinois.

Allied Has New Campaign Media

Allied States' "White Book," published to gain support for the Pettengill and Neely anti-block booking and blind selling bills, has been issued for distribution by exhibitor members and the 35 groups which have come out in support of the measures.

A list of these organizations is printed in the book along with the names of 43 educational, religious and civic leaders who have indorsed the Pettengill bill.

A foreword says the purpose of the booklet is "to supply accurate information to the movie-goers of America—and, more especially, to the parents of juvenile and adolescent movie-goers—relative to certain trade practices imposed upon the independent motion picture theatre owners by the major producers and distributors of motion pictures which practices have a direct bearing on the character of entertainment offered by the independent theatres to the public."

Six of the eight chapters give the Allied definition of block booking and blind selling and their effects. Chapter V insists the Pettengill and Neely bills, which are identical, are the only remedy. Chapter VI is titled: "Big Eight Propaganda Exposed." It purports to answer the majors' contentions that block booking is not compulsory; that block booking compels exhibitors to play the good pictures; that the bills will work undue hardships on producers and distributors, and that the proposed legislation is without precedent.

A list of endorsers of the bills is given on page 20. This is followed by a discussion of the meaning of the Allied seal, a reprint of the Pettengill bill and a glossary of industry terms.

A direct appeal for aid of readers of the booklet in support of the bills is made.

Cincinnati Sees Amateur Film

"First Option," said to be the first feature-length sound picture ever to be produced and filmed in Cincinnati, had its premiere at the Taft last week under the sponsorship of the new Cincinnati Cine Club. The picture was produced by William C. Sage and directed by Margaret Radcliffe. Cast was composed of local residents.

"RED TAPE" SLOWS UP WPA'S THEATRE PROJECT

Project Announced Two Months Ago Has Made No Material Advancement Up To Date

Mired in governmental red tape, as revealed in highly complicated regulations and slow-moving machinery, the Works Progress Administration theatre project in the New York area and elsewhere is "getting nowhere fast," while Actors' Equity and Chorus Equity Associations are appealing to President Roosevelt to ease some of the restrictions.

Protests on all sides are being leveled at the bureaucratic policies which have slowed up the ambitious plans to put Uncle Sam in show business and thereby take the needy theatre folk off the home relief rolls and put them to work.

Originally written up for the New York district to absorb some 3,700 unemployed actors, technicians, musicians, writers, stage hands and others, only about 1,900 have been placed on the payroll, and 1,500 of these were transferred from the previous administration of the FERA. And in the more than two months which have elapsed since the projects were announced to begin, nothing in the way of actual accomplishment toward production has even been started.

In the field as well reports indicate that the program is progressing at a snail's pace, although in some localities plans are being advanced.

Meanwhile the early fear on the part of motion picture and theatre interests that the projects would present strong competition has considerably abated as a result of the delay. From the present outlook it will be several weeks before the drama and vaudeville units can start functioning, if then, and the project is scheduled to end in June.

The WPA productions are not expected to make much of a dent in theatre business in New York, Chicago and Los Angeles, the primary centers for relief of this character. Motion picture sources point out that the vaudeville shows put on in auditoriums in New York failed to injure established theatres to any extent because they were intended primarily for the unemployed, and chiefly because the entertainment offered in film houses is so vastly superior.

Stop Vaudeville Project

Another factor in the New York area, and an important one, is that the plan to tour vaudeville and musical comedy shows in cities outstate has been stopped, at least for the time being. This division particularly is bogged in a maze of red tape, and it is doubtful whether the necessary traveling expenses promised at the start will be forthcoming. Also, Eddie Dowling, in charge of the project, is finding difficulty obtaining the required number of actors because of the regulation shutting applicants out of the WPA if they were not on relief November 1. Should this ever get started, however, exhibitors in the smaller cities in New York state might suffer some competition from these contemplated one-night stands. Six road companies including actors, musicians and stage hands, had been planned for this project, to provide work for about 1,200 persons.

While Mrs. Hallie Flanagan, the national director, was in Hollywood attempting to overcome objections of the Screen Actors' Guild, the studio players' union, and to stimulate activity on the West Coast, Equity in New York was bitter in condemning the restrictions retarding the program.

Equity's attitude toward the WPA, while expressed in approval by the organization's council, will be determined among the rank and file at its next quarterly meeting December 20. The attitude of the Screen Actors' Guild depends largely on the extent to which Mrs. Flanagan is successful in answering the criticisms of that group.

One of the reasons for the delay, explained Elmer Rice, regional director in New York, is that while in the commercial theatre an actor can be hired and signed to a contract in a few minutes, the procedure of placing an actor on the WPA payroll requires three weeks, as the applications are shuttled from department to department for investigation and approval, through as many as 20 hands.

Rice Blames Red Tape

Mr. Rice also blamed the red tape. Without it, he said, he could have had "lots of shows" running by now. He had hoped to have the drama units in New York functioning in January, and two or three theatres have been leased for the purpose, but he is now venturing no predictions. Equity has absolved both Mr. Rice and Mrs. Flanagan of responsibility for the mess, directing its fire at Washington, pointing out the anomaly that while the projects are retarded by the lack of actors, hundreds of players are not permitted to enroll.

The United Scenic Artists of America has joined Equity and other theatre unions in protesting the delay. If an actor or anyone else experienced in the theatre needs work and there is a federal project job open for him, he should receive it, regardless of whether he was registered for relief by November 1, they contend. Equity points out many actors had hoped to get theatre employment by November 1, and for that reason did not apply for relief.

Replying in Washington, Joseph Baker, assistant administrator of the WPA, said that no blanket ruling permitting 25 per cent of unemployed actors not on relief by that date to enroll in the WPA theatre project would be put into force. Ninety per cent of the actors in the projects must have been on relief, according to regulations, but it is discretionary with the WPA to reduce this to 75 per cent, which would permit a larger enrollment from non-relief actors.

"We are making exemptions on specific drama projects in New York every day in line with this permissive power," said Mr. Baker, "but we have no intention whatsoever of changing the policy we have hitherto followed there."

Only 3,000 Eligible

Of 5,000 persons who have applied in New York, less than 3,000 were found eligible for employment under the rules, and only half of these will actually be employed in addition to present personnel.

It was learned meanwhile that attempts were being made to organize a theatre projects local of the City Projects Council, a union of WPA white collar workers claiming 3,000 members. The Council announced it would join Equity's campaign against red tape.

Plans are under way for projects in Minneapolis and St. Paul under the direction of Professor A. Dale Riley, head of the University of Minnesota theatre department. Besides commercial shows, it is planned to have presentations of various sorts in grade and high schools and at 100 CCC camps in Minnesota.

From New Haven comes word that the newly organized Theatre of Eleven, Inc., selected as the nucleus of a Connecticut program, will be approved by Senator Matthew A. Daley as a WPA project. Four groups of theatre activity are planned for the state, with an appropriation of $86,000. In addition to the New Haven group, there will be a Hartford project, a vaudeville unit and a children's unit. The Theatre of Eleven cast will go on tour in the state.

The New Jersey project will be centered in a theatre in Atlantic City. Des Moines, Iowa, is planning free performances by the WPA in schools and other auditoriums, and units may be sent to various parts of the state.

Late last week Mayor F. H. LaGuardia intervened to prevent a threatened strike of 700 musicians employed on the WPA music project in New York which would have involved indirectly all the 18,000 members of Local 802, American Federation of Musicians. The WPA made certain concessions which brought the wage nearer to the prevailing union scale per hour. The Government, however, retained freedom of action in charging admission fees to WPA concerts, another point of difference with the union, but officials said this would apply to some concerts only.

Block Booking Issue Comes To the Fore Again in Canada

The block booking issue has come to the fore in Canada again, largely this time through a move by a social organization in Toronto, the Provincial Council of Women, in presenting a demand for the abolition of the system, the claim being made by Mrs. Harold Clarke, of Windsor, that theatres are forced to take poor features along with high-class attractions.

The Council of Women has presented a petition to the Ontario Cabinet for the enactment of legislation to prohibit block booking, bringing a reply from H. C. Nixon, acting premier of Ontario, that the Provincial Government probably did not have the power to interfere. This was followed by a recommendation by Mayor P. J. Nolan, of Ottawa, for an investigation by the Dominion Government, through a Royal Commission, into the whole system of film distribution in Canada, Mr. Nolan declaring that block-booking "has been a burning question with theatre owners for the past 15 years."

RULES "PUBLIC DOMAIN" MUSIC MAY BECOME PRIVATE PROPERTY

Original Treatment Supports Copyright of Song Generally Known, Federal Judge Decides in Wilkie vs. Santley

When a musical composition is taken from the public domain and clothed with some originality, it becomes the property of the adapter, according to a decision in an infringement suit given by Judge Alfred C. Coxe in the United States District court in New York.

Establishing new phases of law in connection with copyrights, the decision, according to attorneys, will have far-reaching effects on the composition of music and its use, including recording in motion pictures.

The decision sets up three departures from accepted principles:

1. A composer who adapts a composition in public domain and gives it original material obtains rights to the whole. No one may use such music in another composition and declare it to be original.

2. The fact that another composer's music may have been taken from the public domain is no defense in an infringement action.

3. Even though there is no access to an original composition, if the similarity is sufficient, the court has the right to imply copy. This point is said to be not entirely new.

The decision was in the case of W. A. (Bud) Wilkie, a composer, against Santly Brothers, Inc., music publishers, and Bernice Petkere, the alleged infringing composer. The action was for infringement of a common law copyright of a song entitled "Confessing," which Mr. Wilkie wrote in 1927 and 1928. The song was never published, but was privately performed by Mr. Wilkie for film studios and others in California at different times prior to 1929.

The alleged infringing composition is called "Starlight," composed by Miss Petkere in 1931. This song was published and copyrighted by Santly Brothers in December, 1931, and has since enjoyed a fair amount of commercial success.

Ruling Called Unwarranted

Some attorneys are of the belief the decision went counter to established principles of law, since Mr. Wilkie's song was never copyrighted or registered and hence was entitled to no protection, even though Mr. Wilkie had the first idea. William V. Goldie of Goldie and Gumm, attorneys for the defendants, announced this week there would be an appeal to the United States Circuit Court of Appeals. Louis Nizer of Phillips and Nizer represented the plaintiff.

It was insisted in the suit that the music of the two songs is so nearly alike as to warrant an inference of copyright. Miss Petkere denied copying or an opportunity for copying, and it was not established that she had had access to "Confessing." Under questioning by Mr. Nizer, she claimed that the inspiration for "Starlight" came to her while she was in a night club in New York and that she then jotted down the song on the back of a menu. She claimed her song was original, and that any portions similar to "Confessing" were taken independently from common sources in the public domain.

"There is no direct evidence," said Judge Coxe, "that the defendants had access to the plaintiff's song, but access may be inferred from circumstances in the same way that any other fact is proved; and, although in a common law copyright the range of contacts is necessarily restricted, I cannot say that it is entirely improbable that at some time prior to 1931, Miss Petkere may have had access to the melody of 'Confessing.'

Similarity Is Traced

"The theme of 'Confessing' is found in the first eight bars of the chorus. These bars occur all told four times in the song . . . and it is against them that the main attack of the defendants had been directed. They contain a four bar chromatic progression very similar to that of 'Violets' (1900), and a number of other earlier melodies; but after the first four bars there is a distinctive digression entirely original with the plaintiff; and the defendants have been unable to find anywhere in the whole field of music the same combination of notes appearing in the entire eight bars. Manifestly, this is sufficient to entitle plaintiff to protection for his song as an original composition."

Judge Coxe found other similarities, and decided that they could not have been the result of mere accident or coincidence. While both songs incorporated a portion from "Violets," that does not account for the exact duplication in "Starlight" of the original digression made by Mr. Wilkie in the rest of his theme, the court held.

"The argument that 'Starlight' was built up independently from common sources in the public domain is, I think, completely answered by Miss Petkere's own testimony," the decision continued, "for she tesified that she had had no previous technical musical training, and was totally unfamiliar with all of the earler melodies referred to at the trial, except 'Violets,' and her whole background was such as to preclude any reasonable probability that she could have gone to the public domain for her material.

"Moreover, she stated that her song was entirely spontaneous, and composed without reference to the common sources, indicating clearly that these sources were given no real consideration. The case, therefore, falls squarely within the ruling of Judge Learned Hand in Fisher vs. Dillingham (supra), where it was held that the public domain must be used if it is to afford protection against copyright infringement."

There were eight bars in "Starlight" not similar to "Confessing," and the lyrics were entirely different.

Imposing musical experts for both sides

Decision Likely to Have Far-Reaching Effects on Use of Compositions in Motion Pictures and Elsewhere

failed to agree. Testifying for the plaintiff in this connection were Alexander Smallens, director of George Gershwin's "Porgy and Bess," musical play on Broadway, and director of the New York Philharmonic Symphony orchestra, and Maurice Baron and Lehman Engel, composers. They all testified that the similarity in the two songs was such that there could not have been any coincidence in their composition. The other side called Fred E. Ahlert and another musical expert to explain what they thought were disparities in scale and melody.

Judge Coxe appointed a master to compute damages, and ordered that all income from radio, sheet music, phonograph records and other sources be turned over to Mr. Wilkie, as well as all record dies, published music, orchestrations and other records. He issued an injunction restraining the defendants from making any further disposition of the disputed song.

Terms of Aid to Children By Rogers Fund Revealed

Handicapped children to be helped by the Will Rogers Memorial Fund, under a decision reached by the Memorial Commission this week, were defined as "those suffering from blindness or other physical disabilities; those who have been victims of illness who can be brought back to partial or complete activity through expert care; those without parents or whose parents lack the money to give them the proper care."

The manner in which these benefits are to be administered will be determined by the Memorial Commission, of which Vice-President Garner is chairman, after the close of the campaign on December 15th.

Contributions are being received at national headquarters, 570 Lexington Ave., New York.

Received this week was $1,000 from the McNaught Syndicate, Inc., through which Roger's daily newspaper comments were distributed, while the New York Fire Department has also set up offices where contributions may be received. In Boston, December 14 has been set as Will Rogers Tag Day. In Kansas City and San Francisco benefit stage performances are being planned.

Cagney Performance Voted Best

James Cagney's performance in "A Midsummer Night's Dream" has been voted the best performance of November by the Screen Actors Guild. Honorable mention went to Carole Lombard in "Hands Across the Table" and Preston Foster in "The Last Days of Pompeii."

MPTOA Urges Battle on ASCAP

(*Continued from page* 18, *column* 2)

recorded music he has already bought and paid well for when he licensed the films for public exhibition? Let Warners frankly announce they will levy no added tax on the exhibitor who buys their pictures, putting it squarely up to other motion picture companies with music publishing subsidiaries now members of ASCAP or non-members to match their fairness to the exhibitor.

"If this extortion of many years is to be curbed and restrained, a sustained offensive must be carried on by the exhibitors, who pay out millions for this music tax. It can only be levied and collected by a monopolistic combine such as ASCAP, otherwise your film rentals would be a full and complete payment for the entire public performing rights to a motion picture, including the music, for which the composer is well paid by the producer. Music not controlled by ASCAP has never levied an additional tax extortion on motion picture theatres. Every exhibitor has a personal and individual responsibility to do two things:

"1. Give the Government every possible cooperation and encouragement in its litigation to have ASCAP declared an illegal monopoly and price-fixing combine in violation of the antitrust laws, seeking to either curb and restrain their arbitrary extortions or to have their dissolution ordered.

"2. *Actively* support the new Duffy Copyright Law through your own representative in the Congress. This bill is no complete cure, but it will restrain and make it more difficult for ASCAP to carry out and enforce their unjustifiable and arbitrary extortions on the theatres by removing the severe and mandatory provisions for excessive liquidated damages for the 'unauthorized' use of copyrighted music now in the present copyright laws, and will require actual damages to be proved for violations.

"*Active interest in the music tax fight must be sustained by all exhibitors.* Let the public, the press and the Congress know the facts about this unfair and unjustifiable extortion levied on motion picture theatres for rights already bought and paid for. No producer can record music in his picture without paying adequate compensation to the composer for the songs and music actually used, which he recovers from you in the film rentals you pay. An additional music tax on motion picture theatres is an inexcusable extortion which the Government and the courts should not tolerate any longer."

In reply, E. C. Mills, general manager of ASCAP, on Tuesday issued this statement:

"Every so often the paid emissaries of organizations presumed to look after the interests of exhibitors let fly at the composer and author of music to divert attention from more serious exhibitor difficulties.

"Such epithets as 'extortion,' 'racket,' etc., are not uncommon from these gentlemen who represent the exhibitors. But the theatre owners themselves rarely stop to think that this is all sound and no sense. Figures compiled from statistics furnished by the United States Department of Commerce shows that the American Society of Composers, Authors and Publishers receives around one cent out of every $6.83 of gross receipts in the motion picture theatres of America, or, figuring on operating costs, about one cent out of every five dollars spent by the exhibitor. For this penny he gets a license to use the copyrighted music of more than 45,000 composers, authors and publishers in 21 countries.

"The average paid by exhibitors is a little over a dollar a week, certainly no sum to call for 'war chests,' congressional lobbying, mass organized support of inspired Government suits and other vicious attacks fomented not largely by the real users of music, but by agents whose tenure of office depends on how much commotion they can stir up, and how much fright they can instill into their members.

"Suppose performing rights were sold like film? Then some theatres would pick the best music, pay a high price for it to stifle their competitors, and the little exhibitor would labor under greater difficulties than ever. ASCAP makes all the copyrighted music in its vast catalogue available to the smallest, as well as the largest user, on a uniformly even price.

"That price (paid by theatres to ASCAP) is so small that to attempt to split it into fractions because of a fluctuating catalogue would result in no substantial saving to theatre owners, but in the aggregate might cause suffering among the composers and authors without whose music the theatres could not provide diversified entertainment."

Broadcasters in New Policy Move

(*Continued from page* 18, *column* 3)

der discussion by the broadcasters' board of directors. It is believed that few if any stations planned to take advantage of the cancellation privilege.

Warner is negotiating with the National Broadcasting Company and the Columbia Broadcasting System for licensing its music before contacting independent stations. It is willing to negotiate either on a per use, or performance, basis, or for its catalogue outright on a flat fee or percentage. Mr. Baldwin pointed out that the broadcasters have for three years been on record as favoring the per use system.

Marking a radical departure in the method of revenue distribution for publisher members of ASCAP, the publishers' classification committee, of which Louis Bernstein is chairman, after long deliberation this week finally adopted a plan alloting 65 per cent for performance, 20 per cent to count for availability, meaning size, value and character of catalogue, and 15 per cent for seniority, or length of membership in the Society. The present method devotes 25 per cent to seniority and the balance to other classifications.

All publishers are represented as being "satisfied" with the formula, which goes into effect January 1, simultaneously with the publishers' new five-year membership contracts. The adopted method is considered an improvement, because in the old, the element of performance was a less important factor and the other classifications frequently ruled in deciding royalty distribution. With all publishers in accord, the threat of an ASCAP break-up because of internal dissension is now considered a thing of the past.

Warner will be the only member to withdraw, and all publishers who have not already renewed their contracts will do so by the end of the month, according to ASCAP. This includes other motion picture companies controlling music publishing subsidiaries, MGM, Paramount and Fox.

The inequalities of the old method of royalty distribution—which has been referred to in motion picture theatre circles as "divvying the spoils"—was a contributing factor in the Warner disaffection. Among publishers it is felt ASCAP is now in a better position to negotiate Warner's return to the fold, if a reconciliation should be attempted.

Warner claimed its $340,000 share of ASCAP's collections last year was disproportionate to the number of times its music was played on the air, and that a per use system of rating would have appreciably increased that amount.

ASCAP, however, takes issue, and claims that the performance method would have made little difference, estimating the uses of Warner-controlled music last year as 21 per cent of the whole, whereas its publishing firms, Harms, Remick, Witmark and T. B. Harms and the seven smaller subsidiaries, received 20 per cent of the entire distribution made to publishers.

The first payment under the new formula will be for the quarter ending March 31, 1936. Meanwhile the frequency of performance will be determined by a check of 100,000 radio programs, as compared with 37,000 last year for the same purpose. There was no announcement as to the type or identity of the programs, for obvious reasons.

Performance rating will be solely on broadcasts, as in the past, and will not provide for an analysis of theatre performances. This was reported under consideration, and if adopted would have benefited film companies in the music business immeasurably. A committee is to determine the availability classification of members.

The publishers also are setting up a fair practice committee of impartial persons not connected with the business to adjudicate complaints such as unethical song plugging, and punitive measures are planned. Bribery by publishers to induce playing a song has been a thorn in the side of "tin pan alley" many years. Those found guilty of the practice will be penalized by loss of credits.

Much dissatisfaction among the younger authors and composers with the method of rating in fund distribution is bringing about a revision in the system for these groups. It is expected to follow closely the formula adopted by the publishers, and will at least give more weight to the frequency of performance than length of membership.

Bader Returning Here After Leaving Universal

Dave Bader, personal representative for Carl Laemmle, president of Universal, in the United Kingdom, has resigned, and is en route to New York from London.

Joining Universal 14 years ago, one of Mr. Bader's first assignments was to handle exploitation for "Baby Peggy." One of his major assignments was to prepare data for John Drinkwater's biography of Mr. Laemmle, on which he went to England in 1930. He later was appointed to head special exploitation and closer cooperation with exhibitors as Mr. Laemmle's personal representative.

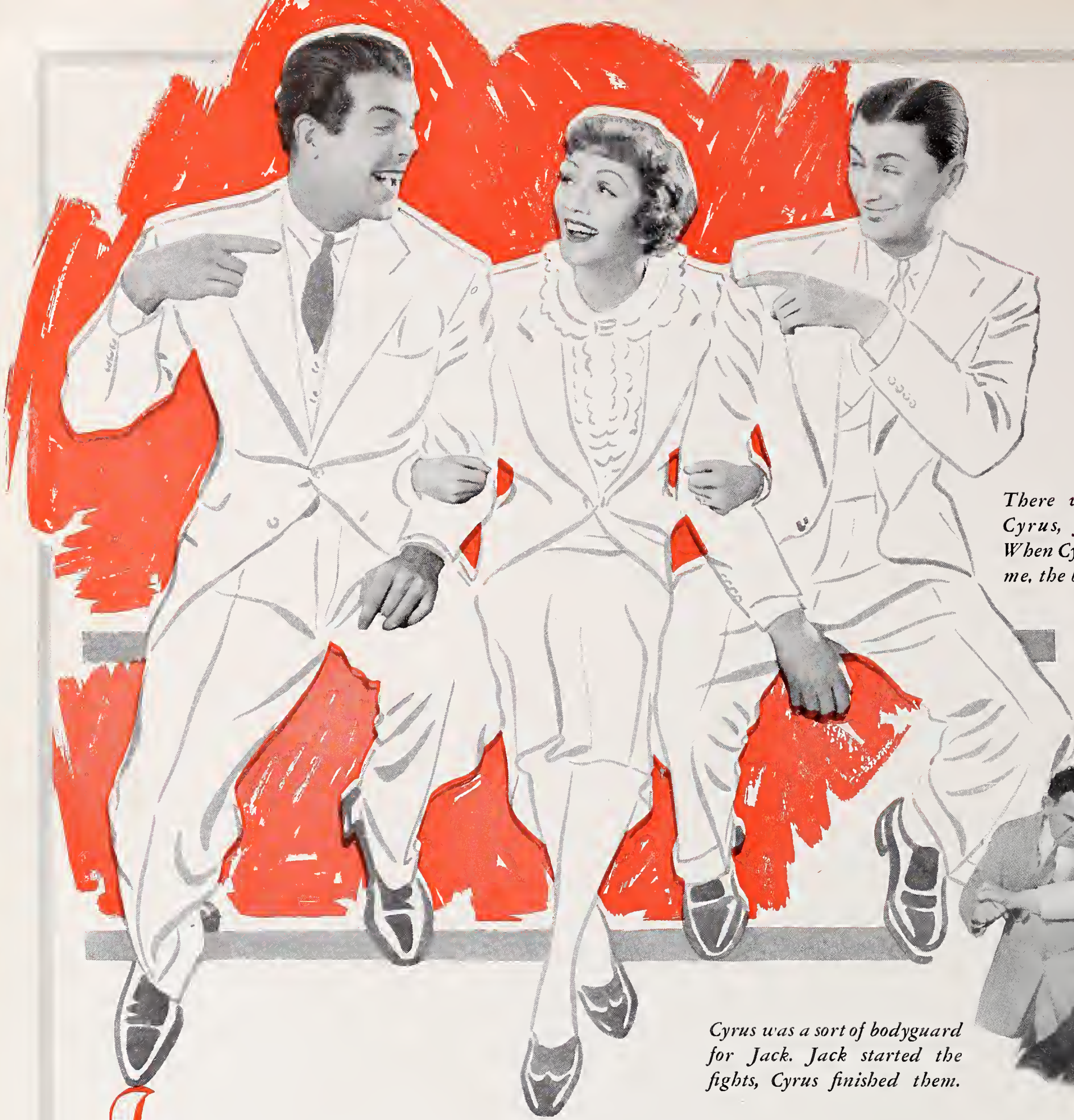
Twenty-five Years a Manager

Twenty-five years a theatre manager for Loew's in Boston is the milestone reached by Victor J. Morris, manager of the first-run Loew's Orpheum there. He went to Boston in 1910, the first theatre manager to be assigned to a house outside New York by the late Marcus Loew. Mr. Morris has been with the Loew organization for the past 28 years.

NIAGARA FALLS

"WELL, WE'RE MARRIED AT LAST!"

. . . and this is how it happened



There were three of us, Cyrus, Jack and myself. When Cyrus fell in love with me, the battle started.

Cyrus was a sort of bodyguard for Jack. Jack started the fights, Cyrus finished them.

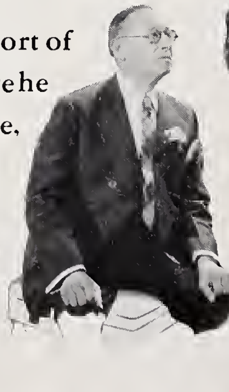
I was a Chicago deb, used to all the luxury in the world. And then it happened! Dad, who's been a pal to me ever since my mother died, told me that he'd lost every cent we had, that we were poor as church mice.

● So, it was up to yours truly to get a job . . . and that right fast!

● I went to Jack Bristow, who was spending some of the huge fortune he'd just inherited publishing a magazine, and asked him for a job. He laughed at me, thought I was joking. And, for the umpty-umpth time asked me to marry him. But I told him I was never more serious in my life, that I couldn't marry for money. So he gave me a job under his editor, a tough newspaperman named Cyrus Anderson.

● Cyrus, who had been sort of bodyguard for Jack before he came in to his inheritance, was furious. He thought I was just a society butterfly with a silly desire to clutter up his office. So he set me to work counting up all the Smiths and the Jones in the telephone directory. When he threatened to make me count up the Cohens, I lost my temper.

In fact, I thought I'd never met a more disagreeable person in my life. He had a perfectly terrible temper. I have sort of a bad one myself. Jack spent most of his time refereeing our fights. We had plenty of them until



Dad told me that he'd lost every cent ...that we were poor as church mice.

Cyrus brought the judge to marry us, but we started battling instead.

Cyrus had a perfectly terrible temper. I have a sort of bad one myself.

When Cyrus threatened to make me count the Cohens, I lost my temper.

Jack said the only sensible thing was to marry him instead of Cyrus. We elope.

one night when we were having it hot and heavy Cyrus suddenly looked at me a funny sort of way . . . and kissed me. Would you believe it, we found we were not mad at each other at all, but actually in love!

We planned to get married right away. I was to meet Cyrus in his apartment and he was to bring the judge . . . and it was all too wonderful. I went there. The apartment looked so messy I just got out a pail and a mop and started cleaning it up. I thought Cyrus would be delighted. But when he came in with the judge he was furious at me for messing up his things. The first I knew, we were battling just like we always had been. Our wedding was a complete flop.

Jack told me he'd known it would be. That no two people with tempers should ever try to marry. He sounded awfully convincing. When he told me the only sensible thing for me to do was to marry him, I finally agreed.

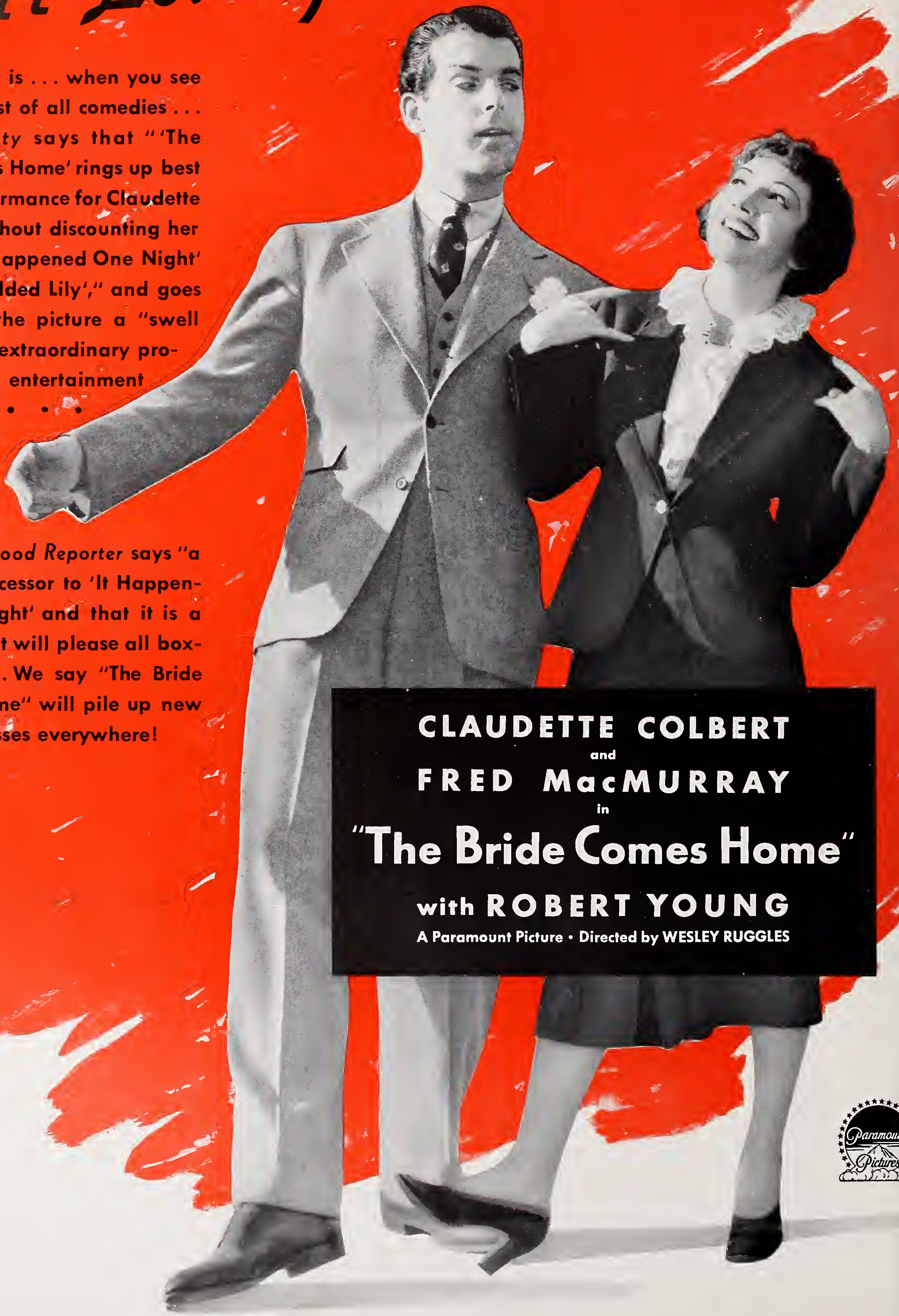
We eloped to Crown Point. But I thought I'd better telephone Dad. And what do you suppose he did? He told Cyrus where I'd gone and the two sillies came dashing after us on a motorcycle . . . and just as a stupid country judge was about to marry us and I was beginning to think maybe Jack wasn't so right about being the best person for me to marry after all . . . in came Cyrus and Dad . . . and . . . you've guessed it I married Cyrus . . .

and well . . .

"Ain't Love Grand!"

You'll say it is . . . when you see this grandest of all comedies . . . *Daily Variety* says that "'The Bride Comes Home' rings up best actual performance for Claudette Colbert, without discounting her roles in 'It Happened One Night' and 'The Gilded Lily'," and goes on to call the picture a "swell comedy of extraordinary production and entertainment qualities." • • •

The *Hollywood Reporter* says "a worthy successor to 'It Happened One Night' and that it is a winner that will please all box-offices." . . . We say "The Bride Comes Home" will pile up new record grosses everywhere!



CLAUDETTE COLBERT
and
FRED MacMURRAY
in
"The Bride Comes Home"
with **ROBERT YOUNG**
A Paramount Picture • Directed by WESLEY RUGGLES

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Mrs. Thomas N. Hepburn, legislative chairman of the National Committee on Federal Legislation for Birth Control, one of America's most active and fiery birth control advocates—and mother of the movies' Katharine Hepburn—stood at the rostrum of Carnegie Hall in New York, the other evening, and expounded her birth control theories to 2,500 men and women.

Entertainment was provided by an organist. He played "Kiss Me Again" and "I'm in the Mood for Love."

▽

Exhibitors in New York who are contemplating the employment of Santa Clauses for exploitation purposes during the holidays are reminded that a law in New York City demands that all whiskers worn by public Santa Clauses must be fireproof.

▽

An editorial says the American people, in the last few years, have demonstrated superb patience and revealed an astonishing ability to suffer in silence.

That's right. Otherwise there wouldn't be any double feature programs. Or trailers of coming attractions.

▽

That sly old fox ASCAP, faced with head-splitting complaints from both exhibitors and broadcasters over "exhorbitant" fees for music performing rights, together with a pending United States Government suit to dissolve it, plus the chaos caused in films and radio by the withdrawal of Warners from ASCAP membership, would like us to believe that there is nothing else worrying them at this time more important than the staging of a contest for Mayor Fiorello LaGuardia for an anthem for little old New York—"a snappy march song typical of our city," as chubby and vociferous Mayor Fiorello put it.

ASCAP's treasury is evidently bulging with the royalties collected from exhibitors and broadcasters, for it has put up $2,000 *cash as a prize to the person who captures in words and music the rhythm of the city, with all of its horn honking, machine gunnery, sirens, police whistles, rock blasting, radio belching and whatnot.*

▽

Mussolini is too much of a home body, to the blighted hope of America's newsreel editors Talley, Hatrick, Richard, Smith and Ford. If Il Doochie could only be induced into stopping in on the Ethiopian war in Abysinnia in person for just one newsreel shot standing alongside Haile Selassie, the $250,000 spent by the newsreels so far to cover the farce would not have been spent in vain.

▽

A curious aftermath of the United States Treasury Department's coup in routing out from the port of New Orleans a gang of narcotic smugglers, is shown in March of Time, release number nine, now reaching the country's screens.

Secret service agents made friends with the smugglers and learned that wholesale quantities of heroin was coming in from Honduras and was being paid for with U. S.-manufactured machine guns, which in turn were shipped to Honduras for use in a revolution that had been planned for next week. The narcotics were floated from boats in rubber tire tubes and fished up under cover of darkness, to be taken ashore for packaging and sale. There are now jailed in Honduras a dozen prominent citizens who had hoped through the sale of the dope to finance their contemplated overthrow.

▽

A Scottish radio listener wrote the British Broadcasting Company asking them to have their orchestras play louder, as his battery was running down.

"THEY MADE ME WHAT I AM TODAY"—A MULTI-MILLIONAIRE

The Chase Bank's admission these days that it is ready to sell its control of Fox Film, but that bids received so far are too low, reminds us of the story they told about ol' Bill Fox when he was fighting like a wildcat with the bankers for control of the company, back in '30. Waving in his hand — after he sold out — the bankers' check for $15,000,000, *together with their agreement to pay him another* $6,000,000 *later, Mr. Fox, affecting a hurt attitude, backed out of the building shouting: "God will punish you for this."*

"How many men will you send to Norwich to play at holiday dance for $100?" telegraphed the Norwich (Connecticut) Free Academy, to Guy Lombardo, in New York.

"For $100," replied Guy, "we will send one piccolo player and two sheets of music."

▽

Great Movie Minds at work, in the public press:

"There's a dog smell in every suit I own."
—*Charles Ruggles.*

"I've given away a hell of a lot of diamonds."
—*Jack Barrymore.*

"The only time I really, truly forget myself is when I'm hammering away at my typewriter."
—*Jean Harlow.*

"It pays to advertise. I attribute my own success to the judicious use of white space."
—*Sally Rand.*

▽

Editorial feature announcements appearing together on the front page of New York's *World-Telegram:*

THE TRUTH ABOUT GERMANY
By Frazier Hunt
WHY NOT TRY GOD?
By Mary Pickford

▽

Never, never, never can Rais-ud-Dalu Sipahdar-ul Mulk Saramad Rajhai Hind Maharajadhiraj Sri Sawai Maharaj Rana Udai Bhan Singh Lokindra Bahadur Diler Jai Deo—potentate of India—ever hope to get his name in theatre lights. It's four and one-half times the alphabet; the longest in the world.

▽

Ted Cook simile:

Careless as a movie star who allows her jewels to be stolen without the assistance of her press-agent.

▽

"Katharine Hepburn's new picture, 'Sylvia Scarlet" is to be made SOLELY FOR ENTERTAINMENT," boasts RKO in a press statement.

One can never tell what those Hollywood producers will do next.

▽

Sam Mintz told the press the other day that writers and gagmen of animated motion picture cartoons are "screwy," "balmy."

Mr. Mintz is in charge of Columbia's motion picture animated department.

Leonard (Lyon's Den) Lyons remembers that it was exactly 20 years ago when Henry (gettin' on to 72) Ford set out in his "Peace-Ship," Oscar II, on his historic voyage from America to Europe to get our doughboys "out of the trenches by Christmas." Irving Caesar, the songwriter-playwright, was on that boat as a secretary to a secretary of a secretary to a secretary, when he was stricken with the Great Idea—a surefire plan to end the war. "I'll write a song to end the war," he told Heap Big Peace Henry. "I'll write 'Out of the Trenches by Christmas.' We'll have airplanes dropping copies of the song into the trenches. The soldiers will like the idea, and that'll end the war." But Magnate Ford poo-poohed the idea.

The other evening—20 years to the December day—someone on the Hammerstein radio broadcast, after talking war talk, sang, "That's What I Want for Christmas": "What I really want is this, Sister's smile and brother's kiss, Fill our land with peace and bliss, From Maine down to the Isthmus. . . . That's what I want for Christmas." . . .

The singer was Irving Caesar. He had also composed the song.

▽

Fred Greenway, at Loew's Century, Baltimore, publicized the crazy Marx Brothers' "A Night at the Opera" by advertising in want ad columns for the ten "meanest, gloomiest, dreariest, most morbid deadpan people in Baltimore—(professional mourners and househaunters included)—to sit through 'A Night at the Opera' without laughing." Ten dollars was paid to those who qualified.

And if anyone doubts that there is an overabundance of sour-pusses trodding the pavements of this here land they should take a peek at the photograph of the angry mob of s.p.'s who responded. Ol' never-smile Bill Fox is a Joe E. Brown in comparison.

▽

Radio's Perry Charles needed a violin the other night to break up during a radio presentation, so Mark Hellinger tells us. He did not know where he could pick up a prop fiddle in a hurry—until he thought of Chez Chase, the comic.

Chez Chase, as Broadway knows him so well, does a strange act in the show business. He has appeared at many a motion picture function, eating everything in sight, from fire and lighted cigars and cigarettes to blankets and a pair of rubbers. Perry remembered that he had seen Chez do away with several prop violins in his act, so he immediately called Chase's agent on Broadway and stated his needs.

"Sorry, Perry," advised the agent, "but we can't help you out. Mr. Chase isn't using violins in his act any more."

"No?" returned Perry. "Why not?"

"Well," the agent replied, in all seriousness, "the price of prop violins went from 30 *cents apiece to one dollar, so now Mr. Chase isn't eating anything but ukeles!"*

▽

Sid Skolsky pens from Hollywood about the writer who was waiting to get into the office of a big producer. The producer kept the writer waiting two hours, then three hours, as producers do. Finally the writer walked into the office. He saw the producer sitting there alone, twiddling his thumbs, gazing blankly out of his office window. The writer knew that no one had come out or gone in. Exasperated, he bellowed to the executive, "Busy man, you've had a little day," and stamped out.

WALL STREET PREDICTS GOOD WINTER FOR FILMS

Financial Paper Bases Prophecy on Recent Reorganization and Quality of New Product

"The program of film releases now being shown or ready for showing this winter is the most promising that the industry as a whole has had in years, and with the new fall program of releases now in full swing, earnings of a number of companies are running at the best rate this year with prospects that the winter months will continue this trend."

This is the opinion of Wall Street, as reflected over the weekend by the *Wall Street Journal* of the Dow, Jones financial news service in New York, which predicts that, "earnings for the current months of a number of producing companies may show surprising gains."

"The financial difficulties and reorganizations of management which several of the leading companies have been passing through over the last year or so inevitably interrupted the smooth flow of product, but this period now seems to be over for most of the companies," said Dow, Jones, which analyzed the financial structure and earnings possibilities of Loew's, MGM, Warner Brothers and Twentieth Century-Fox, as being typical of conditions in the motion picture business, and reporting as follows:

Loew's, Inc. and MGM

"Loew's, the largest company in the industry, which has maintained its earning power better than most of its competitors in recent years, has in release or just completed the largest number of expensive pictures that it has had in a long time. These include 'China Seas,' 'Broadway Melody' and more recently 'Mutiny on the Bounty' and the Marx Brothers in 'Night at the Opera.' 'Tale of Two Cities' and 'Ah Wilderness,' based on the O'Neill play, will be out soon.

"'Mutiny' is one of the most expensive films ever made, probably costing well over $2,000,000 and the cost of the others was also high. As a result, amortization on these films which is highest during the first weeks of release will probably pull earnings down somewhat during the September-November quarter but the quarter starting with December should show a sharp gain. Loew's reported $4.53 a share for the year ended August 31, 1935. Cost of these films is reflected in Loew's inventories at the year-end totaling $32,500,000 against $26,000,000 in the preceding year.

Warner Brothers Pictures

"Warner Brothers Pictures has also increased its production expenditures and at the end of the August 31 year had $12,500,000 inventories against $10,800,000 in 1934. Warner's major production, 'Midsummer Night's Dream,' is the most expensive film this company has made in a long time. It seems to be meeting with good popular reception. Other films, 'Frisco Kid' and 'Stella Parish' are doing well and 'Captain Blood,' after the famous Sabatini story, is expected to be a good money maker. Warner is now making 'Anthony Adverse.'

"Although Warner reported a net profit of only $674,159, or seven cents a share on 3,701,090 shares of common for the 1935 year, it is estimated that earnings for the first quarter of the new year (ending November 30) may exceed $1,000,000. Warner is being helped by Sunday showings now legal in Pennsylvania for the first time.

Twentieth Century-Fox

"Twentieth Century-Fox in the 39 weeks ended September 28 reported $1,996,325, equal after dividends for the period on the 1,359,042 shares of $1.50 preferred to 38 cents a share on 1,226,529 shares of common. This included only a few weeks' earnings from the Twentieth Century division. A very good final quarter, due to successful films, is expected to bring earnings for the year up to well over $1 a share.

"In addition, Twentieth Century has a substantial interest in the Fox West Coast Theatres, recently reorganized, which are now earning substantial profits."

Sirovich Probe Resumed in N. Y.

Congressman William I. Sirovich's committee investigating patents last week resumed hearings at New York's Fifth Avenue Hotel, reopening with a technical discussion of the compensation that inventors and scientists get for patents developed for commercial firms. Mr. Sirovich, however, has resumed his probe minus the official presence of Robert Robins, head of the ephemeral American Society for the Protection of the Motion Picture Theatre, and his counsel, David G. Berger.

The association of Mr. Robins as a special investigator for the committee and of Mr. Berger as its counsel brought the Sirovich probings of film and communications patents to an abrupt halt in October, after only four days of hearings, when it was disclosed that those two committee officers were principals in litigation pending against film and communication patents owners—the electrics—through which aggregate damages of upwards of $40,000,000 are sought.

A member of the committee reveals that not only had Mr. Robins and Mr. Berger been divorced from the committee, but that the group's "study" of film patents had been concluded and would not be revived during the present session.

Bell & Howell Have New Film on Ethiopian Customs

The first single-reel 16 mm. motion picture subject on Ethiopia, sound-on-film or silent, is announced by the Bell and Howell Company, Chicago. The picture is not a "war" film, but a study of the country, its natives and customs, says B. and H.

Same Quota Next Year: Educational

Educational will release in 1936-37 approximately the same number of subjects as on this year's program, said Earle W. Hammons, president of the company, on his return Monday from the coast and an exchange trip.

The statement was in denial of reports that next season's quota would be reduced to 28. Currently the company is releasing 42 two-reelers and 26 single-reel subjects, said Mr. Hammons.

Educational is not discontinuing production on the coast to center activities in the east, Mr. Hammons said in further denial of reports. The studio is merely being closed temporarily following completion of a Buster Keaton film, and will reopen in February.

Operations at the Eastern Service Studio at Astoria, L. I., will also be suspended late this month for the usual holiday vacation, resuming about January 15. Educational's 28th two-reel comedy of the season, "Hot Air Waves," was starting at Astoria this week, putting Al Christie's production staff well past the half-way mark on two-reel releases prior to the year-end shutdown, during which Christie will go to the coast. About two-thirds of the company's product is being made in the east, Mr. Hammons said.

Following a stay in Hollywood, Educational's president visited San Francisco, Salt Lake City and Denver en route east, and reported conditions as he observed them in various territories were "very good."

J. H. Skirball, Educational's sales manager, who accompanied Mr. Hammons to Hollywood, visited Twentieth Century-Fox Exchanges in Kansas City and St. Louis on his return trip. Sol Edwards and William Clark are making circuits of exchanges in other parts of the country.

The company recently announced as ready for release "The Timid Young Man," Buster Keaton comedy, and, among others, these two-reelers: "Ladies Love Hats," with Ernest Truex; "One Big Happy Family," with Tim and Irene of the radio; "Way Up Thar," with Joan Davis; "He's a Prince," featuring Tom Howard and George Shelton; "Moonlight and Melody," with Lucille Page, Buster West and Tom Patricola featured; and "Rhythm of Paree," featuring Niela Goodelle, Earl Oxford and Fred Lightner. Among one-reel sports subjects are listed "Hold That Line," "Gangsters of the Deep," "Sunday Sports in Mexico" and "Football."

Opera To Adopt Film Technique

Hollywood technique in the art of makeup will be introduced in New York this season at the Metropolitan Opera—the home of opera in America—in an effort to "brighten" the chorus, which has been the subject of much criticism during past seasons as being poor theatrically, although, perhaps, excellent vocally.

As part of the Metropolitan's modernization plan, Ira Senz and his father, Adolf Senz, have been appointed wig and makeup executives for the season opening December 16. Both Senzes are held up as being well versed in the Hollywood art of makeup.

HOLLYWOOD SCENE

History Current Source of New Group of Characters—Eight Productions Started, Five Completed—Increase in Free Lancing Creates Billing Troubles

New Pictures

Opening week of December saw the Hollywood production mill occupy itself with eight new productions. In the same period five pictures finished. It also featured an unusual event, the elimination of an already started feature, rushes of which completely demonstrated that it would be of little or no commercial or entertainment value.

Starting

With three pictures going into work, Paramount hopped into the new production vanguard. In the first picture to start, "Preview," the cast includes Reginald Denny, Gail Patrick, Francis Drake, George Barbier, Ian Keith, Rod LaRocque and Conway Tearle. Robert Florey is directing. "Sky Patrol," which went on the stages, will present Jimmy Allen, Kent Taylor, William Gargan, Katherine DeMille, Sid Saylor, Betty Rhodes, Dean Jagger and Grant Withers. Otto Lovering is directing. Third picture, a Harry Sherman feature continuing his western series is "Hopalong Cassidy's Protege." With William Boyd and Jimmy Ellison in the leads, supporting cast lists George Hayes, Muriel Evans, Chester Conklin, Hank Mann, Willie Fung and Al Hil. Howard Bretherton is directing.

Two pictures started at Republic, one of which is a serial. The feature, "The Leavenworth Case," will present Norman Foster, Gavin Gordon, Clay Clement, Erin O'Brien-Moore, Warren Hymer, Jean Rouveral, Maude Eburne and Ian Wolfe. Lewis D. Collins is directing. In the serial "Darkest Africa," which Breezy Eason and Joseph Kane are co-directing Clyde Beatty, Maurine King, Ray Bernard and Ray Turner are featured.

At Warners a pair of pictures also started. "The Man in the Black Hat" lists among its cast Warren William, Marie Wilson, Alison Skipworth, Arthur Treacher, Porter Hall, Winifred Shaw, Charles Wilson, Olin Howland and Barbara Blane. William Diertele is directing. In "Snowed Under" George Brent, Joan Blondell, Genevieve Tobin, Glenda Farell, Frank McHugh, John Eldredge and Si Jenks will be seen. Ray Enright is directing.

Final starting picture is "Exclusive Story," a MGM. Directed by George B. Seitz, the cast lists Franchot Tone, Madge Evans, Stuart Erwin, J. Farrell McDonald, Joseph Calleia, Louise Henry, Margaret Irving and Wade Boteler.

Completed

Only Warners completed two pictures. These are "Petrified Forest" and "Colleen." In the first Leslie Howard and Bette Davis are starred, supported by Charles Grapewin, Humphrey Bogart, Dick Foran, Porter Hall, Paul Harvey, Genevieve Tobin, Joseph Sawyer, Adrian Morris, Slim Thompson, John Alexander, Eddie Acuff, Arthur Aylesworth, George Guhl and Nina Campana. Archie Mayo directed. "Colleen," a musical romance, will present Ruby Keeler, Dick Powell, Joan Blondell, Jack Oakie, Hugh Herbert, Paul Draper, J. M. Kerrigan, Berton Churchill, Louise Fazenda, Hobart Cavanaugh, Spencer Charters, Addison Richards, Luis Alberni, Andrew Beranger and Charles Coleman. Al Green directed.

At 20th Century-Fox "Song and Dance Man" finished. The cast will present Claire Trevor, Paul Kelly, Michael Whelan, Ruth Donnelly, Lester Matthews, James Burke, Gloria Roy, Ralf Harolde and James Flavin. Allan Dwan directed.

Universal completed "Dangerous Waters." It will present Jack Holt, Grace Bradley, Robert Armstrong, Diana Gibson, Charlie Murray, Dewey Robinson, Matt McHugh, Guy Usher, Richard Alexander, Edwin Maxwell, Ed Early, Matty Kemp, Billy Gilbert and Grace Cunard. Lambert Hillyer directed.

"The Green Shadow' finished at Radio. Lengthy cast includes Preston Foster, Margaret Callahan, Alan Mowbray, Molly Lamont, John Carroll, Florine McKinney, Ralph Morgan, Guinn Williams, Robert Middlemass, Nicholas Soussanin, Harold Huber, Clarence Muse, Paul Porcasi, Noel Madison, Maxine Jennings and Maxey Rosenbloom. Charles Vidor directed.

Picture dropped from the production schedule is "Three on a Bench." A Hal Roach production, it would have been an MGM release.

History

Before summer arrives, papa is going to be able to go home from the theatre and astound junior with his knowledge of American history, for at last producers are turning interested eyes upon the dramatic past of this country.

Strangely enough, it is a little explored field. Through the years quite a number of films have been made about the Revolutionary and Civil wars, but with very few exceptions the colorful characters who had such important parts in the building of this civilization have been neglected. Now the rush is on, with all story department hastily leafing through history books and encyclopedias.

Twentieth Century-Fox has scheduled a story about the valiant sea fighters of the American Revolution in the "Life of John Paul Jones." "The Prisoner of Shark Island" deals with the fate of Dr. Mudd, surgeon who dressed the wound of the assassin of Abraham Lincoln. "The Littlest Rebel" gives Shirley Temple opportunity to defend the Confederacy against the Yankees. "Ramona" will be a cross section of life in the early days when California was under Spanish rule, and "The Country Beyond" is another Jack London tale of the search for Alaskan gold in 1898.

M-G-M will make "The Gorgeous Hussy," a story dealing with the romance between Andrew Jackson and Peggy O'Neil, and will release in January the story about Joaquin Murietta, "The Robin Hood of El Dorado."

RKO-Radio owns a Civil war story, "Mr. Grant," and also holds film rights to "Yellow Jack." The latter deals with the fight of Dr. Walter Reed against yellow fever during the Spanish-American war.

Paramount recently bought for Gary Cooper "The Haven," which is a story of Sam Houston and early days in the Republic of Texas. "So Red the Rose," tale of the Civil War, is just released. "Rose of the Rancho" deals with early California days, and "Proud Rider," in which George Raft will star, is about pioneers in the southwest. Cecil DeMille is preparing "Buffalo Bill."

"The Last of the Mohicans" starts filming within a few weeks at Reliance. Universal has "Sutter's Gold" and "Show Boat." Republic plans to make a special out of "The Glory Parade," which will show the battle between the Merrimac and the Monitor, and will deal in good part with Ericsson, the inventor of the first iron-clad fighting ship. At the same studio, John Wayne will make "The Battle of the Alamo" and "Custer's Last Ride."

American culture is built upon the achievements of men who had to live dramatically if they were to survive the riotous events which built a new world power.

Billing

Within the past few weeks, producers have encountered more trouble with players over billing than they have had for some time. The question of just whose name is to go above whose on the credit sheets, has always been a source of annoyance, but with an increasing number of good performers joining the free lance ranks, the problem becomes more difficult daily.

It has been the practice of studios to give preference to their own contract lists when preparing credits, but as so many pictures now require free lance players in important roles, it is not always possible to adhere to set rules. So great has been the difficulty in some instances, that studios have been forced to cast lesser personalities in certain roles because the actor or actress ideally suited for the part would not consent to billing below a studio contract player.

With independents, the situation is even more complicated. With no contract lists of their own, independents must cast all the roles from the free lance ranks, and must be doubly sure there will be no conflict before they announce a complete cast.

GB Sets Talent Pool with Fox Hollywood Studio

Abandoning plans for Hollywood production, GB Pictures instead will step up its distribution program in the United States to 24 pictures in 1936-37, and at the same time announces a pooling arrangement for interchange of talent with Twentieth Century-Fox.

Sixteen of GB's 29 British-made productions are being released on the American market this season. Next year the company is planning to announce 52 productions, 26 of which will be made in its own studios in England and the balance coming from outside sources. Approximately one-half of GB's entire list will be designed for American distribution next year.

Mark Ostrer, chairman of the board of Gaumont British Picture Corporation, Ltd., London, and Michael Balcon, head of production, on their arrival here several weeks ago announced their intention to produce a number of films in Hollywood. Those plans, however, have not materialized, but the company will interchange players, directors and writers with its American affiliate, and both companies have agreed to arrange their peaks of studio activity so that they will not conflict.

Kent Announces Interchange

A joint statement by Mr. Ostrer and Sidney R. Kent, president of Twentieth Century-Fox hailed the large-scale interchange of important personalities as "one of the most forward steps in the history of international film relations."

"For GB," continued the statement, "it means a full and complete use of some of the biggest star names and players in Hollywood who are under contract to Twentieth Century-Fox. At the same time it makes available to Twentieth Century-Fox the full roster of artists under contract in England to GB now and in the future.

"By the terms of this agreement, our respective companies have call on such of each other's talent as are not engaged in actual production. And to further facilitate this interchange, schedules of productions are to be so arranged so that the respective peaks of activity of each company will occur at different times."

Mr. Ostrer said he was "very happy" over the outcome of the negotiations, and expressed his appreciation to Mr. Kent, Joseph M. Schenck, Darryl F. Zanuck and William Goetz of Twentieth Century-Fox for their cooperation in providing Mr. Balcon the facilities at their studio during his current visit to observe at first hand Hollywood production methods.

Return to England

Mr. Balcon returned to New York last week from the west coast, and late this week he and Mr. Ostrer are to sail for London.

Victor McLaglen, Sally Eilers, Edmund Lowe, Elizabeth Allan, Richard Arlen and Robert Young have been added to the roster of Hollywood players signed by GB for productions to be made at Shepherd's Bush. McLaglen will have the starring role in Kipling's "Soldiers Three," which Walter Forde will direct.

Maureen O'Sullivan, signed last year by GB for the feminine lead in "Soldiers Three," will also be co-starred with Richard Arlen in "The Barrier," if her MGM schedule makes her available.

Miss Eilers and Lowe will co-star in a feature whose tentative title is "The Phantom Wrecker." Miss Allan will be featured in the next George Arliss picture. Robert Young, now at the GB studio working in "Secret Agent," has been re-signed for "It's Love Again," in which Jessie Matthews has the feminine lead.

The signing of Sylvia Sidney and Constance Bennett had been previously announced. Miss Bennett leaves in mid-January on a two picture deal. The first, to be directed by Milton Rossner, is "Everything Is Thunder," starting in February, and the second, "The Hawk," is scheduled to start start in October.

GB has also contracted Chuck Reisner for one year to direct, and Ralph Spence for six months to write stories for Jack Hulbert and Cicely Courtneidge, each in a series.

George W. Weeks, general sales manager, has placed John L. Franconi in charge of the Dallas and Oklahoma City branches, with W. B. Wesley continuing as branch manager in Oklahoma City.

FWC Bankruptcy Called a Fraud

T. I. Talley, I. I. Bard and Corbar Corporation have filed a petition in the district court of San Francisco to have the Fox West Coast bankruptcy proceedings set aside. Charging fraud, the petitioners claim that Wesco Corporation, now known as National Theatres Corporation, and the Chase National Bank, of New York, are a single entity, whereas these corporations represented to the bankruptcy court they were separate entities, and "conspired to act as such to perpetrate fraud."

Based on the testimony given before the recent Senate hearings on bankruptcies, the petition states Directors Oscar S. Oldnow, Alfred Wright and H. G. Delabor, of FWC, declared an $8,000,000 dividend which was in reality "a withdrawal and reduction of capital stock of FWC." The petition added that the dividend was never paid, but false entries were made showing it listed as a liability.

In addition to asking the bankruptcy adjudication be set aside, the petition asks the court to appoint a receiver for FWC and all subsidiary companies, that Chase National, Wesco, Fox Film and National Theatres pay the receivers $25,000,000 or other damages set by the court, and that the court render judgment for fees against Tuller and Myers, Reuben G. Hunt, Charles P. Skouras, Charles C. Irwin and Samuel W. McNabb. The petition also asks that rentals of all disaffirmed leases be paid to date at the original rental rates.

Universal Delays Meeting

A regular meeting of the Universal board of directors scheduled for Tuesday was postponed indefinitely.

RKO May Again Operate Radio City Theatres

As Leo Spitz, president, and Ned E. Depinet, distribution general of RKO-Radio, both were denying Broadway rumors that Mr. Depinet would leave the company to become president of United Artists, Mr. Spitz was preparing to return to Hollywood to complete his study of the studio and production management, as requested by the new Floyd Odlum-Atlas-Lehman interests in the company. Mr. Spitz had hurried to New York to attend the International Alliance of Theatrical Stage Employes union conferences with other eastern film leaders.

It became known, too, that the corporation may resume full operation of the Music Hall and Center theatres in Radio City on its emergence from reorganization by making new leases with Rockefeller Center for the two houses as part of a settlement of the Rockefeller claim of $8,207,000 against it.

Rockefellers' Claim Was Approved

At present RKO has no interest whatever in the Center and its association with the Music Hall is confined to a minor interest in the operating company through its subsidiary, RKO Service Corporation, and in a Radio Pictures product deal. The management of the theatres is now dominated completely by the Rockefeller interests.

The Rockefeller $8,207,000 claim against RKO was approved in that amount by Special Master Thomas D. Thacher last summer. It is based on the original leases made by RKO with Rockefeller Center which provided that RKO would become liable for the construction costs of the theatres in event of certain defaults under the leases. The special master held that the designated defaults had occurred and found RKO liable for construction costs of more than $6,000,000 and rental deficiencies of more than $1,000,000.

Irving Trust Company, as trustee in reorganization for RKO, has filed exceptions to the special master's report, but hearings on the exceptions have been delayed variously over the past two months to permit negotiations looking toward a settlement of the claim. The latest postponement was made this week when a scheduled hearing before Federal Judge William Bondy in New York was postponed until December 19.

By entering into new leases for the Radio City theatres, RKO might relieve itself of liability to Rockefeller Center for the major portion of the claim, that involving more than $6,000,000 in construction costs of the theatres, it is believed. The balance in rental deficiencies could be liquidated by the issuance to Rockefeller Center of new securities of reorganized RKO for the amount of the deficiencies.

While it is admitted that such a solution of the huge Rockefeller Center claim against RKO has been discussed, a Rockefeller spokesman described the claim negotiations at present as "very indefinite." This official said that it was unlikely that a final compromise of the claim would be reached until a reorganization plan for RKO had proceeded "considerably farther than it has now."

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

Colleen

Warners

It is the hope of the producers that this feature will outstrip all previous musical comedies in worth of story and cast entertainment and commercial values, spectacular settings, arrangements and solo and choral music and individual and group dance interludes.

That this purpose may be achieved they have selected Alfred E. Green, credited with a long list of successes, most recently "Here's to Romance," as the director. For name values they have set in the cast Dick Powell, Ruby Keeler, Jack Oakie, Joan Blondel, Hugh Herbert, Berton Churchill, Olin Howland and Luis Alberni. In secondary roles are Paul Draper, J. M. Kerrigan, Louise Fazenda, Hobart Cavanaugh, Spencer Charters, Addison Richards and Charles Coleman.

Quality of musical content has been placed in the hands of Harry Warren and Al Dubin, who list "Lullaby of Broadway" as the latest of the many pictures on which they have functioned. For spectacular chorus dance numbers, Bobby Connolly was given carte blanche to line up some 200 of the most beautiful girls in Hollywood.

Story is an original by Robert Lord, who collaborated on the screen play "Page Miss Glory." Screen play is by Peter Milne and F. Hugh Herbert, both of whom have worked on many Warner features.

With a decided comedy twist, the motivating story is peppy modern romance. Locale is in New York. As the theme thread is adhered to continuously, plans are that the song and dance features, both individual and group, shall be worked in in logical sequences so that they become a part of the story action and not presented as specialty interludes.

While the producers are counting heavily upon the worth of cast names to inspire first audience and exhibitor interest, they further anticipate that the substantiating production values in the way of lavish sets and spectacular song and dance numbers for eye and ear appeal and that the many novelties that are included in theme delineation will be of better than usual exploitation value.

The Bohemian Girl

Hal Roach-MGM Release

For the annual Laurel and Hardy comedy musical feature, Hal Roach has chosen Balfe's "The Bohemian Girl" as the successor to "Devil's Brother" and last year's "Babes in Toyland." In several ways, while the general theme of the original operetta has been maintained, eliminations and alterations have been made to concentrate attention more closely on the comedians. All the music has been retained, principally in score accompaniment and sequences featuring choral singing and dancing. One new modern number, "Heart of a Gypsy," by Nathaniel Shilkret and Robert Shayon, which Thelma Todd will sing, has been added.

As would be expected, with Laurel and Hardy starred, comedy will make up for the loss suffered in deviation from straight story content. The backgrounds, however, and the occasions for their antics, are distinctively dramatic in tone. Gypsy in atmosphere, locale is mid-continental Europe. As an incident in Hardy's henpecked life, his shrewish wife kidnaps a little princess as she elopes with the band's prize, Romeo. Laurel and Hardy, "mothering and fathering" the child over a long period of years, during which the musical quality of the original is given full scope, again arrive at the home of the child. While she is about to be flogged by the minions of her father, who hate all Gypsy vagabonds for the great tragedy they brought him, he recognizes a token establishing the identity of the now grown girl as his child. Happiness all around as the funsters are suitably rewarded for caring for the girl.

In the supporting cast, Mae Busch plays the part of Hardy's wife, and Antonio Moreno, recently seen in "Storm Over the Andes," that of the romantic Gypsy with whom she elopes. Thelma Todd will be seen as the gypsy queen. Darla Hood, a new child find, is the girl in the early part of the picture, and Jacqueline Wells, seen in "Coronado" and a recent "Charlie Chan" picture, the girl grown up. James Finlayson, seen in "Babes in Toyland" and "Bonnie Scotland," is also featured, as is William P. Carleton.

The Grean Shadow

Radio

The plot of this story involves many people and is purposely complicated and made difficult to understand or anticipate the conclusion in order that the element of baffling mystery may predominate. While eerie or weird terror is eschewed, comedy is at a minimum and romantic love interest quality serves but a minor function. In gist, it is the story of a man, who, encountering financial difficulties, conspires with his ward to stage a kidnapping. The man, in effecting arrangements with the kidnappers, uses money belonging to his daughter as well as that borrowed from her fiance to pay the ransom. Clever detective work frustrates the scheme, saves the lives of the girl and her lover and brings about the death of the arch conspirator and his confederate.

Production is based on a published novel by James Edward Grant. Screen play is by Erwin Gelsey, recently credited with "We're in the Money." Direction is by Charles Vidor.

Preston Foster, currently in "We're Only Human," plays the role of the detective who untangles the knotty skein. Alan Mowbray and Florine McKinney are the conspiring confederates. Molly Lamont is Mowbray's daughter and John Carroll her sweetheart. Supporting players include Guinn Williams, Ralph Morgan, Robert Middlemass, Clarence Muse, Noel Madison, Maxine Jennings and Nicholas Soussanin.

As the producers are concentrating on straight dramatic mystery in presenting the picture in such a manner that quality shall be the central motivating factor, it is evident that they expect that showmen will follow the same theory in presenting the feature to audiences.

Champagne Charlie

20th Century - Fox

That audiences will get the intimate backgrounds in personalities and incidents of which this story broadly deals is hardly to be doubted. That alert showmen can capitalize upon it is equally sure. Basically the story is fictionized dramatic romance. Yet, in a vivid way, it parallels the actual life experiences of an American million dollar princess whose marital affairs made sensational news material and the tragedy that was the aftermath of one of them made international front page headlines.

Essentially it's the story of a gay gambler and a girl. In the clutches of racketeers, down on his luck and losing in swank European casinos, he is practically forced to become engaged to an adventurous American heiress. Really in love, he discovers the girl is the daughter of an old sweetheart. To make atonement for this, the most dishonorable thing he ever did, he plans suicide. But the girl is in the car with him. His enemies, suspecting trickery, assault him. The gambler is killed; the girl, hopelessly crippled, is left to find solace only in his memory and the companionship of old friends.

Story is an original by Gene Markey. Screen play is by Allen Rivkin. James Tinling, who made "Chan in Shanghai," is directing.

Helen Wood, recently seen in minor roles in "She Married Her Boss" and "My Marriage," is featured in her first leading role as the girl. Paul Cavanagh, currently in "Splendor" and "Thunder in the Night," is "Champagne Charlie." As they carry the main thread of the story and are present in practically all its action, the supporting cast is composed of well known players.

Timothy's Quest

Paramount

In connection with the showmanship availability of this production, it might be well to remember that it is a Kate Douglas Wiggin story. About a year ago, during the period of whimsical human interest rural pictures, the same producing company ventured another Wiggin story, "Mrs. Wiggs of the Cabbage Patch." In many sectors, its release met with favorable public reception. In offering this story, the dramatic, romantic and comedy quality of which is similar, Paramount is hoping for the same reaction from theatregoers and that exhibitors, recalling the popularity of "Mrs. Wiggs," will be more inclined to recognize the entertainment and commercial value of this.

Adapted from the original by Gilbert Pratt and Lex Neal, the screenplay is by Dore Schary. Direction is by Charles Barton, recently credited with "The Last Outpost."

In essence, and striking the keynote of its human interest content, the story is that of a small boy and his little sister in their search for happiness. Taking on some of the topical character of the operation of baby farms, establishments which occasionally burst forth in sensational headlines, the yarn tells of the flight from the cruelties of the guardians and their eventual finding of happiness in the friendship of a kindly old lady. The drama of this situation is contrasted by a clean, wholesome romance concerning the two older juveniles.

Dicke Moore, currently in "The Story of Louis Pasteur," and Virginia Weidler will be seen as the children. Eleanore Whitney, now in "Millions in the Air," and Tom Keene carry the romantic angle. Elizabeth Patterson, soon to be seen in "Her Master's Voice," is the kind old lady. Esther Dale and Samuel Hinds also appear in the cast.

The homespun nature of the story, continually concentrating its simple appeal indicates the potential type of showmanship that may be used.

World Affairs Increase on Air

An increase of 400 per cent in the amount of radio time devoted to world and national affairs, resulting from the tremendous growth of public interest in the turbulent political and economic conditions throughout the world this year, is shown in the National Broadcasting Company's survey of its 1935 programs.

Ten per cent of all NBC's time on the air this year, or 1,715 hours, has been given over to news and discussion of such problems, compared to little more than two per cent in 1934. Talks, including informative and interpretive comment, comprised 6.9 per cent of all NBC's 1935 programs, compared to 1.4 per cent in 1934, a five-fold increase, and time devoted to current topics increased from 0.9 per cent to 3.1 per cent.

Following is a detailed analysis of NBC programs for the entire year, 1935, based on figures for the first ten months:

CLASSIFICATION	HRS.	MIN	% OF TOTAL
Music	10,713	42	62.4
Literature	2,454	04	14.3
Lectures	1,181	01	6.9
Special Events	243	30	11.4
Current Topics	534	33	3.1
Women's Programs	265	13	1.5
Physical Training	77	30	0.5
Children's Programs	636	33	3.7
Religion	220	24	1.3
Reports	78	31	0.5
Novelty	745	57	4.4
TOTAL	17,150	58	100.00

Court Case on Negro Issue Is Dismissed

Dismissal of the police court case against Sol Starr, white manager of a theatre in the Negro business district of Oklahoma City, was ordered by Bob Belisle, secretary of the city planning commission.

Mr. Starr was charged with violating the city racial segregation ordinance and was arrested three days before the state supreme court held the ordinance unconstitutional.

"We'll make no more arrests," Mr. Belisle said.

Mr. Starr had been charged with having leased the Aldridge theatre for Negroes after the city ordinance was passed. The ordinance covered "ownership as well as occupancy of property," and it was claimed that white owners could be reached by the ordinance "even though they placed a Negro in actual occupancy as manager."

In the supreme court it was held that the ordinance was in violation of the 14th amendment of the federal constitution because it "deprives the defendants of their right to contract, and discriminates against citizens solely on a basis of color." Both test cases involved residential property.

School of Journalism To Survey Publicity

The Division of Research of the Medill School of Journalism of Northwestern University, Evanston, Ill., is conducting an investigation of the problems in the general field of publicity and promotion. This research, when completed, is to form the basis of a revised course in Problems of Publicity and Promotion to be offered by the Medill School,

New Anti-Playdate Suits Await Pending Test Cases

A flood of legislation seeking enactment of anti-designated play-dates bills, sponsored by exhibitor units affiliated with Allied, was reported this week to be contingent upon the tests of the constitutionality of similar laws on the statute books of Ohio and Wisconsin.

In the event the courts hold that the laws are constitutional, regional associations are expected to institute measures in various state legislatures, it was indicated.

"Speaking Paper" Is Demonstrated

"Speaking paper," an invention of an Argentine engineer, was demonstrated in London, according to a report from the American consulate-general, London, made public by the United States Commerce Department this week.

By means of this paper, it is said to be possible to present a record of speech, music or any other sound in as handy a form as the daily newspaper. It is claimed that the invention will create a new industry, which will produce "speaking" books, sell the equivalent of 12-inch graphophone records and will also permit newspapers to print an actual record of a public speech, concert or play which readers could reproduce in their own homes, the report states.

The system, called the "Fotoliptofono," works more or less on the principles of a talking picture. A sound track is registered on a celluloid negative by means of a microphone and oscillograph. From this photographic impression a block is made from which is printed the "speaking paper," a series of close parallels of jagged black lines, it was stated.

The paper is then placed in the reproducing apparatus, the subject of the recent demonstration. A piece of paper about the size of a single newspaper sheet was fitted on to the cylinder of a machine resembling the early Edison phonograph and a photo-electric cell retranslated the black lines into impulses which issued from an ordinary portable wireless set as speech, song and music in turn, according to the report.

It is reported that negotiations are in progress looking to the production of the "speaking paper" by the English graphophone companies.

No More Duals Expected In Kansas City Theatres

No further extension of double bills in Kansas City is expected now that the first excitement following the introduction of the policy by Fox Midwest has settled down.

Fox Midwest has not tried the policy in the de luxe subsequent runs theatres—Plaza, Warwick, Isis and Apollo—and it is not thought that it will be tried in other spots in view of the Fox buying of "prior run protection."

Railroad Theatre Is Formed

Coast to Coast Railroad Theatre Corporation has been formed at Albany, N. Y., by Oscar Rubin, Goldie Stahl and Mollie Schnee.

New Device Said To Improve Prints

Bell and Howell, Chicago, this week announced that, "The last obstacle to the reproduction in theatres of realistic talking motion pictures has now been removed, according to statements recently issued by leading Hollywood executives. For several months, cameramen and sound engineers have been producing sound films of quality, but these films could not be duplicated without serious losses in sound and picture value in the hundreds of copies needed for theatre circulation," now, at a cost of over $375,000, Metro-Goldwyn-Mayer and Paramount, are said by B. and H. have contracted for the installation of new duplicating equipment known as automatic sound and picture printers, developed in the laboratories of Bell and Howell, Chicago.

Both the picture and the sound track are automatically reproduced on the new machines at one operation, "retaining all of the depth and definition of the original film and without loss of the full range of the recorded sound."

Unlike the printers formerly used, the new machines are entirely independent of the skill of the operator. Although running at higher speeds, these printers are equipped with interlocking controls and safety devices. They will stop instantly and automatically in case of film breakage, lamp burn-outs, power-line variations, or failure of the air-supply lines which vacuum-clean the film while it is being run. Film waste is thus entirely eliminated, said the company.

Germans Launching Program Of Native Culture Films

Because Germany's film industry is declared to lack capital sufficient to allow the production of feature films in competition with foreign producers, a scheme has been launched in that country to concentrate on the production of "cultural" films, according to report to the Department of Commerce in Washington from its commercial attache in Berlin.

Measures have already been taken, the report says, to force the showing of these films in German theatres, and it is hoped that the German producers will be able to build up a profitable export trade.

As the production cost of German-culture films is only a fraction of the cost of producing regular feature films, the German industry hopes to be able to supply the demands with a limited amount of capital and without destroying the industry's ability to produce as many entertainment feature films as heretofore.

Sale of German Processing Machinery Shows Increases

Exports of German film processing machines have considerably improved during the last few months, reports Acting Commercial Attache Douglas Miller from Berlin to the Department of Commerce in Washington.

This improvement has included principally developing and copying machines,

FREAK POLICY ASSURES PATRONS THEATRE CHANCE GAME WINNINGS

Insurance Against Losses Due to Absence from Performance Follows Rise of Ill Feeling Over Contest Rules

Decisions Handed Down in Test Cases Uphold Legality of Some Games, Others Await Direct Suits

One of the most freakish pieces of insurance underwriting ever to involve an entire business, and one which stands to increase exhibitors' box office receipts by an inestimable extent, made its appearance quietly this week in the form of policies assuring theatre patrons their winnings in "Bank nights" when their numbers are drawn and they are not present.

That hundreds of exhibitors have incurred the ill feeling and loss of patronage of customers who claimed "Bank Night" awards and, according to the rules, were not entitled to them because of their non-presence at the drawing, is understood to be as important a factor against the use of the practice as the established fact that many persons refrain from participating in the stunt knowing that unless they are present in the theatre for the drawing their chances of winning are nil.

It is felt in exhibition that quite some damage is suffered by the theatre from the whispering campaigns instigated by persons whose numbers were drawn but who did not receive the award because they were not in the house, and who believe they are entitled to the prize money. Typical of the repercussions felt in this connection is the suit pending against Aaron L. Dare, operator of the Rosedale theatre, Kansas City, Kan., and filed by a patron who alleged she won the money but had not been given it.

But now the National Insurance Underwriters report a policy which would abolish all such unfavorable aspects of chance games and the inevitable unfavorable reactions.

Typical Procedure

Typical of the procedure is that already started in El Paso, Texas, where Dave Lawson, manager of the Knickerbocker Club, announced that he would issue insurance policies on bank night awards made at local theatres, to protect late arrivals on bank nights. He proposes to insure a patron's chance of winning an award for 10 cents per $100 up to $500 limit, and to pay the claim in 30 days. Policy forms were being printed. The procedure is legal and there is no need for a state charter, according to Mr. Lawson.

C. M. Jones, fire and casualty general agent in Clinton and Terre Haute, Ind., has offered to insure clients their winnings in theatre bank nights if they are absent when their numbers are drawn. He stated that if bank nights are legal, so is his offer.

London Lloyds' representatives this week said bank night insurance was not yet being offered by Lloyds, which as a rule undewrites only hazards free from human whims. It was pointed out total premium derived from any movie theatre putting on a weekly bank night must be as nearly as much per week as the weekly cash offering, as eventually someone would draw down the accumulation. On top of this there must be loading for expenses, commission, profit for carrier, taxes, etc.

Sale of the policy to individuals would have a limited field, it was believed, since the odds against a designated person drawing the cash are remote. However, it was said there might be a business opportunity in developing a blanket form to be sold to movie theatres to serve as a patronage stimulator and to mollify persons unlucky in being absent when their registered number was pulled from the hat.

Another prolific field of business, a prominent insurance man comments, would be policy tickets and handbooks where there should be a great demand for a policy to salve the wounded feelings of patrons who "missed the boat."

Meanwhile the nationwide legal controversy waging over chance games continued this week, with the odds gaining favor in the practice, insofar as its legality is concerned.

New York high courts decided for chance games, declaring them not to be a lottery; Milwaukee ruled similarly; Alabama authorities declared the practice not to be in violation of state laws, while in New Hampshire the courts refused to rule on the issue and the ban in that state was eased. Kansas City, too, decided not to stop giveaways.

The first test case in special sessions, Manhattan, on Bank Night was decided in favor of the game agent when Judges Murphy, Cresson and Nolan dismissed an action against the Washington, 149th St., and Amsterdam Avenue theatres after Assistant District Attorney Goldman had recommended such a move.

The assistant district attorney, in favoring the dismissal, told the three judges that there was "insufficient evidence," that the "game was not a lottery" and that patrons did not have to pay in order to win. The only charge, he continued, was that of entertainment. As a result the three judges informed the police not to make any further arrests in connection with this particular game.

Some time ago a Manhattan magistrate dismissed a case against the Gotham theatre and pending in a Bronx court is an action against the Bronx Opera House, which had been postponed indefinitelly until the outcome of the above special sessions action. It therefore appears a foregone conclusion that the action will now be dismissed.

Rules Law Not Violated

In Milwaukee Charles Washicheck won a jury verdict in the municipal court on an appeal from a district court decision of October 22, charging him with operating a lottery, Grocery Night, in his theatre.

Attorney-General A. A. Carmichael of Alabama, furthermore, has ruled that Bank Night and Jack Pot, now prevalent in the state, do not violate any state law. The opinion, addressed to Circuit Solicitor John K. Watkins of Opelika was based on his statement of facts that chances in the drawings were given as trade inducements and not sold for a consideration.

In New Hampshire the supreme court has declined to pass on the legality of Bank Night until a direct suit against a theatre is launched. The decision came as a result of a test case against Attorney-General Johnson's seeking to have him rescind his order of several months ago that Bank Night could not operate. As a result of the court's decision the pressure against chance games in the state has been relieved.

Furthermore, in Kansas City, City Manager McElroy has told the Independent Theatre Owners the city will not attempt to stop giveaways, but will not allow misleading signs outside theatres. The group will meet soon to plan its cash giveaway pool, in which 25 houses are expected to join.

Meanwhile, copyright owners of Bank Night were pushing their prosecution of alleged infringement violators, and in New York an answer to the injunction proceedings brought in federal court by Affiliated Enterprizes, Inc., owners of the game, against Hatco Theatres Company, Inc., has been filed.

The plaintiff seeks to restrain the defendant from employing Bank Night or Treasury Night in its theatres. The defense sets up that the Bank Night or Treasury Night system is not patentable and these terms are not lawfully used as a trademark. It further charges that the plaintiff's system constitutes an unlawful scheme and is in violation of the state lottery laws.

Suit Charges Infringement

A suit for damages and costs and a temporary injunction has been started by attorneys for Affiliated Enterprises in Boston against Meyer Gruger and Harry Bloomberg of the B. & G. Distributing Corporation. The Bank Night company charges the cash giveaway scheme known as "Parlay Cash Night" is "substantially identical in its salient and effective features with the plaintiffs' 'Bank Night,' except that in the operation of 'Parlay Cash Night' arrangements are made by the defendants or by exhibitors with local merchants as a result of which the merchants permit registration cards at their stores and receive advertisement on a screen trailer in return."

Meanwhile, another suit of Affiliated Enterprises, this one against Sam A. Blair Theatre Enterprises charging infringement on his use of Cash Night, has been continued in the federal court until the January term of Judge Richard J. Hopkins.

The abolition of all theatrical cash giveaway schemes in Massachusetts is a growing possibility, owing to the launching of an initiative petition in Boston by the Puritan League which seeks to have all laws legalizing any form of gambling in the state repealed by the 1936 Legislature which convenes January 2.

Twenty thousand names will put the matter before the legislature. If action there is not favorable to the petitioneers, an additional 5,000 names will automatically place the matter on the next ballot in the form of a referendum. Little difficulty, however, is expected in the gathering of the necessary signatures.

Mary Hildegarde Healy, former Keith's Memorial publicity manager in Boston, is now one of the important figures in the Puritan League.

Barnett Joins Jam Handy

Beverly Barnett, who has been in Hollywood on writing assignments at various studios, has joined the staff of Jam Handy Pictures Service, producers of industrial films, with headquarters in New York.

The golden voice of Lily Pons . . . a grand new star . . . in the picture that won the highest praise of the New York critics . . . and held over to applauding audiences for two weeks at Radio City Music Hall

WHAT A GLORIOUS GIFT
TO THE WORLD
THIS HOLIDAY TIME!

LILY PONS *in Jerome Kern's* **"I DREAM TOO MUCH"**

The voice of a thousand trills and thrills belongs to a star you'll love to love! ...What a glorious gift to the movies! ... The love-exciting charm of a wonderful new sweetheart ... cascading from the screen in a golden torrent of lovely laughter and heart-storming song ... in a dream of romance set to the gay and glowing music of

JEROME KERN
Composer of "Roberta"

LILY PONS

in

"I DREAM TOO MUCH"

with

HENRY FONDA · ERIC BLORE
OSGOOD PERKINS · **Directed by John Cromwell**
Pandro S. Berman Production · RKO-RADIO PICTURE

HIT SONGS: *"I Dream Too Much" · "Little Jockey on a Carrousel" · "I've Got Love" · "I'm the Echo"*

$10,220,000 to RCA from Banks For U.K. Stock

Radio Corporation of America this week received from the British syndicate headed by Morgan, Grenfell and Company and Edward De Stein and Company, of London, proceeds of the sale of its holdings of 1,700,000 ordinary shares of Electrical & Musical Industries, Ltd., amounting to $10,220,000, thereby officially closing the deal.

Receipts of the funds from the British syndicate for EMI follows disposal recently of one-half interest, or 1,259,463 common shares and one-half of the $9,786,655 10-year debentures, of RCA's holdings in Radio-Keith-Orpheum Corporation, and is expected to enable the company to show further improvement in its year-end asset position, already strong prior to disposal of these assets for cash.

Book Loss for RCA

The sale obviously will entail a book loss for RCA which has been carrying the shares among its "investments at cost," or approximately $13,000,000. However, the investment prior to last year gave no return.

In 1934, an initial dividend declared by EMI yielded RCA approximately $325,000, after British income taxes. This year a 10 per cent dividend (one share) with a two per cent extra, will give RCA an additional $400,000 which will accrue this month regardless of the stock disposal. Even with the extra dividend, the net return to RCA would still be less than four per cent on the price received, and somewhat less than three per cent on the price at which the holdings were carried "at cost."

An option on the remaining half of the RCA holdings of RKO securities was granted to Atlas Corporation. The exact prices on the sale and options never have been divulged officially, but it is reported to involve about $13,000,000 cash altogether as against the $14,644,000 at which the securities were carried on the books.

Beck and Heiman to Stage Plays in Kansas City

The Orpheum in Kansas City, formerly operated by RKO as a vaudeville house and later as a film theatre, has been taken over by Martin Beck and Marcus Heiman, Broadway producer, for stage offerings. The Shubert, long Kansas City's stage theatre, is being dismantled.

The new legitimate theatre is owned by RKO, subject to the bondholders. Mr. Beck is one of the major bondholders, and it is understood the partners have taken the house until May. Several weeks' of legitimate is assured for Kansas through bookings which include "Dodsworth," "Three Men on a Horse," "The Old Maid," "Tobacco Road," Earl Carrol's "Vanities," "Blossom Time," and others.

Victor Leighton, manager of the Martin Beck Theatre, New York, and until recently in charge of booking for the Erlanger theatres, has assigned to manager the Kansas City theatre.

Philadelphia Variety Club Installation January 12

More than 1,000 leaders in the industry and allied theatrical fields, city, state and national leaders are expected to attend the first gala annual dinner-installation of Variety Club, Tent No. 13, to be held at the Bellevue-Stratford Hotel, Philadelphia, January 12th.

With Jay Emanuel as general chairman, and sub-committee heads already at work, the club is selecting guests from all walks of American industry as well as the theatrical field.

Subcommittee chairmen and vice-chairmen include Ellis Shipman, David Barrist, I. D. Levy, Jack Beresin, Lou Krouse, Harry Blumberg, David Weshner, Ben Amsterdam, Al Blofson, Harry Goldberg, Leonard Schlesinger, Eddie Sherman, Charles Goodwin, Lou Davidoff, William Clark.

New Judge Picked In St. Louis Case

The United States Government will be ready to proceed in January against Warners, RKO and Paramount in its St. Louis equity case, Federal Judge Joseph West Molyneaux having been appointed this week to preside on the bench in place of Judge Moore, who disqualified himself after a federal jury in his court acquitted the defendants on a criminal conspiracy charge.

Meanwhile, distributors' counsel in New York were studying the latest conspiracy allegation, that of Mrs. Loretta L. Momand, filed in Oklahoma City court last Wednesday.

Conspiracy in restraint of trade may be the allegation charged by Kansas City exhibitors who seek to break up the present zoning system in that city.

Presiding Justice Kimbrough Stone of the United States Circuit Court of Appeals on Monday appointed Judge Molyneaux, of Minneapolis, to hear the Government's equity action for a temporary injunction against Warners, Paramount and RKO. No date has been set for the hearing, but attorneys for the defense and Government counsel will meet this week to decide when the case shall be heard. The date is not expected to be before the mid-January.

An injunction against Vitagraph, Inc., Warner Brothers Pictures, Inc., First National Pictures, Inc., Fox Film Corporation, RKO, Distributing Corporation, Columbia Pictures Corporation and Universal Film Exchanges, Inc., all accused of conspiracy to thwart operation of the Odeon Theatre in Shawnee, Okla., was asked by Mrs. Loretta L. Momand, operator of the house, in the federal court of Oklahoma City.

In Kansas City the Independent Theatre Owners have voted funds to institute court action to break up the zoned, prior run protection on which Fox Midwest bought this season's product. The charge is expected to be conspiracy in restraint of trade.

In Boston, depositions are expected from industry leaders before trial of the Morse Rothenberg suit against the Shea Circuit, Maine and New Hampshire Theatres, Inc.,

Fox's GTE Claim Is Finally Settled; Courts Cite Him

Chancellor Josiah O. Wolcott in Chancery Court at Wilmington, Del., approved, last weekend, the proposed settlement between United States Senator Daniel O. Hastings, of Delaware, as receiver for General Theatres Equipment, Inc., and All Continent Corporation, William Fox and Eva Fox, on a Fox claim against General.

The claim of All Continent, originally for $2,300,000, is reduced to $600,000, under the new agreement. Controversies involving the receiver and the Fox and other parties in interest are settled.

Under the agreement All Continent Corporation also is given title to 108,000 shares of Fox Film Corporation Class A stock (old) and 50,000 shares of the capital stock of Grandeur, Inc., collateral for a note held against GTE in the amount of $300,000.

The agreement also provides for the settlement of a suit commenced by All Continent Corporation and Eva Fox against Fox Film Corporation and others including Senator Hastings, as receiver; General Theatres Equipment, Twentieth Century Pictures and others in the New York State Supreme Court and an action started by Senator Hastings in chancery, here against All Continent Corporation and William Fox.

While Mr. Fox was on the receiving end in the GTE matter, courts elsewhere cited him for contempt for his failure to obey a subpoena in another matter, that of a judgment secured against him by the Capital Company, of California, for $297,412.

Federal Judge William Bondy, in New York, acting on the motion of attorneys for Capital, adjudged Mr. Fox in contempt of court for his failure to appear for examination as subpoenaed.

The subpoena, it was explained by Samuel B. Stewart, attorney for the litigant, was served on Mr. Fox on a railroad train entering Philadelphia late in October. It called for Mr. Fox's presence in court for examination November 22nd in supplementary proceedings, but he failed to appear, claiming illness. Judge Bondy provided in his decision, however, that Mr. Fox could purge himself of contempt by appearing and submitting to examination.

The judgment was based upon Mr. Fox's alleged guarantee of rent to be paid to the plaintiff by a theatrical corporation in San Francisco.

Bitner Resigns from Feist Music Company

Edgar F. Bitner, president ant general manager of Leo Feist, Inc., music publishing company, has resigned, after 38 years of service with the firm. Mr. Bitner intends to retire from business entirely, but says he will return to the music publishing industry if he should ever change his mind.

Control of the Leo Feist firm was recently purchased by MGM, and it is being operated under the supervision of the Robbins Music Corporation, the film company's chief music subsidiary.

VOICE OF READERS

THE EXHIBITOR IN PICTURE PIONEERING

To the Editor of the Herald:

Thanks for your defense of the "lethargic" exhibitor. I would like to read an article some time on the "incompetent" trade magazine editor. Many of them in this business seem never to have the slightest acquaintance with any exhibitor, nor have they apparently the vaguest idea of how exhibitors form their opinions, what sort of men they are on the average nationally, what effort if any they make to pioneer new fields of selling, build up new attractive personalities, and trade brands.

We need such editors, ones that go further than parties at which loving cups are presented to whosis and whosat. Baloney banquets, and hanging around the studios and executive offices will never inform editors of what the exhibition end means.

Your editorial "Facts Wanted" indicates that you must have taken time off to find out how the exhibitor brain actually works.

Let me start by telling of how the exhibitor "pioneered" in these parts, and surely if this wild jungle land has exhibitors, that pioneer, one can reasonably infer that in more "metropolitan" areas pioneering in "art" (may God save us from it) is done even more bravely—let's see one instance in these lands of alkali and sage.

A year ago a foreign producer invaded this field with several pictures. Practically every exhibitor *except the undersigned* went for the product. Circuits, too, purchased the pictures. Even as leery a bird as myself bought a single sample, *because I wanted to see if the stuff could be put over, because, like all exhibitors, I wanted to encourage new producers, wanted new stuff to sell.* I bought the best one they had. Its title is known to two generations. It had been a box-office success not only in Europe but in parts of the East. It was a good and well made picture. *It however presented a brand new type of entertainment*—hence was an experiment.

I advertised it about twice as heavily as I advertise first-rate pictures and it fell flat on its face; it drew complaints from my audience; it slowed up the tempo of my theatre. Since the sample failed to click I bought no more of this product—I waited to see how the boys came out in this land of potatoes and ticks—they didn't come out; they took a uniform beating; lost their shirts.

Now, Mr. Editor, your wizards of the pen, your gentlemen that spend their evenings being photographed at idiotic banquets given for this and that, will at once say, "and so he lived, a stick in the mud who would never pioneer, ever after," and right there is where the fellow would be wrong about me and my fellows, right there is where he should cut out a few banquets and loving cup dispensations, and get out and learn *his* business—for already I am in the market for at least two of *this same foreign company's products this year, and if they succeed I will buy more.* I think they will succeed. I know they will sell their *good* pictures in this territory, *but they won't sell their block.*

Exhibitors have under their thumb a barometer that no man of sense can sneer at. It is the only sure critique in this business—the daily box-office reports. Studying them for thirty years with the intentness that only an exhibitor can study them with, with an understanding of their implications only an experienced exhibitor can have—they tell a vivid *and accurate* story.

We *are getting too arty.* We are getting silly for instance over highbrow music. We are nuts over *opera,* the pauper in velvet, of amusements, the great fake game supported by genteel charity. The game where fat ladies with plenty of diamonds and a husband who has cheated the nation of a billion sits like a fat female pug dog and sizes up her neighbors. This silly thing is to be saddled on us. *They can't be made to take it.* I have steadily warned against it. This doesn't mean that pictures like "Rose Marie" won't succeed. They will. The difference, and why they will succeed is plain to me, *but it isn't to many producers.*

We have too many foreigners in our American-made films. We are getting goofy over classical music. The producers are, of course, inferior men—I mean those at the money end. To overcome this inferiority complex we are going to have them deluge us with "classical" effusions.

The screen has the greatest of all jobs to do. To bring happiness to the only class of people worth anyone's bothering about—the mass of the people. It would be well for the great musicians and singers to ask themselves what's wrong with *them,* that they must sing to pug dogs in diamonds and bankers whose banks are going bust, *and lose humanity.* Can't they write to reach *humanity?* Can't they sing to reach *humanity?* Must they always be what they are, *parasites like tapeworms,* beggars of the rich?

Exhibitors have great and important jobs, on the whole they do them well, much better than anyone else has ever done in human history. They sense the mind and heart of humanity, they take delight in bringing happiness and surcase to those hearts and minds. They make mistakes but less than any other class catering to the whole of humanity ever made before. Now if you are skeptical of this, ask the first booker in the nearest film exchange and he will tell you that before pictures of universal appeal are released, before the producer knows he has a hit of this kind, before the advertising gets to the exchange, that exhibitors are calling, writing, wiring for it. Don't take my word for this, *ask the bookers in any exchange.*—Herman J. Brown, The New Majestic Theatre, Nampa, Idaho.

George K. Arthur Now Salesman

George K. Arthur, who was featured in a number of Metro-Goldwyn-Mayer pictures, including "Brotherly Love," "The Last of Mr. Cheyney," "Riptide" and others, has rejoined the company—as a film salesman, covering northern New Jersey under branch manager David A. Levy.

INCORPORATED...

The following companies have been incorporated recently at Albany, N. Y.:

Instructional Films, Inc., by H. H. Wilson, J. L. Kauffman and C. D. Francis.

Armac Amusement Corporation by Nettie Weisman, Lee Resnick and Elliot Weisner.

Wright-Richmond Amusements, Inc., by Leon Rosenblatt, Isadore Welt, Ned Gerber, Eva Chadnow, Lena Rosenbaum and Anne Rosenfeld.

International Library of Visual Aids, Inc., by Karl R. Miner, George F. Kumpf and Gertrude Meagher.

Star Pictures Corporation of New York by Abraham Sharge, Leo Fox and Isadore S. Immerman.

Fenyvessy Enterprises, Inc., Rochester, by Florence F. Belinson, Abraham Schulman and Sarah Marimsky.

Eden End, Inc., by Louis S. Aldrich, Ann Martin and Lilly Rosenthal.

Odessa Operating Corporation by Ruth Blundell, Emma F. Kob and Catherine R. Muench.

The Name of Playgoers' Guild, Inc., has been changed to Playgoers, Inc.

Fulton Enterprises, Inc., Oneida, by Myron Kallet, Sidney Kallet and Alexander L. Saul.

Timbert Offices, Inc., by Lillian Halpern, Eva Sussholz and Samuel Simonoff.

Sprinco Amusement Corporation by Louis Bernstein, Philip Bush and Irene E. Leder.

Paths of Glory, Inc., by Arthur Hopkins, James F. Reilly, Sydney Howard, James S. Falk, Bernard Goodwin and Van Alen Hollomon.

Prudential Circuit of Theatres, Inc., New York, by David Coral, Jacob Schaum and Margaret Henaghan.

Bull Theatres, Inc., New York, by Alexander Ramer, Meyer Funt and Leo Fortier.

Theatre of Eleven, Inc., by Mary Hone, Walter B. Klavun and June Klavun.

James Snyder Studio, Inc., by Sol W. Benson, James Snyder and Eli Singer.

Incorporated recently at Dover, Del., were the following:

Universal Productions, Inc., to engage in the motion picture business, listing capital stock 100 shares, no par value. By Walter Lenz, L. H. Herman and W. T. Hobson, of Wilmington.

Picadilly Amusement Enterprises, Inc., to operate musical, operatic, broadcasting, motion pictures and entertainment of all kinds, listing capital stock 200 shares, no par value. By Julian T. Abeles, Leopold Bleich and William Lieber, of New York.

Lincoln Pictures Corporation, to deal in motion pictures, listing capital stock 1,000 shares, no par value. Incorporators are L. H. Herman, Walter Lenz and W. T. Hobson, of Wilmington.

Cambridge Amusement Enterprises, Inc., listing capital of $5,000. By Leopold Bleich, Julian T. Abeles and William Lieber, of New York.

Carlton Laboratories, Inc., listing capital stock 200,000 shares no par value stock. By James L. Carlton, Herbert F. Braithwaite and J. Hume MacDonald.

Telefish Loudspeaker Corporation, listing capital stock of 100 shares. By E. V. Hall, M. R. Slaughter and J. M. Townsend, of Dover.

Repertoire Actors' Guild, Inc., to operate theatres, listing stock 2,000 shares, no par value. By M. M. Lucey, H. I. Martin and L. S. Dorsey.

Chevy Chase Amusement Corporation to operate theatres, by S. L. Mackey, M. C. Palmatory and K. D. Rau, of Wilmington.

Atlas Pictures Corporation, to deal in plays, by Charles N. Caldwell, Jr., David H. Jackman and George V. Reilly.

Regal Theatres Enterprises, Inc., by Lea Perot, William C. Wright and Ruth M. Krause, of Philadelphia.

SHOWMEN'S REVIEWS

This department deals with new product
from the point of view of the exhibitor
who is to purvey it to his own public

Whipsaw

(MGM)

Romantic Drama

An interesting story, well acted, capably directed and geared to appeal to the masses, this show provides much with which to entertain the public and much to arouse showmanship attention. With Myrna Loy in the leading role, it returns a popular personality to the screen. In view of the manner in which her latest pictures were received it would hardly be good showmanship to ignore this fact. The picture also presents Spencer Tracy in the kind of role in which he appears to good advantage. Work of the supporting cast, as it pertains to individual performances and as a feature of the whole production, cleverly accents that of the leading players.

The story is modern topical drama, counterbalanced by semi-sophisticated romance. While there are several incidents in it that carry a vestige of near intimacy these, in relation to the whole show, should not be the cause of any worry as to moral worth. The quality of the dialogue, occasionally brisk and pointed, peps up the action, which at times inclines toward slowness. Situations, in relation to motivating plot and action, change quickly and the apparent slowness may be intentional in order that proper reactions and impressions may have time to register. Also through the condition, the show's comedy contrast and suspense content is developed in an effective manner.

The yarn is well contrived. First localed in Paris, Vivian Palmer, Dexter and Ames, plan to steal pearls purchased by Wadsworth. Rival gangsters Evans and Arnold, on the same mission, muscle in. Scene shifts to New York, and though customs officers are tipped off, Dexter steals the gems as Evans and Arnold are pushed around. Posing as a fellow fugitive, G-man McBride seeks to gain the confidence of Miss Palmer that he may be led to Dexter, supposed possessor of the loot. Smartly contrived situations, in which Miss Palmer is forced to adopt the sham of being McBride's wife, carry the hint that the girl is not totally unaware of her companion's actual identity, and carry the pair to the midwest. Trying to escape McBride as well as dodge the trailing Evans and Arnold, the girl's antics create much comedy. Eventually storm bound, they land in a farmhouse where the couple, accepted as man and wife, assist at the birth of twins in the Dabson family household. In the meantime, Evans has traced a phone call which Vivian has made to Dexter at New Orleans where he and Arnold go to hold the Dexter mob hostages until Vivian's trail is again picked up. Romance, which has been developed between Vivian and McBride, causes her again to phone Dexter and notify him that she is quitting. About to pack, McBride drops a mirror and the gems drop out of the handle. Suspense marking the incident, McBride, who has heard the phone conversation, thinks he is being made a fool of and arrests the girl. The combined mobs descend upon the pair, and in a restaurant, first getting Vivian in a place of safety, shoots it out with the thieves.

The finale has McBride dictating a statement which clears Vivian of complicity, and as love has regenerated her, her mission in life now is to take care of the wounded G-man.

There is a continuous air of thrill and action to the feature. The story it tells is quickly understandable as there is little in it to strain the imaginations. As the situations change, they do so logically so that the motivating coherence is preserved. As such it offers entertainment that moves in an aura of tense drama, appealing love interest and pleasing comedy. Featuring two personalities who have definite name value, a campaign that combines their worths as well as that of the story and utilizing some of the clever dialogue should go far in exciting general interest in the attraction.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Hary Rapf. Directed by Sam Wood. Screen play by Howard Emmett Rogers. From the story by James Edward Grant. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, William A. Horning, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by James Wong Howe. Film editor, Basil Wrangell. Asistant director, Eddie Woehler. P. C. A. Certificate No. 1805. Running time, when seen in Hollywood, 83 minutes. Release date, December 6, 1935. General audience classification.

CAST

Vivian Palmer	Myrna Loy
Ross McBride	Spencer Tracy
Ed Dexter	Harvey Stephens
"Doc" Evans	William Harrigan
Harry Ames	Clay Clement
Steve Arnould	Robert Gleckler
Wadsworth	Robert Warwick
Monetta	George Renevent
Chief Hughes	Paul Stanton
Humphries	Wade Boteler
Curley	Don Rowan
Dabson	John Qualen
Mme. Marie	Irene Franklin
Aunt Jane	Lillian Leighton
Bailey	J. Anthony Hughes
Dr. Williams	William Ingersoll
Larry King	Charles Irwin

We're Only Human

(Radio-Kaufman)

Drama

More than usual entertainment and showmanship significance is attached to this drama inasmuch as it is the story of a man who was afraid to be afraid and of a woman who showed him how to conquer fear. Sticking closely, at all times, to dramatic and romantic elements that have definite screen value, it never succumbs to the temptation of being psychological. When it does give patrons something a little more serious to consider as it might pertain directly to themselves, it does so through the force of illusion and example rather than by advancng scientific or medical theories.

In the yarn, Sgt. McGaffrey, a cop who plays to the grandstand, captures notorious criminal Berger while sob sister reporter Sally is a thrilled spectator. Instead of the expected plaudits and complimentary newspaper notices, he gets censored and ridiculed in the prints. Berger escapes and McGaffrey publicly announces that he'll pinch him within a month. Not only is his ambition the inspiration for this, but having become romantically inclined towards Sally he is anxious to show her the kind of get-his-man officer he really is. While suspended, he hears the police radio reporting a robbery. Determined to be the big shot, he rushes in ahead of his erstwhile partner, tips off the presence of the cops and in the ensuing melee Walsh is shot and killed. The escapade only arouses the disgust of Sally who would be sympathetic.

Later in another fracas with criminals, McGaffrey is wounded and blinded. Though the accident brings Sally back to him, the man living in darkness, becomes mortally afraid. When he returns to duty he is yellow. All Sally's pleadings cannot restore his courage. But when another crime is committed and in which Berger is implicated, McGaffrey, single handed, invades the criminals' hideout to wipe out all including Berger.

His success in rubbing out the mob, coupled with the realization he is no longer afraid, brings him the applause he had always yearned for plus the love of Sally which will guide him in more discreet paths in the future.

Showmen who like to study their attractions with a view towards analyzing them for new and novel angles with which to lure patron curiosity, should find much in this feature to stimulate their exploitation ingenuity. As the picture differs radically in idea and manner of presentation from any of the current trend, it provides plenty of opportunity to do something different in effectively calling it to public attention.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Associate producer, Edward Kaufman. Directed by James Flood. Screen play by Rian James. From the story "Husk" by Thomas Walsh. Photographed by J. Roy Hunt. Musical director, Roy Webb. Art director, Van Nest Polglase. Associate, Carroll Clark. Recorded by John L. Cass. Edited by Archie F. Marshek. Assistant director, Clem Beauchamp. P.C.A. Certificate No. 1721. Running time, when seen in Hollywood, 80 minutes. Release date, December 20, 1935. General audience classification.

CAST

Pete McGaffrey	Preston Foster
Sally	Jane Wyatt
Danny Walsh	James Gleason
Martin	Arthur Hohl
O'Brien	John Arledge
Mrs. Walsh	Jane Darwell
Inspector Curran	Moroni Olsen
Berger	Mischa Auer
Tony Ricci	Harold Huber
Anderson	Christian Rub
Mrs. Anderson	Rafaela Ottiano
Tommy	Delmar Watson
Grandma	Effie Ellsler
Morgan	Charles Wilson
Casey	James Donlan

Escape from Devil's Island

(Columbia)

Drama

Essentially a man's picture. All of those elements of drama that appeal to masculine audiences are crammed into this production to assure the magnetism needed to draw in that direction, but it is in focusing their campaigns to attract the feminine element that showmen will have to pay particular attention.

As the title implies, this is a prison picture, one dealing with all the hardships, suffering, brutality and cruelty of a prison camp set in the jungles of French Guiana. France's famous prison on Devil's Island, the subject of innumerable books, articles and other pictures, is a natural exploitation hook on which showmen can hang their campaigns. Combined with this are the names of Victory Jory, Florence Rice and Norman Foster, who all turn in well-rounded and convincing portrayals.

The story, in brief, concerns two spies, one of whom is sent to Devil's Island, while the other plots to bring about his escape, being in love with the prisoner's daughter all the while and risking his life more to make her happy again than to merely free his former partner. Into this theme comes the discordant note of the

(Continued on page 62)

ONCE MORE HE'S BACK ALIVE!..*with* THE MOST SENSATIONAL THRILLS OF HIS HAIR-RAISING CAREER!

The world expects a lot from Buck . . . and he doesn't disappoint! . . . Here are the jungle's fiercest moments . . . filmed in the face of sudden death by the man who knows no fear, to give the world's sensation-seeking millions something to think about for the rest of their lives!

FRANK BUCK'S

"FANG AND CLAW"

PRODUCED BY THE
VAN BEUREN
CORPORATION

RKO-RADIO
PICTURE

girl's falling in love with another man, who inadvertently finds himself drawn into prison, although innocent, because of the espionage activities of the other two.

The character portrayals are in keeping with the production, which, in most scenes, is authentic and realistic. The direction, however, seems to allow the action to bog down in the middle and the suspense, which was building nicely, slips back considerably.

Steve Harrington, international spy, plans one last coup with his younger colleague, Dario, before retiring. Together they attempt to steal military secrets from France, but their plans go awry and while Dario escapes Steve is caught and sentenced to Devil's Island.

As Steve's daughter manages to establish a home across the jungle from the prison, as a haven of refuge should her father escape, Dario cleverly has himself appointed a guard at the prison to assist in his partner's break for freedom. Meanwhile, in prison, Steve has become friendly with Andre Dion, a young convict sentenced unjustly, and asks him to join in the break.

Plans are completed, with Dario's ingenuity, and the break is made through the jungle. The fugitives soon lose their bearings and Steve climbs a tree to reconnoiter, only to be shot down by the pursuing guards. He dies in Dario's arms. Dario and Andre then separate and the latter is the first to reach Steve's daughter.

In their enforced intimacy they fall in love, but Andre, aware of Dario's love for the girl, won't betray his friend by declaring himself. At last Dario arrives safely and the three set out for Venezuela, where they will be safe.

From the captain of the boat Dario learns Andre is innocent and needs only to give himself up to be pardoned. Rushing to tell him the glad news he finds him in the girl's arms. Enraged, he puts him ashore in the jungle instead and leaves him to die.

Johanna cannot understand Andre's disappearance and, in desparation, tells Dario of her love for Andre. Aware of his blunder, Dario promises Johanna he will find the man she loves and returns to search for him in the jungle. He learns, too late, that Andre has been found and pardoned, and as the lovers are reunited Dario goes off to Devil's Island promising to join them for their fifth anniversary.

By use of all the material offered them here, showmen should find suitable campaigns to fit most any situation.—BAEHLER, New York.

Produced and distributed by Columbia Pictures. Directed by Albert Rogell. Story by Fred De Gresac. Screen play by Earle Snell and Fred Niblo, Jr. Assistant director, Louis Germonprez. Cameraman, John Stumar, A.S.C. Sound engineer, George Cooper. Film editor, Otto Meyer. Running time, 65 minutes. Release date, Nov. 10, 1935. General audience classification.

CAST

Dario	Victor Jory
Johanna	Florence Rice
Andre	Norman Foster
Steve	Stanley Andrews
Djikki	Daniel Haynes
Bouillon	Herbert Heywood
Python	Frank Lackteen
Commandante	Arthur Aylesworth
Bisco	Noble Johnson

The Last of the Pagans

(MGM - Phil Goldstone)

Dramatic Romance

Distinctly a novelty feature, this is one, however, which intelligently exploited should meet with favorable audience reaction. It is essentially dramatic romance. The two personalities featured, Mala and Lotus, the stars of "Eskimo," are the prototypes of a vanishing South Sea Island race. All their dialogue is in native Polynesian tongue, a dialect made understandable primarily by action and expression, and also by the use of subtitles. Only the language of white men in a few sequences in the latter sequences of the picture is intelligible. Charm of the beautiful natural scenic backgrounds is effectively captured by expert photography which should be a decided asset in selling the picture.

The motivating theme is simple and powerful. Mala, (Ray Wise), wife-raiding with fellow tribesmen, captures Natita (Lotus Long). Taking her to his island home and into the cabin of his mother, he endeavors to win her trust and affection by human kindness and exhibits of his prowess as a hunter. Sequences picturizing tribal customs preceding the wedding ceremony after Natita has been wooed and won are highly educational as well as being unusually entertaining.

But raiding white labor exploiteers in first exhibiting the dignity of white civilization by getting the natives drunk make a deal for some of the tribesmen to work in phosphate mines. Mala is one. His experience, as he encounters the curses of civilization are graphically dramatic. As a laborer who cannot understand why toil and tragedy should be his fate, he is a hero in a mine disaster. Promised the companionship of Natita, he is deprived of that when the whites fear native reprisals. Jailed, but escaping during a tropical storm, he rescues Natita from a sinking storm battered schooner to sail away to a new island where they can begin their idyllic life anew, unharried by white duplicity.

Names naturally meaning little, exploitation dependence must necessarily be placed upon the character of the picture. Simple appealing love drama, the element of most entertainment can be sold. So can the music which accompanies the action. Reliance should be placed strongly upon the fact that instead of being a novel travelogue the picture is elemental pagan love drama in which there is deep human interest. —MCCARTHY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Philip Goldstone. Directed by Richard Thorpe. Original story and screen play by John Villiers Farrow. Musical score by Nat W. Finston. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Arnold Gillespie, Edwin B. Willis. Photographed by Clyde DeVinna. Film editor, Martin G. Cohn. Assistant director, Bert Sperlin. P.C.A. Certificate No. 1729. Running time, when seen in Hollywood, 70 minutes. Release date, December 20, 1935. General audience classification. Features MALA and LOTUS.

The Singing Vagabond

(Republic)

Musical Western

Showmen and audiences who appreciate the commercial entertainment worth of novelly treated thrill action adventure amusement should find much in this to engage their attention. Basically the feature is a musical western. Actually, with the production technique that made westerns so popular in the silent days expertly regenerated, it's the U. S. cavalry to the rescue. The well contrived situations move with speedy continuity. Music, which features Gene Autry mainly and Ann Rutherford in a minor manner with choruses, is effective. Dialogue fills the expected function, but primarily, action carries the story thread. The intent of the picture graphically is geared to arouse mass enthusiasm and to appeal strongly to the younger audience contingents.

Captain Tex Autry is the singing head of a troop of singing cavalry men convoying a wagon train of which runaway girl Lettie Morgan is a member. Bandits attack it and Autry's troop rides to the rescue. Romance which has a triangle complex develops for Tex, Lettie and LaCrosse. Arriving at the fort, horses are stolen and Tex suspected is arrested and convicted and sentenced to death. The wagon train moves on. Aided by his buddies, Frog and Buffalo, Tex escapes. He catches up with the train just as marauding Indians attack it. Driving off the raiders, Tex puts the finger on Utah Joe as the culprit in the crime of which he is charged. Exonerated, he wins Lettie.

As the picture concentrates on delivering the maximum amount of thrill action and makes no pretenses, other than in using music, to be anything than a pulse tingling western, showmen who accept it as such and make a serious effort to convince their audiences, particularly the outdoor action adventure devotees and the youngsters that the attraction is honestly entertaining, should find its presentation an enjoyable occasion.—MCCARTHY, Hollywood.

Produced and distributed by Republic Pictures. Directed by Carl Pierson. Supervised by Armand Schaefer. Story by Oliver Drake. Screen play by Oliver Drake and Betty Burbridge. Photographed by Bill Nobles and Ed Lyons. Sound by John Stransky. Edited by Lester Orleheck. Release date, December 16, 1935. General audience classification.

CAST

Tex	Gene Autry
Lettie	Ann Rutherford
Honey	Barbara Pepper
Frog	Smiley Burnette
Col. Seward	Frank LaRue
Buck La Crosse	Warner Richmond
Hortense	Grace Goodall
Judge Lane	Niles Welsh
Utah Joe	Allan Sears
Buffalo	Bob Burns
Red	Charles King
Dolly	Celia McCanon
Otto	Henry Roquemore
Private Hobbs	Ray Benard

Come Out of the Pantry

(British & Dominions - U.A.)

Farce Comedy

Essentially a stage farce both in story values and treatment, this will still provide good if mild entertainment in stations where Jack Buchanan is liked. With him is Fay Wray. Very little is asked of her, but she shows an attractive sense of humor in the doing of it and she looks very charming indeed. There are good names in the support; James Carew, Olive Blakeney, Kate Cutler and Ronald Squire got humor out of parts almost traditional in farce.

Lord Robert Brent, sent from England to New York to dispose of some family pictures, deposits the cash received in a bank which suspends payment. Robert, in straits, meets an old family servant who is butler to Beach-Howard, a rich American, and persuades him to give him a job as footman in the same house.

Hilda, niece of Beach-Howard, discovers the new servant's secret and also falls in love with him. Robert's employer returns from England accompanied by Robert's bumptious elder brother, whom he plans to marry to Hilda. Robert, waiting at table at a dinner of welcome to the new arrival, manages to keep out of his brother's sight and to propose in installments to Hilda and get her answer between the courses, finally taking his brother's place as guest of honor.

The broad farce of the story seems to dictate the selling campaign. It's a case of underlining the central situation. There's something to be done in the way of tieups with tailoring establishments with Buchanan's masquerade in footman's tails as the cue; the dinner table scene, best in the film, suggests other efforts.—ALLAN, London.

Produced by British and Dominions. Distributed in Great Britain by United Artists. Directed by Jack Raymond. Story by Alice Duer Miller. Screen play by Austin Parker. Cameraman, Fred Young. Running time, 70 minutes. General audience classification. Release in the United States still to be determined.

CAST

Lord Robert Brent	Jack Buchanan
Hilda	Fay Wray
Mr. Beach-Howard	James Carew
Mrs. Beach-Howard	Olive Blakeney
Lord Axminster	Fred Emney
Lady Axminster	Kate Cutler
Eccles	Ronald Squire
Mrs. Gorc	Maire O'Neill
Rosie	Ethel Stewart

Young Forest

(Golden State Film Co.)

Historical Drama

Based on the Polish rebellion of 1905 against the Russian Government, this picture has many moments of pure drama, satisfying romance and good comedy. The production is confined, insofar as the rebellion is concerned, to that part of the uprising which embraced the students of Poland and their schools as controlled by Russia. A group of students inflamed by patriotism, begin a movement to throw off the yoke of Russia. Held secretive at first, its growth brings the movement to the attention of the school authorities, who, in seeking to punish those responsible caused the movement to be brought into the open with the resultant rebellion of the students and their refusal to attend the schools as long as they were conducted under the aegis of the Russian Government.

While the dialogue is in Polish there are sufficient superimposed English titles to make the production readily understandable. The picture has an excellent cast.

Exhibitors should have no difficulty in selling the picture in those situations where the Polish are concentrated. For other situations, its value as a presentation rests in its treatment of a historical subject. Said to be produced on the exact locale of the 1905 revolution, its authenticity is of value. It is also good entertainment.

In the story, Anthony Majewski, son of a Pole in Russian service, and one of the foremost agitators, resents the actions of the Russian representatives and heads of the college where he is a student. Majewski's pro-Polish activities come to the attention of Starogranadski, principal of the college. A manifesto, calling for a strike is found in the school hall by Starogranadski, who with the help of a teacher, Kiernicki, traces its origin to Majewski. The principal fails to provoke Majewski to admitting that he is responsible for the literature but another student, Walczaks, denounces the present system in the principal's hearing. The principal inquires of the students if they all agree with Walczaks and finds to his satisfaction a dissenter in Stefan Kiernicki, son of the teacher. Kiernicki is subsequently ignored by his fellow students and by the girl he loves, Wanda Litinska.

Walczaks agrees to make a public apology when his mother is intimidated by the school's officials. But the effort to apologize causes Walczaks to faint before uttering the words. The incident incites the students to open rebellion. Kiernicki, preferring the companionship of his fellow students, turns against his father and learning that the authorities are aware of a secret meeting of the agitators and intend to arrest them, Kiernicki warns the students in time for them to make their escape. In so doing Kiernicki strikes down Pakotin, supervisor of the college, who is waiting for the police to arrive. Kiernicki is accepted by the students as one of them and by Wanda, an agitator in one of the boarding schools for girls, who loves him. The fight for freedom continues with liberty as the ultimate goal.—MOONEY, New York.

Distributed by Golden State Film Company. Directed by Josef Lejtes. Scenario by Jan Adolf Hertz and Anatol Stern. Distributed in Poland under the title of "Mlody Las." Running time, 90 minutes. Release date, January 1, 1936. General audience classification.

CAST

Wanda Lytynska	Marja Bogda
Stefan Kiernicki	Adam Brodzisz
Starogrenadzki	Boguslaw Samborski
Pakotin	Junosza-Stepowski
Kiernicki (Father)	Stefan Jaracz
Attenot	Michal Znicz
Sirotkin	Antoni Bednarczyk
Walczakowa	Tekla Trapszo
Walczak (her Son)	Mieczyslaw Cybulski
Jakubowska	Marja Balcerkiewicz
Majewski	Witold Zacharewicz
Neufeld	Jonas Turkow
Tertenko	Wladyslaw Walter
Pszczolkowski	Kazimierz Pawlowski
Irena	Marja Zarebinska
Nauczycielka	Alina Halska
Zewakow	Wiktor Bieganski
Jarocki	Jez Kobusz
Dobrolubow	Leszek Pospielowski

Kiss Me Goodbye

(Celebrity)

Musical Comedy

A musical comedy that has its setting in Vienna and concerns itself with the romance of two men who love the same girl and attempt to win her. She loves both and being unable to choose one or the other, the two, being "best of friends," decide to leave Vienna and forget the girl. The production ends on this indecisive note and because of it the picture suffers from lack of completeness. The ending, however, is in keeping with the whimsical tenor of the story, which is perhaps too light. The singing sequences and the comedy help to balance the production and its dearth of story value.

This is the first of P. A. Powers' Celebrity feature productions, stars Magda Schneider, Viennese operatic soprano, and features Arthur Riscoe and Naunton Wayne, musical comedy players. These names, unknown in this country, present a difficult selling problem for the exhibitor. Probably the best means of approach would be to exploit the picture as a light musical comedy with adequate singing by Miss Schneider. The locale is modern Vienna and the dialogue is in English.

Two young playboys, Riscoe and Wayne, arrive by airplane in Vienna. At night, in a restaurant, they strike up an acquaintance with Miss Schneider by means of a miniature telephone system that links all tables in the dining room. Learning that Miss Schneider's parents have a spare room to rent, Riscoe and Wayne establish themselves in her home. Riscoe thinks Magda would make a great dancer, while Wayne believes she would make a great grand opera star.

To realize these predictions, they separatedly arrange for her to have dancing and singing lessons. By trickery Wayne brings the director of the opera to hear Magda sing on the balcony of her home. Magda's singing brings out all the other occupants of the large apartment house and they all join in an augmented chorus. Magda proves she can both sing and dance and is made the star of a stage presentation of Donizetti's "Daughter of the Regiment." Realizing that they are both in love with Magda, Riscoe and Wayne decide to leave Vienna rather than have the girl come between them and they say goodbye to Magda. Confused by the parting with the girl they find themselves in a plane headed in the opposite direction they had intended going.—MOONEY, New York.

Produced and distributed by Celebrity. Directed by Carmine Gallone. Story and screenplay by Selwyn Jepson. Photography by W. Goldberger. Running time, 62 minutes. Release date undetermined. General audience classification.

CAST

Jack	Arthur Riscoe
Jim	Naunton Wayne
Grete	Magda Schneider
Her Mother	Ruth Maitland
Her Father	Victor Fairley
Operatic Impresario	Wilfred Noy
His Daughter	Grete Natzler

Stranger Than Fiction

(Universal)

Oddities

Number 15 of this series presents seven more oddities to intrigue audiences. In Buffalo, Harold Carlson, uses moving steel hooks for hands, to drive a car, play golf, typewrite, to write in "longhooks" (longhand). A bicyclist in Chicago goes touring with a trailer attached to the "bike" with almost all the conveniences of a modern home. A slip of a girl in French Morocco drinks boiling hot water, while radio tubes in a tiny electrical organ in New York produce the tone and power of a bigger pipe-organ. A fig tree in Chicago, starting its growth in the basement of a barber shop, has become too tall for the shop and the next step calls for a hole in the roof. In Mound Lake, Ark., a window shade is used for fishing purposes and in San Antonio, Texas, a man and his wife do some fancy shooting with pistols.—Running time, 9 minutes.

Harlem Bound

(Universal)

Musical

An entertaining short from Universal's Mentone series. The locale is in a Harlem night spot. Featuring colored performers, this short is a combination of singing and dancing with Norman Astwood acting as master-of-ceremonies. In addition to Astwood there are the teams of Buck and Bubbles and Cook and Brown and also Avis Astwood with the Cotton Club chorus appearing in the finale. Buck and Bubbles do the shuffling dance mania known as "Trucking," followed by the Cotton Club Chorus.—Running time, 20 minutes.

Going Places, No. 15

(Universal)

Novelties

"Going Places," with Lowell Thomas still in the driver's seat, bringing new sequences to add to this interesting series. In this issue the Totonacos Indians of Papantla, Vera Cruz, Mexico, celebrate the feast of Corpus Christi with a mixture of ancient and modern rites. In Philadelphia, Samuel Yellin, once of Russia, practices his trade of iron craftsmanship that has gained him international recognition. In New Jersey the fishermen of Bivalve dredge for seed oysters in Delaware Bay only to transplant them in Maurice River Cove, where better habitat conditions prevail.—Running time, 9 minutes.

Allied Heads Terminate Session in New York

Abram F. Myers, general counsel of Allied; H. M. Richey, Detroit; and Aaron Saperstein, Chicago, this week returned to their respective headquarters after conferring with Sidney Samuelson, president, on the distribution of the "white books" recently published by the organization on block booking. They decided to hold the national annual convention in Washington late next month. At this time, officers will be eleced. Mr. Samuelson has said he is not a candidate, but he did not say he would refuse the post if the directors insisted on his keeping it.

Sixty New Jersey Allied exhibitors sailed from New York last week on a cruise to Bermuda on the *Monarch of Bermuda*, during which the unit was scheduled to hold its adjourned annual meeting. Only one business session, for the election of president, was to take place and Mr. Samuelson is expected to return to New York late this week with the announcement he will again hold the office another term.

AMPA Advertising Award Announcement Due Soon

Details in connection with the annual advertising awards to be made by the Associated Motion Picture Advertisers will be announced in two weeks, according to Gordon S. White, president.

George Jessel will be the principal speaker, and Jack Alicoate will be master-of-ceremonies at the annual Christmas party to be held at the Hotel Astor December 19th. Invited are Lily Pons, Morton Downey and other stage, screen and radio stars.

Golden Will Conduct Regional Sales Meets

Edward Golden, general sales manager of Republic Pictures, will conduct four regional sales meetings in January.

W. Ray Johnston, president, returns to New York from the coast, where he has been attending production conferences, in about two weeks.

Examination Board Threatens

An effort may again be made at the new session of the Louisiana legislature in Baton Rouge for the introduction and passage of a bill creating a state board of motion picture examiners. Should such a bill pass it will be necessary for all projectionists to pass an examination before a new state board. Many of the smaller theatres are reported organizing to fight any such a measure.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

NEW SERIES OF QUESTIONS BASED ON SIXTH EDITION OF BLUEBOOK. QUESTION NO. 1.—(A) What is the function of the photoelectric cell in a sound system? (B) In a lens, what is meant by "barrel distortion?" (C) Does dry scraping of the stub end of a film when making a splice produce reliable results? Explain.

Answer to Question No. 288-B

Bluebook School Question No. 288-B was: Would it not be possible to so connect the monitor that it would project exactly the same sound as is projected by the auditorium loudspeakers? If this could be done it would at least enable projectionists to detect and remedy some possible faults, though of course not all of them. (B) When there is noise in the sound that we suspect has its seat in some particular sound equipment, and to be due to a partial or light ground, what is the quickest and best way to test the matter?

To section A the engineers say:

"We do not regard the monitor speaker as of much possible value to the projectionist regardless of its connection, in judging sound, either as to quality or volume. This is for the reason that in the projection room always there is sufficient noises of mechanical nature to enable any safe estimate of sound quality in either music or speech. The projector gearing and movement of the intermittent mechanism is sufficient to prevent that, and the size, shape and acoustical qualities of the room would also have a decided effect on sound.

"As to Section B, surely the question answers itself. Disconnect the suspected piece of apparatus and test it for ground by means that surely by now are well known to all projectionists."

The following projectionists made satisfactory answers: S. Evans and C. Rau; D. Danielson; G. E. Doe; D. L. Sinklow; J. Wentworth and C Wentworth; G. Edwards; L. M. and C. B. Traxler; A. Richardson and N. L. Haynes; D. D. Lally and F. Ferguson; F. Simms and O. L. Daris; T. Turk; L. B. Sanderson; T. T. Golley; J. Van Vaulkenburg; P. Itt; J. L. Samuels, R. Tomkins, O. D. Lantry and B. M. Ferguson; C. Umphrey; R. and K. Wells; H. Youst; H. J. Billingsworth; F. H. S. and P. Dalbey; R. Bluend; S. E. Gay; G. N. Guidotti, F. L. Savlor and N. Savlor; P. and L. Felt; D. Emmerson; S. Spooner, D. Howard, J. Gurts and B. H. Thaller; G. L. Thomas and J. Bascombe; H. T. Granger; L. L. Daniels; J. Genson; R. D. Oberleigh and J. Lansing; T. L. Daniels and G. Samuels; J. L. Grangier; B. L. White and I. F. Lifton; T. T. Davidson and R. G. Crews; R. and K. Wells; T. W. Peterson and E. W. Ford; L. B. Proctor and D. U. Granger; G. Lathrope and N. L. Tomlinson; J. White; H. W. Bower; T. Thomas; K. L. Knight and L. Henderson; H. T. Adams; T. E. Mantol; H. T. Farrell and H. T. Woods; W. M. Powell; L. Denis, L. L. Samuels; W. Burns and T. R. Fanning; S. T. Rogers; S. L. Richards; M. M. Sitman; T. J. McGuire; H. Urger; N. Tomlinson; B. B. Hornstein; I. B. Bancroft; G. R. Squires; W. T. Murphy; D. L. and M. Rice F. N. Giddings; R. E. Salisbury; K. H. Harley; T. L. Davis and H. T. Goodman; P. L. Perry, W. Williams, C. O. Bartlett and D. Carille; S. D. and W. Love; T. H. E. Richman; N. F. Gray; F. T. Bennett; T. L. Bradbury; B. G. Korda; Nic Granby D. Allen and M. Spencer; M. and J. Devoy; F. H. Klar, L. Klar and T. H. Morton; K. N. Kirkpatrick; L. R. Spooner and G. Johnson; N. Prane and B. R. Mills; L. A. Dodson and H. T. Todd; D. L. Lode, B. H. Sanders and J. Gensen; M. D. Fitzsimmons.

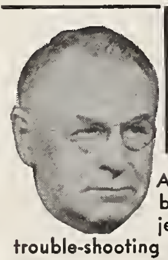
Evans and Rau say, "It is possible to so connect the monitor that it would project exactly the same sound as do the auditorium speakers, but because of the difference in volume required and the difference in acoustics as between the auditorium and the projection room, the results would not be the same."

D. Danielson says, "In certain types of equipment it would be possible to give the monitor the same power as the screen loudspeakers. In other types it would be next to impossible. But even if it may be done, the results would for several reasons be the same."

C. Umphrey says, "I am not certain whether or no it could be done with all equipments, but I am very sure it would be quite useless if it could. I arrive at this conclusion by process of reasoning. The screen and monitor loudspeakers are of necessity very different in shape and size. They operate under wholly different conditions, therefore it would be wholly impossible to secure and maintain equality in results."

May I butt in to say that I regard the answer of Brother Umphrey as the most complete of them all, including the engineers. It in my opinion states the two things that make equality in results entirely impossible.

(B) G. E. Doe says, "If I suspected the trouble to be due to a ground, light or otherwise, in some particular piece of the equipment, I would disconnect that equipment or equipment part and test for ground in the usual manner. Personally I am strong for a magneto test. Had the boss buy one for me 10 years ago. It is just as good today as when it was bought, and a ground that can get past that bird without discovery is—well, it don't exist. However, head phones energized by a series battery connection is good, making the test connection from each side of the suspected equipment to a ground that is known to be good—as a well-cleaned spot on a water pipe."



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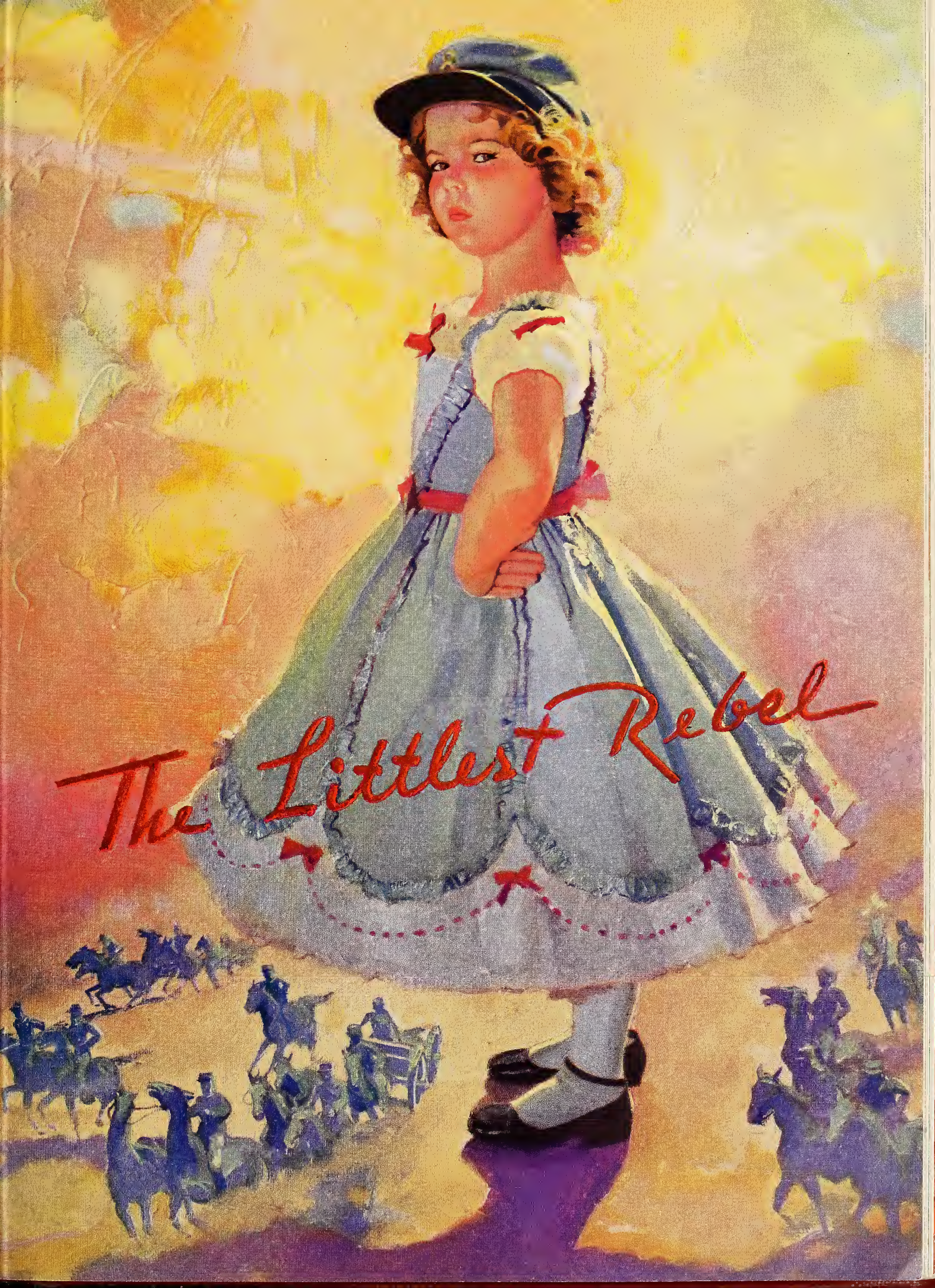
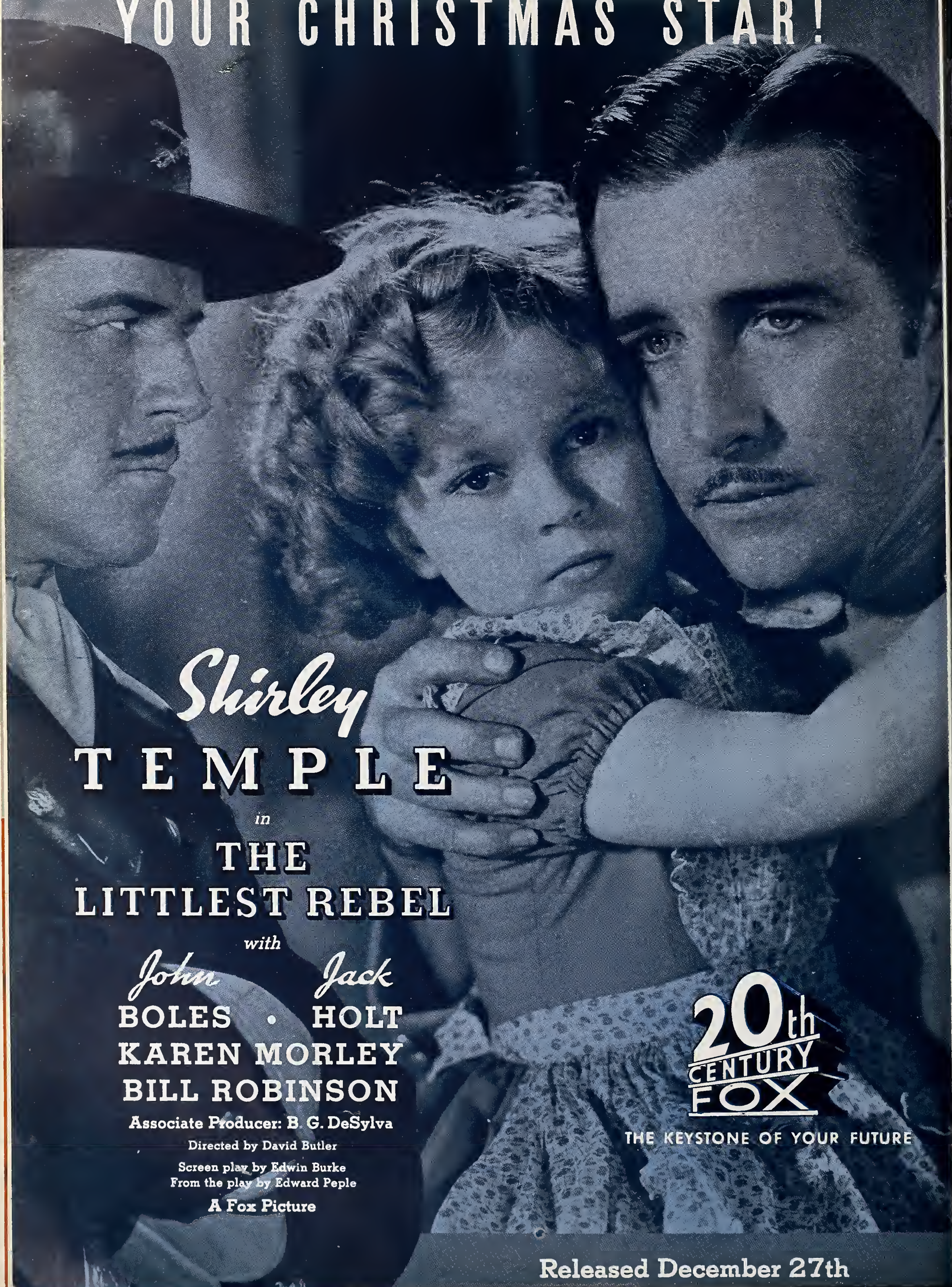
New Butterfield Theatre

Arrangements have been completed between W. S. Butterfield, of Butterfield Theatres, and Allen Johnson, of Grand Rapids, Mich., for the construction of a new theatre there. Work is to start immediately.


The Littlest Rebel



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TEMPLE

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with

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KAREN MORLEY
BILL ROBINSON

Associate Producer: B. G. DeSylva
Directed by David Butler
Screen play by Edwin Burke
From the play by Edward Peple
A Fox Picture

20th CENTURY FOX
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Released December 27th

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1790 Broadway, New York

First National

CASE OF THE LUCKY LEGS, THE: Warren William, Genevieve Tobin—Double billed with "Personal Maid's Secret." Best double bill you could find. Both good pictures.—Otis Page, Lincoln Theatre, Damariscotta, Me. General patronage.

I FOUND STELLA PARISH: Kay Francis, Ian Hunter—Best Francis yet. Business better than usual. Played December 3. I have used First National and Warner pictures for two years. I find them very good.—R. L. Sherman, Strand Theatre, North Branch, Mich. General patronage.

I SELL ANYTHING: Pat O'Brien, Ann Dvorak, Claire Dodd—This was one of O'Brien's poorest pictures, full of chatter, which played to poor business. Shelve it; could not recommend it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

IRISH IN US, THE: James Cagney, Pat O'Brien, Olivia de Havilland, Mary Gordon—Played September 7-8. Brought it back November 6-7. It is the tops for small town.—R. L. Sherman, Strand Theatre, North Branch, Mich. Small town patronage.

IRISH IN US, THE: James Cagney, Pat O'Brien, Mary Gordon—Mary Gordon is the real star in this picture, but they are all good. Often a picture is over-advertised (because they need it), but this one lives up to its advertising. Severe winter weather held our attendance down low, but all who saw it were pleased. Played November 22-23.--O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Rural patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler, Lewis Stone--What a show! Cast and everything you would pray for. Was I ever thankful to First National! Thanksgiving Nite people were still coming at ten o'clock. Played November 27-28.—R. L. Sherman, Strand Theatre, North Branch, Mich. Small town patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler—Swell picture. Very well liked by all.—Otis Page, Lincoln Theatre, Damariscotta, Me. General patronage.

WOMAN IN RED, THE: Barbara Stanwyck, Gene Raymond—A good audience picture. Good comments and good entertainment. Running time, 65 minutes. Played November 22-23.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

Mascot

LITTLE MEN: Erin O'Brien-Moore, Ralph Morgan, Frankie Darro—A very well done independent picture production. This picture is of major company caliber. If the independents would make more pictures of this type, we would not be hesitant about using their product.—Theodore J. Friedman, The Strand Theatre, Suffern, N. Y. General patronage.

Metro-Goldwyn-Mayer

AGE OF INDISCRETION: May Robson, Madge Evans—Just fair. One of those kind that will not draw. Tried but found wanting. Running time, 80 minutes. Played November 20-21.—M. W. Mattecheck, Lark Theatre, McMinncille, Ore. Local patronage.

ANNA KARENINA: Greta Garbo, Fredric March, Freddie Bartholomew—There was nothing more to be desired as far as the acting was concerned; it is undoubtedly Garbo's best to date. But the draw was not there and it is no fault of the picture, but the fact is that it is not a small town picture. Most of audience were women and it was apparently shunned by the men. I blame the trailer for showing so much of the love scenes; the men look them over and figure that it is another piece of mush, which was not true. A little restraint in these arty picture would help at the box office. Metro. please notice.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BISHOP MISBEHAVES, THE: Edmund Gwenn, Maureen O'Sullivan—Good program picture that did surprisingly well considering the absence of star names in the cast. Played November 20.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

CHINA SEAS: Clark Gable, Jean Harlow, Wallace Beery—A big production, worthy of the name special. The unseen mechanical crew are deserving of praise with the seen stars. The storm at sea is certainly a whopper; one is thankful that one can see it from a comfortable theatre seat instead of being in it onesself. As for business, perhaps showing it the day after Thanksgiving held down the gross. I did a little better than average, but not enough better to make up the cost of this.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

FLAME WITHIN, THE: Ann Harding, Herbert Marshall—Very poor. Just a waste of time. Running time, 80 minutes. Played November 13-14.—M. W. Mattecheck, Lark Theatre, McMinville, Ore. Local patronage.

HERE COMES THE BAND: Ted Lewis, Virginia Bruce—Failed to click. Running time, 87 minutes. Played November 10-11.—C. C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

HERE COMES THE BAND: Ted Lewis, Virginia Bruce—One of the best shows I have exhibited for some time. Harry Stockwell is certainly going to be mighty popular from now on. "Headin' Home" was the highlight of the show. Just all around good entertainment. Running time, 80 minutes. Played November 16-17.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MURDER IN THE FLEET: Robert Taylor, Jean Parker—Well liked and good entertainment. Played November 15-16.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

O'SHAUGHNESSY'S BOY: Wallace Beery, Jackie Cooper—A satisfactory picture. Beery always pulls them. The only fault is that the sequences of Jackie sulking were a little too long. The circus atmosphere always attracts the kids. Hard to tell about business as we ran into icy roads both nights of the showing. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

PURSUIT: Chester Morris, Sally Eilers—Better than average programmer. Business average. Second night built up, which is unusual. Running time, 59 minutes. —Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. General patronage.

SMILIN' THROUGH (Re-release): Norma Shearer, Fredric March, Leslie Howard—Played here for the third time. Still did better than average business. Running time, 97 minutes.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. General patronage.

WEST POINT OF THE AIR: Wallace Beery, Robert Young—Saw this picture when it came out last spring and felt that it would be well-liked in here. Reception given it vindicated my judgment, for it was pronounced 100 per cent entertainment. Aerial sequences were great and Beery is always a popular star here. A rather odd coincidence was the fact that the picture, containing a few shots of an Army-Navy football game, was shown on the same day as this year's service game. Running time, 88 minutes. Played November 30.—J. A. Reynolds, Recreational Director, New Jersey State Prsion, Trenton, N. J. Prison patronage.

WINNING TICKET, THE: Leo Carrillo, Ted Healy, Irene Hervey—Plenty of dialect which should suit foreign situations, but was not appreciated to the full extent in our local town theatre. Did below average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WOMAN WANTED: Joel McCrea, Maureen O'Sullivan--A dandy and well-liked. Splendid entertainment. Played November 22-23.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

Monogram

KEEPER OF THE BEES, THE: Neil Hamilton, Betty Furness—Everyone liked it. Good business second night. Good clean picture. Played October 25-26.—Fred J. Case, La Balle Theatre, La Belle, Fla. Rural patronage.

Paramount

ANNAPOLIS FAREWELL: Tom Brown, Sir Guy Standing—Here is a well done picture, with numerous shots of the training station that add to the effectiveness of the production. The work of Sir Guy Standing is outstanding and adds to his many laurels. Played to good business Thanksgiving week end and everyone pleased. Running time, 82 minutes. Played November 28-30.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

CAR 99: Fred MacMurray, Ann Sheridan, Sir Guy Standing—One of the first Paramount pictures we have run in a long time and it is a swell picture for Saturday and Sunday. Good story, plenty of action, and comedy. Good for the whole family. Played November 16-17.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

CORONADO: Jack Haley, Johnny Downs—Swell musical. Great dancing, good music, with Eddie Duchin. Plenty of good comedy.—Otis Page, Lincoln Theatre, Damariscotta, Me. General patronage.

GOIN' TO TOWN: Mae West, Paul Cavanagh—One of Mae's best. A very good story, splendid dialogue and geared at a fast pace. This pictureis a real box-office.—Theodore J. Friedman, The Strand Theatre, Suffern, N. Y. General patronage.

GOIN' TO TOWN: Mae West, Paul Cavanagh—A much advertised picture and many came to see Mae West. They may "come and see her sometime," but would not be regular callers. Nothing exceptional about this picture and the audience leaves with a sense of disappointment. An over-advertised picture is somewhat at a disadvantage, as the audience expects more. Personally, I was disappointed, particularly with the singing. Would not book another by Mae West. Played November 15-16.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Rural patronage.

HANDS ACROSS THE TABLE: Carole Lombard, Fred MacMurray—Very good. Not too strong at box office.—Otis Page, Lincoln Theatre, Damariscotta, Me. General patronage.

LAST OUTPOST, THE: Cary Grant, Claude Rains, Gertrude Michael—Everyone responsible for this production deserves everything you may say for them. If this had been the first "Bengal Lancer" story to be produced, it would have been equally as good a box office attraction. As it is, we enjoyed big business. One thing we did was to have the story published in serial form, and this does wonders for the box office. The local newspaper was glad to co-operate.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

LITTLE AMERICA: Admiral Byrd—In spite of the fact that we advertised it as "Byrd's Second Expedition," they thought they had seen it. While a very interesting offering, it failed to draw, and to me it did not carry the thrill the first one did. Played "Hopalong Cassidy" with it and the patrons had more to say for this than the Byrd picture.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

MAN ON THE FLYING TRAPEZE: W. C. Fields, Mary Brian—A typical Fields picture. Pleasing and entertaining, but not outstanding. Played on a week end to a general audience appeal.—Theodore J. Friedman, The Strand Theatre, Suffern, N. Y. General patronage.

MARY BURNS, FUGITIVE: Sylvia Sidney, Melvyn Douglas—Great. Very well liked. Miss Sidney is coming back.—Otis Page, Lincoln Theatre, Damariscotta, Me. General patronage.

NEVADA: Larry Crabbe, Kathleen Burke—Good western.—Otis Page, Lincoln Theatre, Damariscotta, Me. General patronage.

PARIS IN SPRING: Tulio Carminati, Mary Ellis—A very well done musical comedy. Best suited for class houses. This picture has no marquee names, therefore not a box office attraction.—Theodore J. Friedman, The Strand Theatre, Suffern, N. Y. General patronage.

ROCKY MOUNTAIN MYSTERY: Randolph Scott, Charles "Chic" Sale, Kathleen Burke—This is another Zane Grey. Always dependable, and the pleasure of a full house. Running time, 63 minutes. Played November 20-21.—H. Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

SHANGHAI: Charles Boyer, Loretta Young—A splendid picture. Very well acted and a good plot. This picture will appeal to the class trade primarily. Did not suit the masses.—Theodore J. Friedman, The Strand Theatre, Suffern, N. Y. General patronage.

SHIP CAFE: Carl Brisson, Arline Judge—Just fair. —Otis Page, Lincoln Theatre, Damariscotta, Me. General patronage.

SMART GIRL: Kent Taylor, Ida Lupino—A good light comedy aided by a good plot. This picture moves along at a fast pace with comedy predominating. Outstanding marquee names lacking to make this real box office. Played Friday and Saturday.—Theodore J. Friedman, The Strand Theatre, Suffern, N. Y. General patronage.

TWO FOR TONIGHT: Bing Crosby, Joan Bennett—Would class this as a pleasing program picture, nothing more. Running time, 61 minutes. Played November 27-28.P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

TWO FOR TONIGHT: Bing Crosby, Joan Bennett —Poor. The best possibility for a two-reel comedy stretched out to six reels I've seen in a long time. If you play it you might as well tell Crosby goodbye. Running time, 60 minutes.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. General patronage.

VIRGINIA JUDGE, THE: Walter C. Kelly, Marshall Hunt—Patrons must have been afraid to get sentenced, since drew very small business. Pleasing comedy-drama. Running time, 59 minutes. Played November 13-14.—C. C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

WANDERER OF THE WASTELAND: Dean Jagger, Gail Patrick, Edward Ellis—This is another Zane Grey and this seems to be just what they want. It is entertainment, and this man Ellis, who did the prospector's part was so good you feel it was done as well as Lionel Barrymore could do it. More power to Zane Grey productions.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

WANDERERF OF THE WASTELAND: Gail Patrick, Dean Jagger—Excellent western. Running time, 62 minutes.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. General patronage.

WINGS OVER ETHIOPIA: No good at any angle. Otis Page, Lincoln Theatre, Damariscotta, Me. General patronage.

Republic

FORBIDDEN HEAVEN: Charles Farrell, Charlotte Henry—Before playing this picture, I tried to find some reviews for it. If I had, probably would never have run it. Boresome. Played November 3-4.—Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

TUMBLING TUMBLEWEEDS: Gene Autry, Lucile Browne—Here is a western with all the earmarks of a major studio western. We popularized Gene Autry with the serial, "The Phantom Empire," and had a ready-made audience. We had an extra large children's attendance, larger than the usual Thanksgiving matinee. This was double billed with "Front Page Woman" and the show pleased old and young.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

RKO Radio

ARIZONIAN, THE: Richard Dix, Margot Grahame —Just the kind of a picture that does business in a small town. Good story, plenty of action and our patrons like Dix. Give us more of this type of picture. Played November 26-27.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

LAST DAYS OF POMPEII, THE: Preston Foster, Basil Rathbone, David Holt, Dorothy Wilson—While this dramatic spectacle pleased all who came, it was a disappointment at the B. O., playing to the lowest gross in months. Running time, 96 minutes. Played November 24-26.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

COULD HARDLY GET ALONG WITHOUT IT

I think "What the Picture Did for Me" of great benefit; in fact, I could hardly get along without it. I always turn to this page the first thing. It helps the exhibitor in selecting the pictures more than anything else I know of.

You may look for more reports on pictures in the very near future from me. — MISS ALICE SIMMONS, *Lyric Theatre, Jefferson, Texas.*

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MOTION PICTURE HERALD

LAST DAYS OF POMPEII, THE: Preston Foster, Basil Rathbone, David Holt, Dorothy Wilson—Good picture, but they don't like this kind.—Otis Page, Lincoln Theatre, Damariscotta, Me. General patronage.

OLD MAN RYHTHM: Buddy Rogers, Betty Grable —Splendid musical picture with plenty of comedy. George Barbier stole the show. General appeal. Will do anywhere.—Fred J. Case, La Belle Theatre, La Belle, Fla. Rural patronage.

ROBERTA: Fred Astaire. Ginger Rogers, Irene Dunne—We played this picture ahead of "Top Hat," expecting to do business, as we spent a lot of energy and time in making this picture a special. Was disappointed in our crowds, although we did above average business. We thought it an excellent musical. It did not prove a box office attraction.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

STRANGERS ALL: May Robson, Preston Foster, Florine McKinney—Fine picture, well done. Teaches a good lesson. It's free of drinking scenes, which alone ought to recommend it. I wonder why the exhibitors do not start a rebellion against the pictures that reek with drinking scenes. If we had the courage to boycott every picture that shows more than one or two drinking scenes, we could clean up our screens from such filth all by ourselves and set our theatres right with our patrons.—E. T. Mathes, Avalon Theatre, Bellingham, Wash. Family patronage.

THREE MUSKETEERS, THE: Walter Abel, Paul Lukas, Margot Grahame. Heather Angel—Done fair. Weather was very bad. Played December 1-2. I have used RKO pictures for over two years. Eight per cent are money-makers for small town.—R. L. Sherman, Strand Theatre, North Branch, Mich. General patronage.

TO BEAT THE BAND: Helen Broderick, Hugh Herbert—Get behind this. The last five minutes are worth the price of admission. Played November 24-25. —R. L. Sherman, Strand Theatre, North Branch, Mich. General patronage.

TOP HAT: Fred Astaire, Gingers Rogers—Very good at box office and it pleased the customers. Played October 13-14.—R. L. Sherman, Strand Theatre, North Branch, Mich. General patronage.

TOP HAT: Fred Astaire, Gingers Rogers—This is really a box office honey for any theatre. Play it and step on it. Running time, 99 minutes. Played November 17-18.—C. C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

TOP HAT: Fred Astaire, Gingers Rogers—Can add nothing to the commendatory reports that have already been published. Picture drew and pleased. That last sentence tells the story. Some draw, but leave a taste that hurts. "Top Hat" sent all classes out of the theatre with well-satisfied expressions and comments. Running time, 99 minutes. Played November 24-26.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

TOP HAT: Fred Asaire, Ginger Rogers—If you want to lift the mortgage on the old homestead, book this one. It's the perfect picture. Wonderful cast. They came to town in one horse shays and model T's. The traveling minstrel show left town after the first night the competition was too much for them. "Top Hat" will be good this time next year, but RKO doesn't seem to be afraid to give the good ones to the little fellow before they grow a grey beard. Running time. 99 minutes. Played November 24-25.—Fred J. Case, La Belle Theatre, La Belle, Fla. Rural patronage.

TOP HAT: Fred Astaire, Ginger Rogers—What more can I say about this? Running time, 101 minutes.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. General patronage.

Twentieth Century - Fox

CHARLIE CHAN IN EGYPT: Warner Oland, "Pat" Paterson—A regular Charlie Chan picture, about the same as the usual Chan pictures, only in a different locale. Double billed it with "A Night at the Ritz." This program did above average business. I would say that most of the credit for the extra draw should be given to the Charlie Chan picture.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

CHARLIE CHAN IN SHANGHAI: Warner Oland, Irene Hervey—Better than the last one. Oland always gives a good performance, if he has the stuff to do it with. But I think that the public is getting a little fed up with the cycle. We had the same thing years ago in the late lamented "Cohens and Kellys," and from the box office reaction, these seem to be going the same way; they do not draw as they used to do.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CURLY TOP: Shirley Temple, John Boles—Very good, especially from the box office standpoint. The story is very much the same as "Daddy Long Legs." Played November 9.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

CURLY TOP: Shirley Temple, John Boles—Her finest picture so far, so our patrons say. John Boles is good, too. Fine entertainment.—E. T. Mathes, Avalon Theatre, Bellingham, Wash. Family patronage.

CURLY TOP: Shirley Temple, John Boles—Why report on the Shirley Temple pictures? They are all the tops in entertainment. Personally, do not like any of her pictures quite so well as "The Little Colonel," but they are all the best there is and my patrons leave asking when will there be another Shirley Temple show? Running time, 74 minutes. Played November 20-21.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DOUBTING THOMAS: Will Rogers, Billie Burke—Another good picture from Bill. We believe it is just as good as any of his previous pictures. Played November 23-24.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

DRESSED TO THRILL: Clive Brook, Tutta Rolf—I've been guilty of slip-ups- slip-downs and whatnots, but, brother, this is the soriest picture ever to appear in my house. It embarrassed us greatly; lacked $3.60 taking in enough the first night to pay for the film, but rather than endure further punishment closed the house the second night. I feel like I stole from my patrons who saw it. Played November 19-20.—Harolde T. Young, Palace Theatre, Farmerville, La. Small town and rural patronage.

FARMER TAKES A WIFE, THE: Janet Gaynor, Henry Fonda—Why do some exhibitors insist on writing adverse criticism of this picture, always ending up by saying it's not up to Janet Gaynor's other pictures? This is as good as we've shown and our patrons said so; drew far above average, second night better than first. Our folks are in love with Henry Fonda, and for myself I think he is Fox's best bet for a male lead, and I'll stick to Janet Gaynor for box-office at least till Shirley Temple grows up. Running time, 90 minutes. Played November 12-13.—Harolde T. Young, Palace Theatre, Farmersville, La. Small town and rural patronage.

GAY DECEPTION, THE: Francis Lederer, Frances Dee—A fair story, but no names to draw the customers. Poor business for me. Played November 17-19.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

GINGER: Jane Withers, Jackie Searl—This juvenile actress appealed very much to our audience. Should build herself up to be a box office attraction. Did average business. Feel she will prove a greater draw in her next picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

GINGER: Jane Withers, Jackie Searl—Seventy-four minutes of as good entertainment as you can ask for. Jane Withers certainly wows them in this one. She puts on a show that would be a credit to a grownup. That little lady will go places. A number of my patrons said she was better than Shirley Temple, and when they say that, well, Jane has to be pretty good. The entire cast gives a fine performance. Running time, 74 minutes. Played November 13-14.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GINGER: Jane Withers. Jackie Searl—Here is a good picture for any day of the week. Jane Withers does a fine bit of acting. Played November 19-20.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

HARD ROCK HARRIGAN: George O'Brien, Irene Hervey—A good action melodrama; a nice change from the usual western. This drew as well as the usual George O'Brien western. A good average but not

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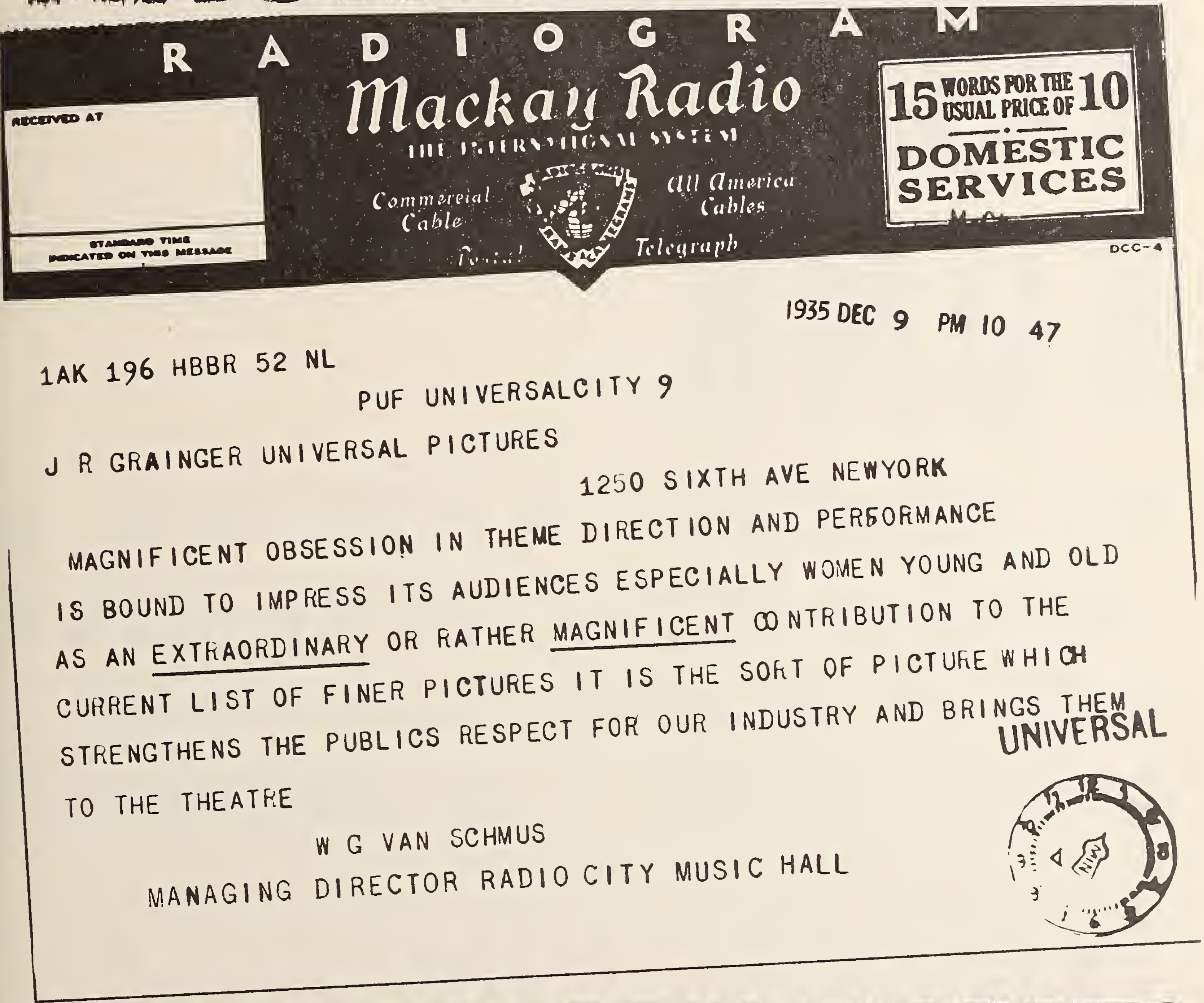

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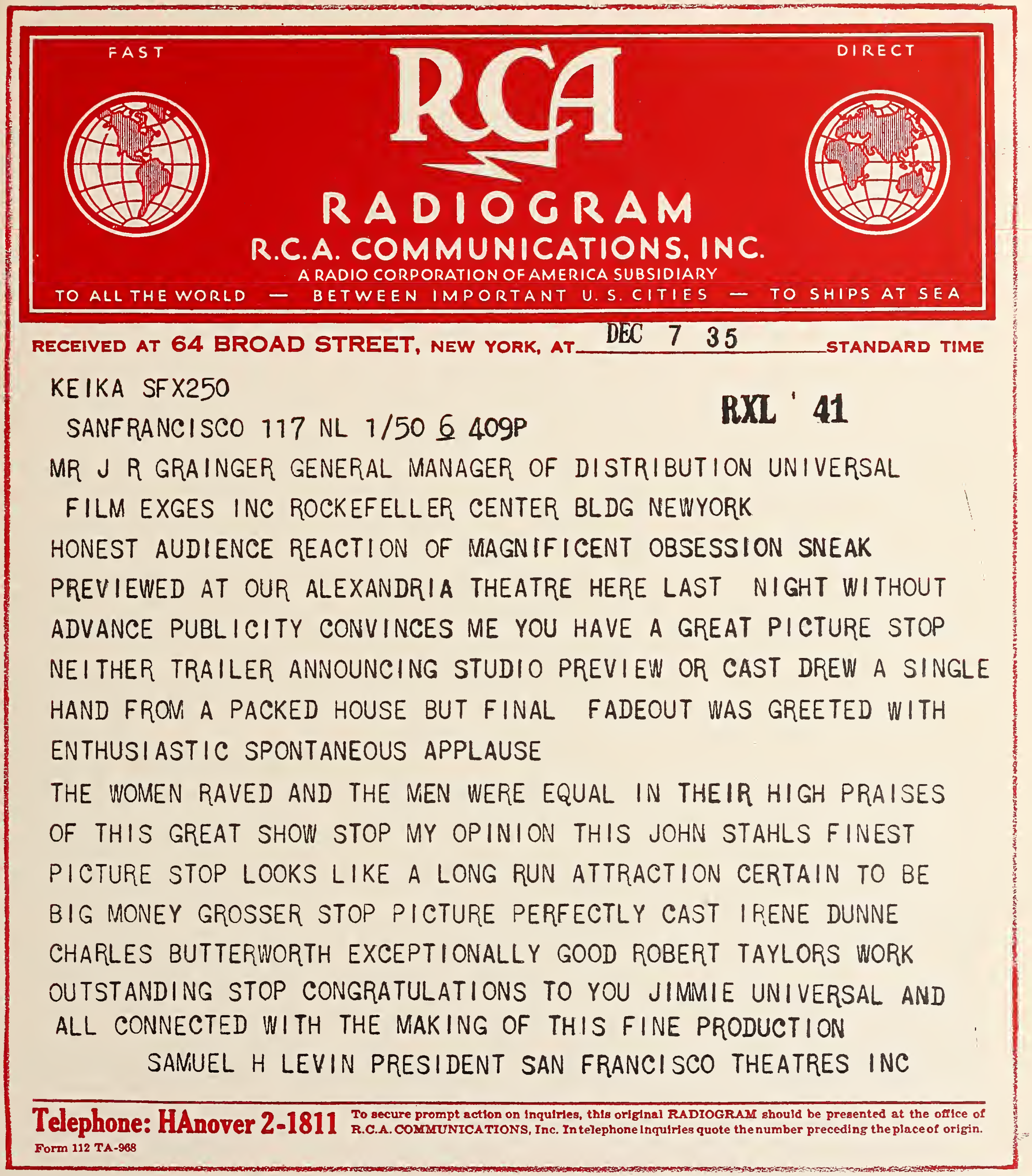

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OBSESSION"

special draw.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

REDHEADS ON PARADE: John Boles, Dixie Lee —Very good musical. Boles well liked here. Running time, 77 minutes.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. General patronage.

STEAMBOAT ROUND THE BEND: Will Rogers, Anne Shirley—Played this to best business in many months. 'Nuff sed. Played November 15.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

THUNDER IN THE NIGHT: Edmund Lowe, Karen Morley—Just seven reels of film. Good title, but the picture is punk; better left on the shelf. Played November 13.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

THUNDER MOUNTAIN: George O'Brien, Barbara Fritchie—Very poor. Fox is sure putting the skids on O'Brien. The stories he has had lately have been very poor and the production terrible. Running time, 60 minutes. Played November 8-9.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

WAY DOWN EAST: Rochelle Hudson, Henry Fonda—Good entertainment and well liked. Played November 10-12.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

WAY DOWN EAST: Rochelle Hudson, Henry Fonda—Another one that slipped up on me; personally endorsed this and told my patrons that if they did not feel that they were benefited by seeing this picture their money would be refunded. Although did not draw as well as expected pleased everyone that saw it. Did not have to refund any. Consider this Rochelle Hudson's best. Henry Fonda again very good; play it and advertise. If you can get them in it will please probably better than any picture of the year. Running time, 84 minutes. Played November 19-20.—Harolde T. Young, Palace Theatre, Farmerville, La. Small town patronage.

WELCOME HOME: James Dunn, Arline Judge—Pleased those who came, but did not draw. Average comedy drama. Clean, but hardly heavy enough for Sunday. Story built about small town "Homecoming," and the alumni who drift back for the occasion. Running time, 72 minutes. Played November 17-18.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

United Artists

DARK ANGEL, THE: Fredric March, Merle Oberon, Herbert Marshall—Again "The Dark Angel" is with us, as was "Resurection," for a repeat production in a short period since they were made in sound. Not such good judgment on the part of the producers, if box office is any criterion. But this edition has cast names, and Merle Oberon, whose work in this picture is of high calibre. She was very good, and I will admit that the picture was the best produced of the two issues. Largely due to the cast, I think. The story is so outstanding that there was no change from the other version and that, I know, cut down the attendance.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HOUSE OF ROTHSCHILD, THE: George Arliss—This was a wonderful production and was appreciated by the few that came. Arliss does not seem to be a small town draw.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

I COVER THE WATERFRONT: Claudette Colbert, Ben Lyon, Ernest Torrence—Played this picture rather old to below average business. The picture was quite gruesome with much unfavorable comment. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WEDDING NIGHT, THE: Gary Cooper, Anna Sten —Wonderful picture and well produced and appealed to our adult patrons, but below average box office. Must have been too old.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Universal

ALIAS MARY DOW: Sally Eilers, Ray Milland—Would consider this above average picture, which seemed to please all. Business normal.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

BRIDE OF FRANKENSTEIN, THE: Boris Karloff, Valerie Hobson—Terribly disappointed in this picture. From the prior reports, I expected something really big, but can class this one no better than program fair. Picture good in spots, but not consistently so. Played midweek.—Theodore J. Friedman, The Strand Theatre, Suffern, N. Y. General patronage.

BRIDE OF FRANKENSTEIN, THE: Boris Karloff, Valeric Hobson—A well-made "horror" picture that drew. Seemed to hold interest and please. Running time, 80 minutes. Played November 20-21.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

CRIMSON TRAIL, THE: Buck Jones, Polly Ann Young—Swell picture, chucked full of action which played to a good weekend business. Buck Jones always draws our farm friends. Never lets them down. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

FIGHTING YOUTH: Charles Farrell, June Martel—Good football yarn. Well liked here; drew extra business. Played at height of football season here. Running time, 77 minutes. Played November 6-7.—C. C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

I'VE BEEN AROUND: Chester Morris, Rochelle Hudson—Played this to average business. Fair program picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LADY TUBBS: Alice Brady, Douglass Montgomery, Anita Louise—A good average comedy drama that amused. Double billed it with "Hard Rock Harrigan" and did a good average Sunday and Monday business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

NIGHT LIFE OF THE GODS: Florine McKinney, Alan Mowbray—A very peculiar picture. Some thought it very good and some thought it very bad. Will fare better with the class audience as the others do not know what it is all about. Played midweek.—Theodore J. Friedman, The Strand Theatre, Suffern, N. Y. General patronage.

PRINCESS O'HARA: Jean Parker, Chester Morris —A very good program picture with a typical Damon Runyon story, which always means good dialogue and rapid pace. Acting by all concerned is very good. Will please almost any type of audience.—Theodore J. Friedman, The Strand Theatre, Suffern, N. Y. General patronage.

RAVEN, THE: Boris Karloff, Bela Lugosi—Disappointed in this picture. Thought it would be much better. Moves along slowly with poor acting by all concerned. Played this midweek.—Theodore J. Friedman, The Strand Theatre, Suffern, N. Y. General patronage.

TRANSIENT LADY: Gene Raymond, Henry Hull—A very pleasing picture. Good plot and good acting. This picture moves along at a rapid pace and will please almost any audience.—Theodore J. Friedman, The Strand Theatre, Suffern, N. Y. General patronage.

WEREWOLF OF LONDON: Henry Hull, Valerie Hobson—One of the best horror pictures to date. Henry Hull plays his part splendidly. Supporting cast also does very well. Played Friday and Saturday to many shudders and praises.—Theodore J. Friedman, The Strand Theatre, Suffern, N. Y. General patronage.

Warner Bros.

BROADWAY GONDOLIER: Dick Powell, Joan Blondell—Very satisfactory. Has good music, good singing, good comedy and good Flagenheim cheese. Play it. Played November 23-24.—H. Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

DR. SOCRATES: Paul Muni, Ann Dvorak—Well liked by all patrons. Poor title.—Otis Page, Lincoln Theatre, Damariscotta, Me. General patronage.

FRONT PAGE WOMAN: Bette Davis, George Brent—Here is a fine newspaper yarn that moves at a lively pace from start to finish. The surprise finish with the rival papers coming out, one with the "Guilty" headline and the other paper with the "Not Guilty" headline in an important murder trial is a "pip." I double billed it with "Tumbling Tumbleweeds" for my Thanksgiving program and did a nice business. This can stand alone, but in this double bill town many will possibly double bill "Mutiny on the Bounty" with "A Midsummer Night's Dream."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

LITTLE BIG SHOT: Sybil Jason, Robert Armstrong—Good picture. Juvenile pictures of this calibre should prove box-office everywhere. Running time, 72 minutes. Played November 20-21.—C. C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

MOONLIGHT ON THE PRAIRIE: Richard (Dick) Foran, Sheila Mannors—Made to keep small towns open. Swell trailer. Swell show. Played November 8-9.—R. L. Sherman, Strand Theatre, North Branch, Mich. Small town patronage.

PAGE MISS GLORY: Marion Davies, Pat O'Brien, Dick Powell, Patsy Kelly—My patrons are not crazy about Marion Davies, but all the same I think it is a swell picture. Running time, 92 minutes.—J. E. Weber, Princess Theatre, Chelsea, Mich. General patronage.

PERSONAL MAID'S SECRET: Margaret Lindsay, Warren Hull—Double billed with "The Case of the Lucky Legs." Best double bill you could find. Both good pictures.—Otis Page, Lincoln Theatre, Damariscotta, Me. General patronage.

SPECIAL AGENT: George Brent, Bette Davis—Another of the Gangster-G-Men pictures that pleased. Enough suspense and thrills to keep the audience guessing. The entire cast gives a good performance. Running time, 78 minutes. Played November 23-24.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SPECIAL AGENT: George Brent, Bette Davis—Very good.—Otis Page, Lincoln Theatre, Damariscotta, Me. General patronage.

Short Features

Educational

ALADDIN'S LAMP: Paul Terry-Toon—A good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

COLLEGE CAPERS: Song and Comedy Hits—The Cabin Kids are the high spots in this. Just fair. Running time, 12 minutes.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Metro-Goldwyn-Mayer

FITZPATRICK TRAVEL TALKS: Fitzpatrick Travelogues are the class of the program. All in color and the only reel that we get some scattered applause on.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

FOOTBALL TEAMWORK: MGM Sports Parade—Here is a very good sports reel that attracted the football fans. Running time, 1 reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

INFERNAL TRIANGLE: Charley Chase—A short that is different, showing the infernal triangle from the American, English, French, Russian standpoint and ending with a scene from the oldtime silents. Most of my patrons semed to like it. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LITTLE PAPA: Our Gang—Here is a dandy; one of the best yet, with a baby that will capture the heart of any audience. Running time, 2 reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

OLD PLANTATION, THE: Happy Harmonies—Here's a real colored cartoon. The toys play the old Kentucky home with the mortgage foreclosure and horse race to save the home and Black Beauty wins in a riot of fun.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OUR GANG FOLLIES OF 1936: Our Gang—This is a whole show by itself. About everything in the way of entertainment you can ask for. Several said it was worth the price of admission. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

SOUTHERN EXPOSURE: Charley Chase—Distributors gave us this one as a last minute substitute for the Todd-Kelly number, "Sing, Sister Sing!" and we owe them a note of thanks, for this turned out to be the best two-reeler we have shown this season. The hillbilly court scene was a "darb" Running time, 21 minutes.—J. A. Reynolds, Recreational Director, New Jersey State Prison, Trenton, N. J. Prison patronage.

TWIN TRIPLETS: Todd-Kelly—Another Todd-Kelly comedy that went over good, as they usually do. Running time, 20 minutes.—Gladys E. McArdle, Owl Theathe, Lebanon, Kan. Small town patronage.

Paramount

CAVALCADE OF MUSIC, THE: Headliners—Here is a splendid musical; in fact, no producer is turning out better one reelers than Paramount. This one rates top spot. Running time, 1 reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

PARAMOUNT NEWS: We are playing this news for thirty days and so far think it some better than Fox. Would appreciate small town exhibitors' opinions on news.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

RKO Radio

GENTLEMEN'S SPORTS: Sports With Bill Corum —A pretty fair sports reel, but not outstanding.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

MAJOR BOWES' AMATEUR THEATRE OF THE AIR: No. 2—This is the first Major Bowes' we have played. We build it and received some favorable comments, but do not think it as good as Warner's 2-reel Broadway Brevities.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MARCH OF TIME: No. 7—These issues could have extra drawing power if played sooner. Letting them stale. Just a newsreel in condensed form. Running time, 20 minutes.—Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

United Artists

PLUTO'S JUDGMENT DAY: Mickey Mouse—This is an exceptionally good Mickey Mouse with a lot of originality. Running time, 9 minutes.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Universal

BRONCO BUSTER: Oswald Cartoon—One of the best black and white cartoons on the market. Give this preferred time. Our house in an uproar.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Vitaphone

CAMERA HUNTING: Paul Douglas—Pictures of wild life in various parts of the United States that is educational as well as entertaining. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

COUNTRY MOUSE, THE: Merrie Melodies—Another of the excellent colored cartoons that got nearly as many laughs from the adults as from the kiddies. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

$50 BILL: Jack Powell, Eleanore Whitney—A singing, dancing act that is very good, especially a little girl tap dancer and Jack Powell, who does sensational things with trap drums and the sticks.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

FIRE ALARM: Looney Tune—A good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LONESOME TRAILER: El Brendel—A very good two-reel comedy with El Brendel. Clean and not slapstick, but very funny.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ROMANCE OF THE WEST: Henry Armetta, Dorothy Dare, Phil Regan—This is a very unusual short in full color. It combines some very beautiful shots of the Grand Canyon, with good acting and singing. Far above the average, in fact, we have not seen a better short.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

ROMANCE OF THE WEST: Henry Armetta, Dorothy Dare, Phil Regan—In Technicolor. A stranded airplane party amid beautiful Western scenery. Can highly recommend it. Running time, 20 minutes.—H. Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

SURPRISE: Duncan Sisters—Mighty good two-reel musical with comedy, dancing and singing. These Broadway Brevities are always good. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Serials

Burroughs - Tarzan

NEW ADVENTURE OF TARZAN, THE: Herman Brix—Playing the third episode of this serial and showing an increase at our weekend matinees.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Mascot

MYSTERY MOUNTAIN: Ken Maynard, Verna Hillie—Half way through and holding up fine.—H. Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

Universal Sioux Falls Accounts Are Split

Thirty-six towns, until recently served through the Universal branch office at Sioux Falls, S. D., will be added to the Omaha branch office and served from there, according to Jerry Spandau, Omaha branch manager of the company.

Mr. Spandau's statement came upon the heels of an announcement from Universal's home office that the Sioux Falls branch was to be discontinued.

The towns served out of Sioux Falls have been divided and assigned to the Minneapolis and Omaha branch offices. Eddie Gruenberg, Sioux Falls manager, and one salesman, joined the Minneapolis branch as salesmen.

TRAVELERS

Ben Goetz arrived in New York from Hollywood.

Ralph Spence is en route to New York from the Coast. He will sail December 14 to fulfill a writing contract with GB.

Walter J. Hutchinson arrives in New York November 13 from England.

Raymond Massey, who recently completed work in Alexander Korda's "Things to Come," arrives in New York, aboard the Aquitania November 13 from England.

Max Kravetz, in New York from Hollywood, will return to the Coast next week.

Lou Kaufman, Warner attorney, returned to New York from Cleveland, where he participated in a theatre deal.

Abe Lichtman has returned to Washington after a visit to New York.

Michael Balcon, head of GB productions, returned to New York from Hollywood.

Lynn Farnol and Monroe Greenthal left New York for Hollywood.

Monroe Goldstein, Coast attorney, is in New York.

Rodgers and Hart, composers, left New York for the Coast.

Herbert McIntyre, RKO branch manager at Dallas, and Nat Levy, of the RKO Detroit branch, are in New York to confer with Jules Levy.

Barney Pitkin, RKO manager at New Haven, returned home after a visit to New York.

Pat O'Brien left New York for the Coast.

Mort Singer arrived in New York from Chicago.

Jesse L. Lasky left Hollywood for New York with Harry D'Arrast, director, to sign talent for "One Rainy Afternoon," starring Francis Lederer.

Jack Goetz returned to New York from Canada.

Jane Winton, who has just finished "The Street Singer" for British and Dominion, arrived in New York from England.

E. W. Hammons, president of Educational, returned to New York from the Coast.

Hal Horne has returned to New York from the Coast.

George Hirliman arrived in New York from California.

Charles R. Rogers arrived in New York to confer with J. Cheever Cowdin and Lawrence Fox of Standard Capital on the Universal negotiations.

David Loew arrived in New York from Hollywood.

Lupe Velez, Dr. Herbert T. Kalmus, head of Technicolor, and Mrs. Kalmus; Robert Katsher, MGM writer, and Mrs. Hal Roach sailed on the Ile de France for Europe.

Bob McNeil, head of Golden States Theatres, left New York for San Francisco, with a stopover in Chicago planned.

Arthur Ruscica, Chile manager for Fox, is due in New York next week.

Victor Schochet, Argentine manager for Fox, arrived in New York to spend a month.

Mrs. Douglas MacLean sailed for Europe on the Majestic.

Spyros Skouras is due to return to New York from Hollywood next week.

Mitchell Leichter, of Beaumont Pictures, is on a tour of exchanges.

Bob Gillham returned to New York from Kansas City.

Ned E. Depinet and Harry M. Goetz arrived in New York by plane from Hollywood.

Buck Jones and family left New York for Hollywood.

Ethel Merman, who has completed work in Eddie Cantor's "Strike Me Pink," arrived in New York.

Frank Smith, of Smith Delivery Service, Syracuse, is in Washington after a visit to New York.

Alma Kruger left New York for the Coast to start work in Samuel Goldwyn's "These Three."

Herbert Lazarus, Paramount reorganization attorney, returned to New York from Hollywood.

Ralph Konn is en route to Hollywood after a short visit to New York.

Milton C. Weisman is in Hollywood on business.

Cecil Marks, United Artist's general manager in Australia, left New York for the Coast en route to Sydney.

Joe E. Brown arrived in New York from Hollywood.

Mrs. Antoinette D. Smits, New York representative for Remaco's Filmbedrijf, N. V. RKO distributors for Holland and the Dutch East Indies, sailed for Amsterdam to spend the holidays at home. She was accompanied by Mrs. Henrich J. Daudey, wife of Remaco's film manager.

Robert K. Hawkinson, after installing Bert Reisman in his new post as home office representative of RKO in Cuba, sailed from Havana for New York.

Margot Grahame, who has just completed the leading feminine role in RKO's "Two in the Dark," in Hollywood, arrived in New York for a brief holiday.

Ben Hecht and Charles MacArthur are due in New York to begin work on their new production "Murder at 21" at the Astoria Studio.

Dwight Franklin, expert on costumes, arrived in New York from Hollywood.

Floyd C. Douglas, author of "Magnificent Obsession," arrived in New York from Hollywood.

Herman Bakker, associated with the Eastman Kodak Company, arrived in New York on the Santa Barbara, from Lima, Peru.

Harry S. Brown, manager of First Division's Washington Exchange, is visiting the home office in New York.

Charles "Chic" Sale is in New York visiting his two daughters.

Arthur Sanchez, of Trans-Oceanic Film Export Company, returned to New York after a three and one-half months' visit throughout Continental Europe and England.

Joan Marsh returned to Hollywood to appear in the leading role in the Republic production "Dancing Feet."

Scott Pembroke and Paul Malvern are in the high Sierras to find locations for the Republic picture, "The Oregon Trail."

W. Ray Johnson, president of Republic, arrived in Hollywood from New York for conferences with Trem Carr and Nat Levine.

Gene Autry, Republic western star, is in Chicago, where she will make theatre appearances and broadcasts over station WLS for the next three weeks.

WANTED
Freelance
Sound Service Men
Must be capable of servicing independent manufacturers' sound equipment. Liberal commissions paid for any sales closed from leads furnished by manufacturers. Send complete details in first letter including territory covered.
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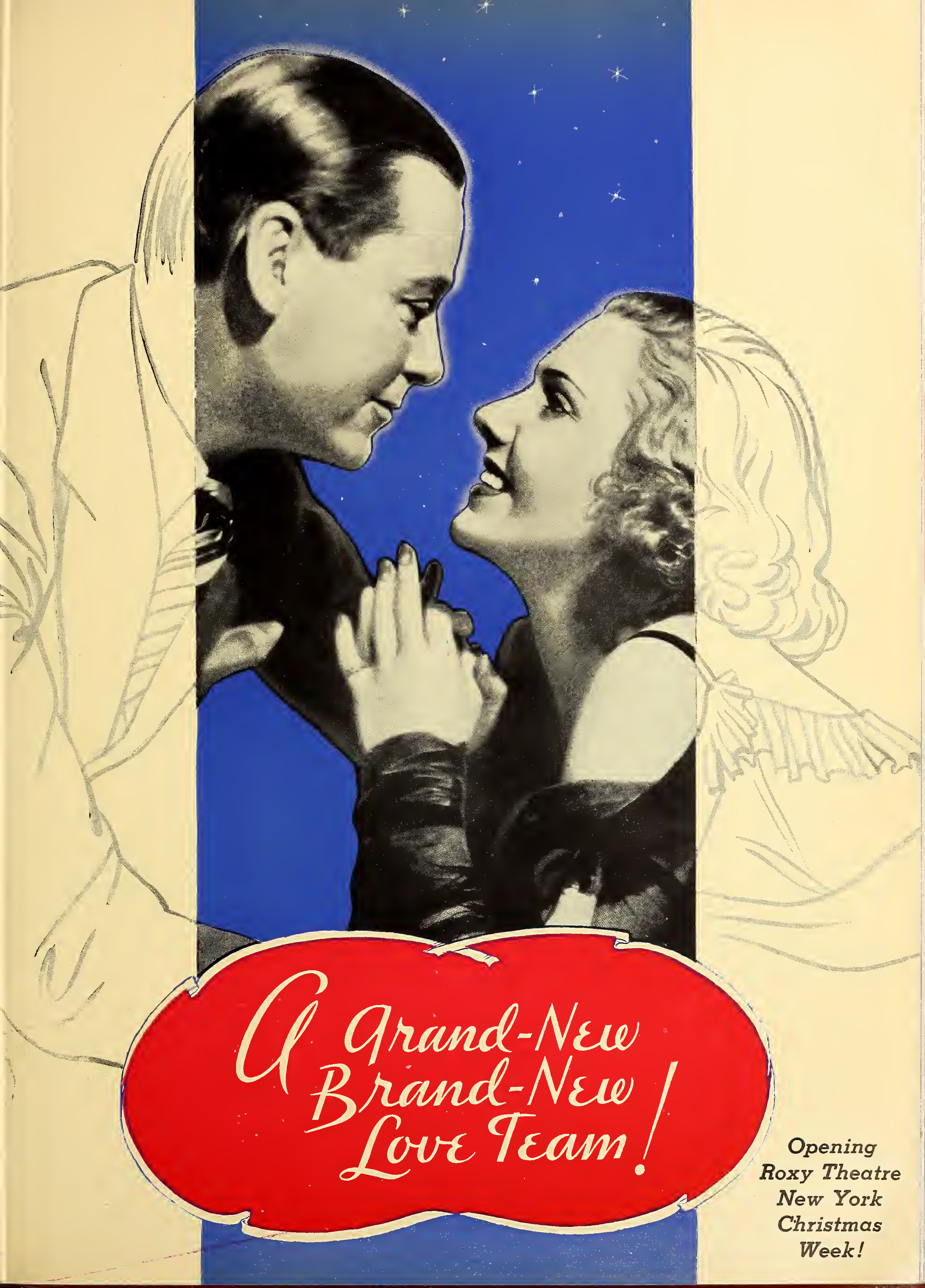
MOTION PICTURE HERALD

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
METRO-GOLDWYN-MAYER			
"The Voice of Bugle Ann"	From the novel by MacKinley Kantor. Screen play, Samuel Hoffenstein, Harvey Gates. Director: Richard Thorpe.	Lionel Barrymore, Maureen O'Sullivan, Eric Linden, Spring Byington, Charles Grapewin, Henry Wadsworth, Dudley Digges, Claude Gillingwater, Billy Newell.	Shooting
"Three Godfathers"	From the story by Peter B. Kyne. Director: Richard Boleslawski.	Chester Morris, Irene Hervey, Lewis Stone, Walter Brennan.	Shooting
"Exclusive Story"	Story by Martin Mooney. Director: George Seitz.	Franchot Tone, Madge Evans, Stuart Erwin, J. Farrell MacDonald, Joseph Calleia. Louise Henry, Margaret Irving, Wade Boteler.	Shooting
"Wife vs. Secretary"	From the novel by Faith Baldwin. Director: Clarence Brown.	Clark Gable, Jean Harlow, Myrna Loy, May Robson, George Barbier, John Qualen, Robert Cavanaugh.	Shooting
PARAMOUNT			
"Timothy's Quest"	Director: Charles Barton.	Dickie Moore, Elizabeth Patterson, Eleanore Whitney, Tom Keene, Esther Dale, Virginia Weidler, Samuel S. Hinds.	Editing
"Thirteen Hours by Air"	Director: Mitchell Leisen.	Fred MacMurray, Adrienne Marden, Dean Jagger, David Holt, Brian Donlevy, Alan Baxter.	Shooting
"Sky Parade"	Director: Otho Lovering.	Jimmy Allen, Robert Fiske, Katharine DeMille, William Gargan, Kent Taylor, Dean Jagger, Benny Bartlctt, Billie Lee.	Shooting
"Preview"	Director: Robert Florey.	Kent Taylor, Rosalind Keith, George Barbier.	Shooting
RKO RADIO			
"Don't Bet on Love"	From the original by Kenneth Earl. Screen play, P. J. Wolfson, Phil Epstein. Director: Leigh Jason.	Genc Raymond, Wendy Barrie, Helen Broderick, Erik Rhodes, Morgan Wallace, Eddie Gribbon, Guinn Williams, Irving Bacon.	Shooting
"The Indestructible Mrs. Talbot"	From the original by P. J. Wolfson. Screen play, Anthony Veiller. Director: Stephen Roberts.	Ann Harding, Herbert Marshall, Margaret Lindsay, Walter Abel, Ilka Chase, Edward Ellis, Hobart Cavanaugh, Thomas Braidon, Ernest Hilliard, Harold Minjir, Landers Stevens, Russell Hicks, David Clyde, George Pearce, John Ince.	Shooting
"Wild West"	From the original by Thomas Lennen, Fred Guiol. Director: Fred Guiol.	Bert Wheeler, Robert Woolsey, Dorothy Lee, Harry Wood, Delmer Watson.	Shooting
REPUBLIC			
"The Leavenworth Case"	From the novel by Anna Katharine Green. Screen play, Al DeMond, Sidney Sutherland. Director: Lewis D. Collins.	Norman Foster, Jean Rouverol, Erin O'Brien-Moore, Gavin Gordon, Clay Clement, Warren Hymer, Maude Eburne, Ian Wolfe, Belle Mitchell.	Shooting
20TH CENTURY-FOX			
"Captain January"	Based on a story by Laura E. Richards. Screen play, Sam Hellman, Gladys Lehman, Harry Tugend. Director: David Butler.	Shirley Temple, Guy Kibbee, Slim Summerville, Buddy Ebsen, Helen Wood, Jane Darwell, Sara Haden.	Shooting
"The Prisoner of Shark Island"	Based on the biography of Dr. Samuel Mudd by Nellie Mudd Monroe. Screen play, Nunnally Johnson. Director: John Ford.	Warner Baxter, Gloria Stuart, Ernest Whitman, John Carradine, Harry Carey, Douglas Wood, Paul Fix, Fred Kohler, Jr., Francis McDonald, Arthur Byron, O. P. Heggie, Claude Gillingwater, Francis Ford, John McGuire, Frank Shannon, William Stelling, Joyce Kay, Paul McVey.	Shooting
"It Had to Happen"	Based on the story by Rupert Hughes. Director: Roy Del Ruth.	George Raft, Rosalind Russell, Leo Carrillo, Arline Judge, Alan Dinehart, Astrid Allwyn, Andrew Tombes, Arthur Hohl, Paul Stanton, Pierre Watkins, George Humbert, Nina Campans, John Sheehan, Margaret Bloodgood, Thomas Mackson, Harry C. Bradley.	Shooting
"A Message to Garcia"	Based on the book, "How I Carried the Message to Garcia," by Lieutenant Rowan. Screen play, W. P. Lipscomb, Gene Fowler. Director: George Marshall.	Wallace Beery, Barbara Stanwyck, John Boles, Alan Hale, Martin Garralaga, Herbert Mundin, Juan Torena, Enrique Acosta, Jose Luis Tartosa.	Shooting
UNITED ARTISTS			
"These Three"	From the play by Lillian Hellman. Screen play, Lillian Hellman. Director: William Wyler.	Miriam Hopkins, Merle Oberon, Joel McCrea, Alice Brady, Alma Kruger, Bonita Granville.	Shooting
"Little Lord Fauntleroy"	From the novel by Frances Hodgson Burnet. Screen play, Richard Schayer, Hugh Walpole. Director: John Cromwell.	Freddie Bartholomew, Dolores Costello Barrymore, Mickey Rooney, C. Aubrey Smith, Henry Stephenson, Jackie Searl, Una O'Connor, Guy Kibbee, E. E. Clive, Ivan Simpson, Eric Alden.	Shooting
UNIVERSAL			
"Sutter's Gold"	From the novel by Blaise Cendrars. Screen play, Gene Fowler, Jack Kirkland, Walter Woods. Director: James Cruze.	Edward Arnold, Lee Tracy, C. Henry Gordon, Jim Thorpe, Billy Burrud, Binnie Barnes.	Shooting
"Next Time We Love"	From the McCall's Magazine story by Ursula Parrott. Screen play, Melville Baker. Director: Edward H. Griffith.	Margaret Sullavan, James Stewart, Ray Milland, Anna de Matrio, Dickie Moore.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Antbony Adverse"	From the novel by Hervey Allen. Screen play. Sheridan Gibney. Director: Mervyn LeRoy.	Fredric March, Anita Louise, Pedro de Cordoba, Steffi Duna, Gale Sondergaard, Clara Blandick, Edmund Gwenn, Henry O'Neill, Olivia de Havilland, Rafaela Ottiano, Donald Woods, Leonard Mudie, Claude Rains, Alma Lloyd. Marjorie Gateson.	Shooting
"The Singing Kid"	Story, Robert Lord. Screen play, Warren Duff. Director: Wm. Keighley.	Al Jolson, Beverly Roberts, Sybil Jason, Edward Everett Horton, Allen Jenkins, Ricardo Cortez, Jack Durant, Frank Mitchell, Joseph King, Claire Dodd.	Shooting
"The Walking Dead"	From the original by Ewart Adamson, Joseph Fields. Screen play, Ewart Adamson. Director: Michael Curtiz.	Karloff, Marguerite Churchill, Barton MacLane, Ricardo Cortez, Warren Hull, Henry O'Neill, Eddie Acuff, Joseph King, Joseph Sawyer. Paul Harvey.	Shooting
"The Man with the Black Hat"	Story by Dashiell Hammett. Screen play Brown Holmcs. Director: William Dieterle.	Warren William, Winifred Shaw, Alison Skipworth, Marie Wilson, Arthur Treacher, Porter Hall, Charles Wilson, Olin Howland, Barbara Blane.	Shooting
"Treachery Rides the Trail"	Story and screen play, William Jacobs. Director: Frank McDonald.	Dick Foran, Paula Stone, Monte Blue, Craig Rcynold, Henry Otho, Don Barclay, Jim Thorpe, Frank Bruno, Carlyle Moore, Jr., Monte Montague, Milt Kibbee, Tom Wilson, Bud Osborne, Dick Boettler.	Shooting


A Grand-New Brand-New Love Team!

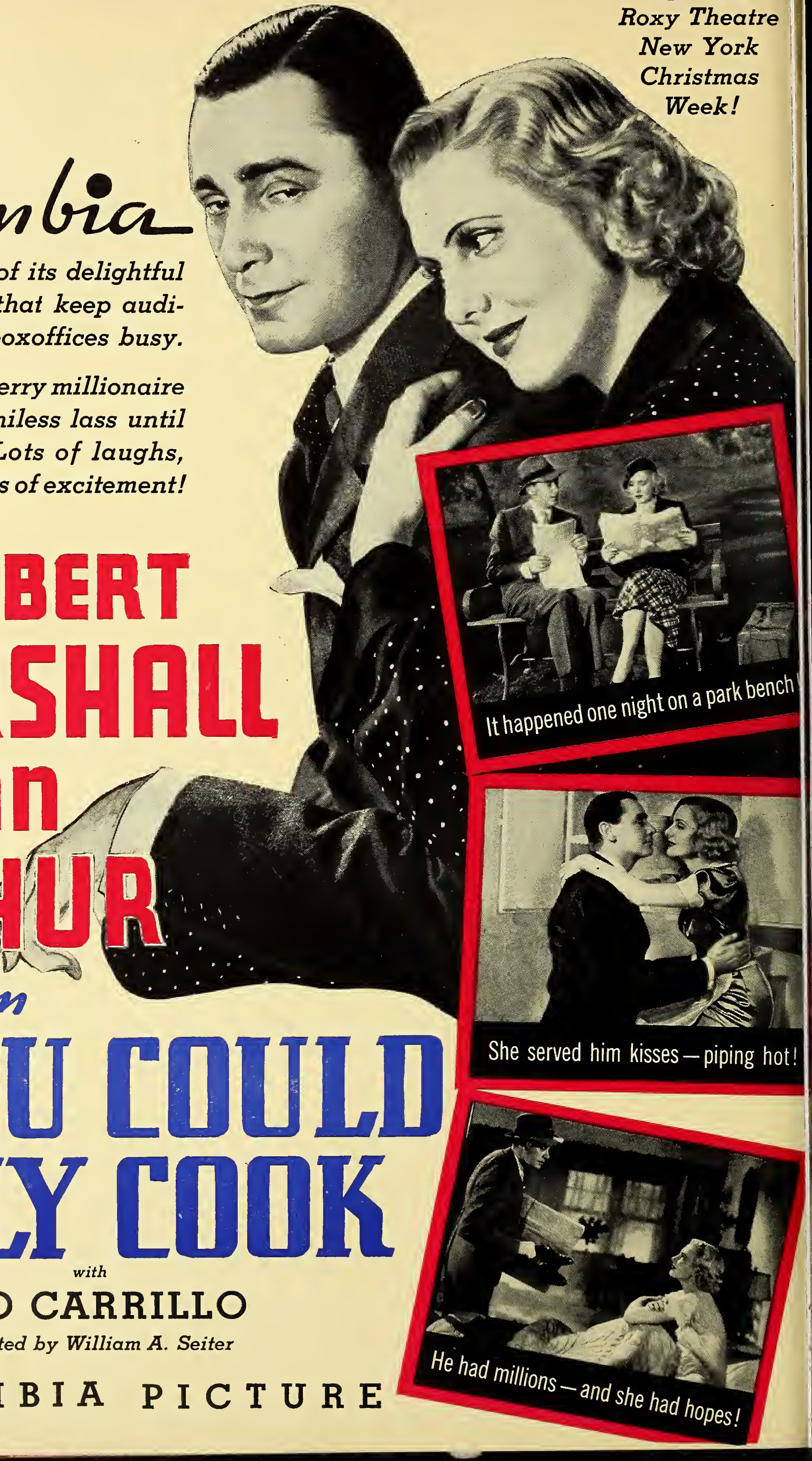
Opening
Roxy Theatre
New York
Christmas
Week!

Opening
Roxy Theatre
New York
Christmas
Week!

Columbia

has made another of its delightful comedy romances that keep audiences happy and boxoffices busy.

It's a gay tale of a merry millionaire who chased a penniless lass until she caught him. Lots of laughs, lots of surprises, lots of excitement!



It happened one night on a park bench!

She served him kisses—piping hot!

He had millions—and she had hopes!

HERBERT MARSHALL
JEAN ARTHUR

in

If YOU COULD ONLY COOK

with

LEO CARRILLO

Directed by William A. Seiter

A COLUMBIA PICTURE

J. C. JENKINS--HIS COLYUM

Lexington, Nebraska

Dear Herald:

This is one of those cold, rainy, snowy, disagreeable days that makes a man want to hit his grandmother with an ax, but fortunately the old lady isn't here and we don't have an ax, so we are in a good humor to kick the whey out of the house poodle, and that's one reason why we wouldn't want to be a dog. Fleas are another reason. But speaking of dogs, this skyoodle of ours is just the kind of dog the Government could use out on that "Shelterbelt." It would also make a pretty good crooner.

▽

We stayed overnight in Chadron the other evening for three pretty good reasons, one being that there is a pretty good hotel there and another reason being that a fellow from our hometown runs the hotel and the third reason being that Chadron has a very lovely theatre operated by a very fine chap by the name of Cline, and this boy Cline is a son of a very good friend of ours who operates the theatre at Deadwood, South Dakota, and whose name is Cline also and who is one of the principal officers of the Black Hills Amusement Company, and after we met this boy Cline and met Clint and Bessie Robins who operate the theatre at Gordon for the Black Hills Amusement Company we are convinced that the Black Hills Amusement Company know how to pick good ones, but then we surmise that Leo Peterson of the Elks theatre at Rapid City, South Dakota, had something to do with it.

▽

Hemingford is not so very far from the Wyoming line. Perhaps that's why Wyoming is such a good state (for sheep). We went into a cafe at Hemingford to get a hand-out and we found H. G. Drury, the manager of the Rozy theatre, trying to work Ed Loy, a Fox film salesman, to pay for his dinner (Drury ought to have known better than to try and get anything out of a film salesman).

▽

Can't Fool Jaysee

It seems like about every time we go to Scotts Bluffs, Billy Ostenburg of the Egyptian theatre gets wind of it and chases off over to Denver. There's no doggone sense in a man doing that, we didn't want to touch him for a meal, but perhaps he was afraid we'd clean him up again on the golf course. Anyhow he was gone and we didn't get to see him, so we drove over to Torrington, Wyoming, to see our old friends Mr. and Mrs. McDonald, who operate the theatres at Crawford and Mitchell, Nebraska, and Torrington, Wyoming, but they were in bed and we didn't get to see them, which goes to show that we work while other people sleep (sometimes). Then we drove down to Morrell to call on Mr. Boston, who operates the theatre for Billy Ostenburg and a brother of Mr. Boston who looks after the Egyptain while Billy is out on the Platte River fishing for bullheads.

▽

At Mitchell we ran across a couple of mighty fine folks we met one time at Hot Springs, S. D., who were operating the theatre there but who are now operating a theatre at Mitchell for Mr. McDonnald. If you ever go to Mitchell be sure to go and call on Mr. and Mrs. Harry Rodell and see their show. You will find it worth while, for they are excellent people and we'll betcha they have a good show too.

▽

A Turkey Shoot

The sun sets about an hour later in Oshkosh than it does in Neligh, but in spite of that it was dark when we drove through the town and, as we wanted to get over to Ogallala, we didn't have time to call on our very good friends Mr. and Mrs. Jensen, who are related to Mrs. Zorn and family over in Julesburg, Colorado, some more swell friends of ours, and we had to step on the gas and didn't get over to Ogallala until the show had been opened at the Princess theatre and A. F. Kehn, the manager, had gone out to buy a couple of boxes of shells to go to a turkey shoot the next day. That boy is always doing something like that.

Then the next morning he came up to the hotel and had breakfast with us and he acted like he thought we were broke, for he insisted on paying for it. (It's funny how these boys can figure us out that way.) Then he took us out to where he is building a new theatre and if you want to see what a real theatre looks like you should go to Ogallala and see this one, for it will be the pride of the West when it is finished. Ogallala is where they hold a yearly rodeo and roundup and A.F. is the man who has everything to do to make the show a success except to bulldog the steers.

▽

Bayard is the town where they hold annually a pageant similar to the Passion Play over in Oberammergau—or some town like that where they make Limburger cheese—and people from all over the country flock there to see it. It is staged out in the hills south of Bayard and they have something like two hundred in it and it is staged by the Methodist people and it has a very wide reputation. Bayard also has a couple of theatres. The Rex is operated by G. C. Luce and the Palm by Grove & Anderson.

We visited Mr. and Mrs. Luce when they were operating a theatre in Gering, Nebraska, and, strange as it may seem, they both remembered us when we called although we hadn't touched them for a nickel. They both seemed pleased that we called, so pleased, in fact, that they gave us a renewal of their subscription to the HERALD, with the understanding that we wouldn't steal it. Then we went and called on Mr. and Mrs. Anderson of the Palm and they knew us also, for Mrs. Anderson said she remembered that we called on them a couple of years ago when they were all torn up and moving. They also wanted the HERALD and gave us very warm invitation to come out there in June and attend the pageant, giving us an invitation to make their home our headquarters, and we want to tell you folks that that was pretty doggone nice of them. Maybe we can arrange to do it, and we want you to remember that when you are in Bayard to go to these theatres and see a good show and meet some swell people.

▽

We wanted to call on the Goodall folks, who make the Goodall sound device, but they were closed up for the night and quite likely the whole office force were out to a bridge party or suthin, so we didn't get to see any of them, and that night we heard a crooner and an Airedale trying to see which could make the folks swear the most.

▽

According to a report in a paper Mark Twain's "Prince and Pauper" was sold to the Edison company for $500 several years ago and the screen rights to it sold recently for $100,000, and if true it would indicate that the depression hadn't affected the screen very much or that old classic had grown in value with age. We've got two cars that cost a whole lot more than Mark got but they don't seem to improve with age that fast. Age makes a lot of difference, and maybe in a hundred years from now this Colyum may have some value, who knows?

COLONEL J. C. JENKINS

The HERALD's Vagabond Colyumnist

The HERALD Covers the FIELD Like an APRIL SHOWER.

Universal Holds Annual Dinner Dance in New York

The Universal Club of the home office of Universal Pictures Corporation in New York held its annual dinner dance at the Hotel Astor last Saturday night. The setting of the affair was "A Night in Old Kentucky." Two orchestras played during the evening. Eugene Cox, who is serving his second term as president of the club, was in charge, assisted by Helen E. Hughes, Herman Stern and Sam Sedran.

Jane Winton Returns

Jane Winton returned to New York Wednesday on the *S. S. Washington* from London where she finished "Street-Singer" for British and Dominion. Arthur Tracy is co-starred with her.

French Cartoon to Metropolis

Metropolis Pictures has acquired American distribution rights to the animated cartoon, "Joy of Living," which was produced in England by Anthony Gross and Hector Hoppin.

Robey Signed by Korda

George Robey, English stage star, has signed a three-year contract with Alexander Korda, production executive of London Films. Mr. Robey has been a stage comedian for more than 40 years.

THEATRE RECEIPTS

The total of the theatre receipts for the calendar week ended December 7, 1935, from 111 theatres in 18 major cities of the country reached $1,239,650, an increase of $168,190 from the total for the preceding calendar week ended November 30, 1935, when 109 theatres in 18 major cities of the country aggregated $1,071,460.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Boston							
Boston	3,246	35c-65c	"His Night Out" (Univ.) (on stage: Ben Bernie and orch.)	24,000	"The Spanish Cape Mystery" (Republic) (plus "La Vie Paree" stage revue)	16,000	High 9-7 "Hot Tip" (plus stage show "Folies Bergere") 35,000 Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000
Fenway	1,382	30c-50c	"Mary Burns, Fugitive" (Para.) and "$1,000 a Minute" (Republic)	8,000	"Show Them No Mercy" (20th Century) and "Navy Wife" (Fox)	4,500	High 1-6-34 "Lady Killer" and "Girl Without a Room" 12,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"Annie Oakley" (Radio)	7,000	"In Person" (Radio)	12,000	High 9-7 "Top Hat" 33,000 Low 8-17 "Jalna" (6 days) 5,500
Loew's Orpheum	2,970	25c-55c	"A Night at the Opera" (MGM)	18,000	"Splendor" (U.A.) and "A Feather in Her Hat" (Col.) (25c-65c)	12,000	....
Loew's State	3,537	25c-55c	"A Night at the Opera" (MGM)	17,000	"Splendor" (U.A.) and "A Feather in Her Hat" (Col.)	11,500	High 11-16 "Mutiny on the Bounty" 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"Frisco Kid" (W. B.) (plus stage show)	20,000	"Peter Ibbetson" (Para.) (plus stage show)	19,000	High 4-6 "Private Worlds" 41,000 Low 7-20 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"Mary Burns, Fugitive" (Para.) and "$1,000 a Minute" (Republic)	13,000	"Show Them No Mercy" (20th Century) and "Navy Wife" (Fox)	7,000	High 1-6-34 "Lady Killer" and "Girl Without A Room" 12,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"Thanks a Million" (20th Century) (8 days)	15,700	"So Red the Rose" (Para.) (6 days)	8,260	High 1-6-34 "Design for Living" 26,000 Low 12-19-34 "Music in the Air" 5,000
Century	3,000	25c	"Mary Burns, Fugitive" (Para.) and "Powder Smoke Range" (Radio)	7,000	"This Woman Is Mine" (Para.) and "Confidential" (Mascot)	5,300	High 5-11 "Mark of the Vampire" and "Gigolette" 8,200 Low 8-3 "Mad Love" and "A Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"A Night at the Opera" (MGM) (8 days)	14,400	"Mutiny on the Bounty" (MGM) (5 days-3rd week)	5,600	High 11-16 "Mutiny on the Bounty" 22,000 Low 12-22-34 "Gentleman Are Born" and "Marie Galante" 3,800
Hippodrome	2,100	30c-50c	"The Melody Lingers On" (U.A) and "Little America" (Para.)	4,400	"The Man Who Broke the Bank at Monte Carlo" (20th Century)	9,300	High 5-19-34 "The House of Rothschild" 18,000 Low 8-3 "Shanghai" 4,000
Lafayette	3,300	25c	"She Couldn't Take It" (Col.)	8,200	"Remember Last Night?" (Univ.) and "The Affair of Susan" (Univ.)	8,200	High 10-19 "She Married Her Boss" 17,000 Low 7-27 "A Notorious Gentleman" and "Strange Wives" 4,100
Chicago							
Apollo	1,400	50c-$1.50	"Midsummer Night's Dream" (W. B.) (2nd week)	9,700	"A Midsummer Night's Dream" (W. B.) (1st week)	10,600	High 9-8-34 "The Cat's Paw" 16,000 Low 9-14 "Smilin' Through" (re-issue) 3,000
Chicago	4,000	35c-68c	"Mary Burns, Fugitive" (Para.) (plus Phil Spitalny and stage show)	27,500	"In Old Kentucky" (Fox) (plus Stepin Fetchit on stage)	32,800	High 8-11-34 "She Loves Me Not" 66,000 Low 5-26-34 "Thirty Day Princess" 19,000
Garrick	900	25c-50c	"It's in the Air" (MGM)	6,700	"Dr. Socrates" (W.B.)	6,600	High 7-27 "No More Ladies" 9,000 Low 5-4 "One New York Night" 3,000
Oriental	3,490	25c-40c	"Charlie Chan in Shanghai" (Fox) (plus "Blue Venus Revue") (8 days)	18,500	"Two Fisted" (Para.) (plus stage show) (6 days)	16,600	High 11-2 "Woman Wanted" (on stage: Major Bowes' Amateurs) 25,500 Low 6-16-34 "Registered Nurse" 12,000
Palace	2,509	25c-50c	"In Person" (Radio) (plus Everett Marshall, Benny Rubin and stage show) (8 days)	22,000	"The Three Musketeers" (Radio) (plus stage show) (6 days)	19,100	High 9-14 "Top Hat" 32,500 Low 12-1-34 "Kentucky Kernels" 8,000
Roosevelt	1,591	30c-60c	"Thanks a Million" (20th Century) (10 days-2nd week)	13,200	"Thanks a Million" (20th Century) (1st week)	16,900	High 1-5 "Forsaking All Others" 27,000 Low 8-18-34 "Paris Interlude" 6,000
State-Lake	2,776	20c-35c	"His Night Out" (Univ.) (plus "Miss America" on stage revue)	14,200	"I Live for Love" (W.B.) (plus stage show)	14,800	High 9-8-34 "The Most Precious Thing in Life" 19,000 Low 7-20 "Alias Mary Dow" 8,000
United Artists	1,700	30c-60c	"Mutiny on the Bounty" (MGM) (2nd week)	24,000	"Mutiny on the Bounty" (MGM) (1st week)	34,100	High 11-30 "Mutiny on the Bounty" 34,100 Low 4-13 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,300	30c-42c	"In Old Kentucky" (Fox)	3,800	"Charlie Chan in Shanghai" (Fox)	4,000	High 10-12 "She Married Her Boss" 7,500 Low 12-15-34 "Silver Streak" 1,400
Hippodrome	3,800	30c-42c	"Frisco Kid" (W. B.)	12,200	"In Old Kentucky" (Fox)	13,500	High 9-21 "Top Hat" 27,500 Low 3-17-34 "Journal of a Crime" 2,900
RKO Palace	3,100	30c-60c	"Stars Over Broadway" (W. B.) (plus Jack Hylton and Continental Revue)	11,000	"The Man Who Broke the Bank at Monte Carlo" (20th Century) (plus stage band) (6 days)	12,500	High 4-6 "Transient Lady" 39,000 Low 5-19-34 "Where Sinners Meet" 4,000
State	3,400	30c-42c	"Thanks a Million" (20th Century)	15,500	"A Night at the Opera" (MGM)	16,500	High 1-12 "Forsaking All Others" 28,000 Low 12-29-34 "Private Life of Don Juan" 3,500
Stillman	1,900	30c-42c	"Mutiny on the Bounty" (MGM) (3rd week)	5,500	"Mutiny on the Bounty" (MGM) (2nd week)	8,800	High 11-23 "Mutiny on the Bounty" 12,000 Low 1-12 "Our Daily Bread" 2,000
Denver							
Aladdin	1,500	25c-60c	"Three Kids and a Queen" (Univ.) (5 days) "The Melody Lingers On" (U.A.) (4 days)	1,000 1,000	"The Case of the Lucky Legs" (F.N.)	1,000	High 5-5-34 "House of Rothschild" 9,000 Low 6-22 "Nell Gwyn" and "My Heart Is Calling" (6 days) 600
Broadway	1,500	25c-40c	"In Old Kentucky" (Fox)	3,000	"Thanks a Million" (20th Century)	1,600	....
Denham	1,500	25c-40c	"So Red the Rose" (Para.)	5,500	"Peter Ibbetson" (Para.)	6,000	High 9-29-34 "Belle of the Nineties" 16,500 Low 4-7-34 "She Made Her Bed" 800
Denver	2,500	25c-50c	"The Man Who Broke the Bank at Monte Carlo" (20th Century)	7,500	"In Old Kentucky" (Fox)	7,000	High 1-13-34 "Roman Scandals" 17,500 Low 7-20 "Escapade" 4,000
Orpheum	2,600	25c-40c	"Annie Oakley" (Radio)	6,000	"In Person" (Radio)	5,000	High 2-17-34 "Hi Nellie" 19,500 Low 12-29-34 "Hat, Coat and Glove" 1,000
Paramount	2,000	25c-40c	"Grand Exit" (Col.) (5 days) "A Feather in Her Hat" (Col.) (4 days)	2,000 600	"Bad Boy" (Fox)	800	High 5-11 "Bride of Frankenstein" 7,000 Low 6-9-34 "Uncertain Lady" 400

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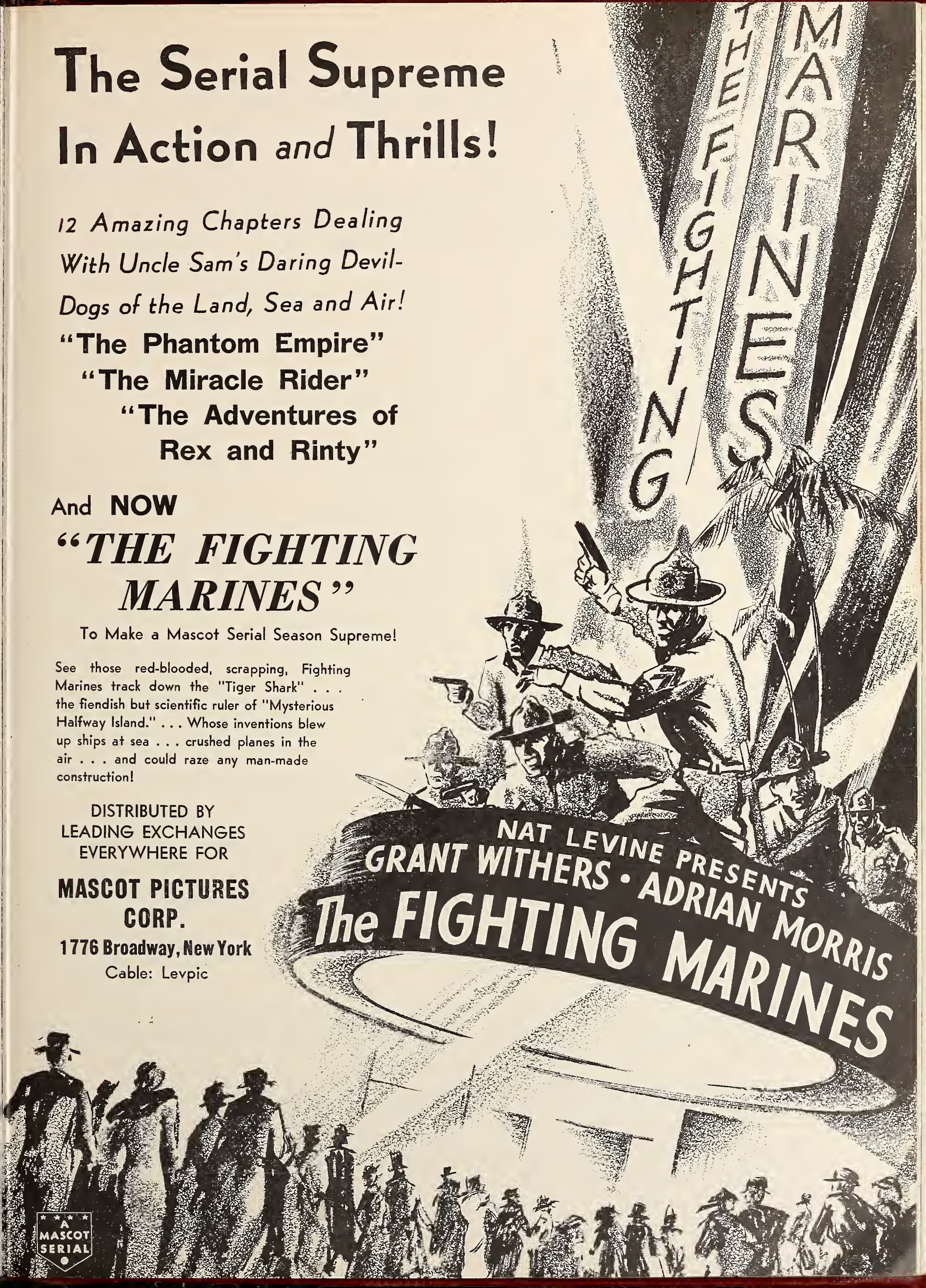
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[THEATRE RECEIPTS—CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Hollywood							
Chinese	2,500	30c-55c	"Mutiny on the Bounty" (MGM)	18,600	"In Old Kentucky" (Fox)	6,000	High 4-14-34 "House of Rothschild" 25,171 Low 12-29-34 "Music in the Air" 4,292
Pantages	3,000	25c-40c	"Annie Oakley" (Radio) and "King Solomon of Broadway" (Univ.)	8,500	"In Person" (Radio) and "His Night Out" (Univ.)	9,600	High 9-7 "Top Hat" 19,000 Low 3-3-34 "Fugitive Lovers" and "The Poor Rich" 1,500
W. B. Hollywood	3,000	25c-40c	"Frisco Kid" (W. B.)	12,800	"I Found Stella Parish" (F.N.)	11,000	High 9-8-34 "Dames 25,000 Low 4-13 "Laddie" 5,700
Indianapolis							
Apollo	1,100	25c-40c	"In Old Kentucky" (Fox) (8 days)	8,000	"Thanks a Million" (20th Century) (6 days-2nd week)	3,000	High 9-7 "Steamboat Round the Bend" 8,000 Low 5-4-34 "Thunder in the East" 1,600
Circle	2,800	25c-40c	"Annie Oakley" (Radio) (8 days)	4,500	"The Three Musketeers" (Radio) (6 days)	3,500	High 8-17 "Smart Girl" 8,500 Low 1-19 "The President Vanishes" and "Enter Madame" 2,000
Indiana	3,100	25c-40c	"In Person" (Radio)	6,000	"So Red the Rose" (Para.)	7,000	High 9-28 "Top Hat" 12,000 Low 1-12 "Little Women" 1,500
Lyric	2,000	25c-40c	"Stars Over Broadway" (W.B.) (plus vaudeville)	8,000	"I Found Stella Parish" (F.N.) (plus stage show)	10,000	High 8-31 "Going Highbrow" 13,000 Low 7-28-34 "Half a Sinner" and "Embarrassing Moments" 2,000
Palace	3,000	25c-40c	'A Night at the Opera" (MGM) (8 days)	10,000	"It's in the Air" (MGM) and "A Feather in Her Hat" (Col.)	3,250	High 6-22 "Age of Indiscretion" 12,500 Low 4-6 "Casino Murder Case" 2,750
Kansas City							
Mainstreet	3,100	25c-40c	"Annie Oakley" (Radio) (plus Henry Armetta and stage show) (25c-55c)	9,500	"I Found Stella Parish" (F.N.) (6 days)	4,900	High 6-23-34 "Glamour" 23,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"A Night at the Opera" (MGM)	18,700	"Thanks a Million" (20th Century)	13,800	High 8-24 "China Seas" 25,000 Low 12-23-34 "Private Life of Don Juan" 4,000
Newman	1,800	25c-40c	"Frisco Kid" (W. B.) (8 days)	10,200	"So Red the Rose" (Para.) (6 days)	6,800	High 9-29-34 "Belle of the Nineties" 14,000 Low 4-13 "Rocky Mountain Mystery" 3,500
Tower	2,200	25c-35c	"Red Salute" (U. A.) (plus Rita Rio and stage show) (8 days)	8,500	"The Public Menace" (Col.) (plus vaudeville) (6 days)	5,500	High 1-12 "Broadway Bill" 14,000 Low 5-5-34 "Let's Fall in Love" 4,000
Uptown	2,000	25c-40c	"In Old Kentucky" (Fox) (2nd week)	5,500	"In Old Kentucky" (Fox) (1st week)	8,100	High 10-27-34 "Judge Priest" 9,200 Low 1-27-34 "Good Bye Again" 1,700
Los Angeles							
Four Star	900	30c-55c	"The Return of Peter Grimm" (Radio)	2,400	"Metropolitan" (20th Century) (4th week)	2,200	High 5-18 "Les Miserables" 7,800 Low 12-7 "The Return of Peter Grimm" 2,400
Grand Internat'l.	750	35c-40c	"Such a Girl You Never Forget" (State Rights)	900	"Private Life of Peter Vinogradov" (Amkino)	1,400	
Hillstreet	2,700	25c-40c	"Annie Oakley" (Radio) and "King Solomon of Broadway" (Univ.)	8,500	"In Person" (Radio) and "His Night Out" (Univ.)	9,600	High 9-7 "Top Hat" (6 days) 17,000 Low 1-27-34 "Let's Fall in Love" 1,800
Loew's State	2,500	30c-55c	"Mutiny on the Bounty" (MGM)	24,500	"In Old Kentucky" (Fox)	10,000	High 4-7-34 "Riptide" 28,500 Low 12-29-34 "Music in the Air" 4,206
Paramount	3,596	30c-55c	"A Strange Case of Love" (on stage: Cab Calloway and band)	12,200	"So Red the Rose" (Para.) (plus Frank Fay and stage revue)	12,700	High 8-10 "Paris in Spring" 32,000 Low 12-7 "A Strange Case of Love" (on stage: Cab Calloway and band) 12,200
W. B. Beverly	1,612	50c-$1.50	"A Midsummer Night's Dream" (W. B.) (3 days-7th week)	5,200	"A Midsummer Night's Dream" (W.B.) (6th week)	9,300	
W. B. Downtown	3,400	25c-40c	"Frisco Kid" (W. B.)	17,000	"I Found Stella Parish" (F.N.)	10,600	High 9-8-34 "Dames" 20,000 Low 12-29-34 "White Lies" and "The Last Wilderness" 4,900
Minneapolis							
Century	1,650	25c-40c	"Metropolitan" (20th Century)	4,200	"Mutiny on the Bounty" (MGM)	4,500	High 10-5 "Anna Karenina" 7,500 Low 11-23 "Here's to Romance" 4,000
Lyric	1,238	20c-25c	"Two Fisted" (Para.)	1,500	"Charlie Chan in Shanghai" (Fox)	1,500	High 9-28 "Bonnie Scotland" 2,000 Low 1-27-34 "Jimmy and Sally" 500
Minnesota	4,000	25c-55c	"In Old Kentucky" (Fox)	12,000	"Rendezvous" (MGM)	12,000	High 11-9 "The Crusades" 20,000 Low 2-3-34 "Eskimo" 7,000
RKO Orpheum	2,900	25c-40c	"Annie Oakley" (Radio)	6,000	"She Couldn't Take It" (Col.)	6,000	High 9-21 "Top Hat" 18,000 Low 8-25-34 "The Lady Is Willing" 2,700
State	2,300	25c-40c	"Peter Ibbetson" (Para.)	5,500	"Mary Burns, Fugitive" (Para.)	5,500	High 11-2 "Broadway Melody of 1936" 7,000 Low 5-4 "Private Worlds" 5,000
Time	300	15c-25c	"$1,000 a Minute" (Republic)	1,500	"The Crime of Doctor Crespi" (Republic) and "New Adventures of Tarzan" (Burroughs-Tarzan)	1,500	High 10-24-34 "Girl of the Limberlost" 3,500 Low 12-8-34 "Cimarron" 1,000
World	400	25c-55c	"Mister Hobo" (GB Pictures)	3,500	"The Clairvoyant" (GB Pictures)	3,500	High 6-8 "Thunder in the East" 5,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"Shipmates Forever" (F.N.) and "Personal Maid's Secret" (W.B.)	9,500	"In Old Kentucky" (Fox) and "Heart's Desire" (Assoc. British)	10,500	High 2-24-34 "Queen Christina" 13,500 Low 12-22-34 "Great Expectations" and "Wake Up and Dream" 3,500
Imperial	1,914	20c-34c	"La Bandera" (French) and "Dr. Pasteur" (French) (on stage: Radio Stars Revue)	4,500	"Behind the Green Lights" (Mascot) and "Fanfare D'Amour" (French) (on stage: Paradise Club Revue)	4,500	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" 6,500 Low 3-3-34 "Fanny" 1,500
Loew's	3,115	30c-60c	"The Last Outpost" (Para.) and "Here Comes Cookie" (Para.) (on stage: Internat'l Ballyhoo vaude. unit)	11,000	"Special Agent" (W.B.) and "I Live for Love" (W.B.) (plus Broadway Rhythm vaudeville unit)	11,500	High 12-8-34 "Six-Day Bike Rider" 14,500 Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman" 4,500
Palace	2,600	25c-65c	"Mutiny on the Bounty" (MGM)	15,000	"Transatlantic Tunnel" (GB Pictures)	11,000	High 12-7 "Mutiny on the Bounty" 15,000 Low 7-21-34 "Shoot the Works" and "Friday the 13th" 6,000
Princess	2,272	30c-65c	"Splendor" (U. A.) and "His Family Tree" (Radio)	7,000	"She Couldn't Take It" (Col.) and "The Girl Friend" (Col.)	7,500	High 9-21 "The Dark Angel" and "Rainbow Over Broadway" 10,500 Low 8-4-34 "House of Rothschild" and "Most Precious Thing in Life" 4,500
New York							
Astor	1,012	25c-55c	"The Land of Promise" (Zionist Org. of America) (2nd week)	10,000	"The Land of Promise" (Zionist Org. of America) (1st week)	12,000	High 3-23-34 "House of Rothschild" 23,600 Low 2-23 "Little Men" 6,000
Capitol	4,700	25c-85c	"Mutiny on the Bounty" (MGM) (4th week)	32,000	"Mutiny on the Bounty" (MGM). (3rd week)	42,200	High 11-16 "Mutiny on the Bounty" 76,300 Low 12-29-34 "The Band Plays On" 4,500
Center	3,433	35c-$1.25	"Thanks a Million" (20th Century) (3rd week)	23,000	"Thanks a Million" (20th Century) (2nd week)	20,000	
Palace	2,500	25c-75c	"Way Down East" (Fox) and "Stars Over Broadway" (W.B)	9,000	"I Found Stella Parish" (F.N.) and "To Beat the Band" (Radio)	8,000	High 7-21-34 "Of Human Bondage" 16,200 Low 12-22-34 "Babbitt" 6,500
Paramount	3,700	35c-99c	"So Red the Rose" (Para.) (8 days)	30,000	"Mary Burns, Fugitive" (Para.) (2nd week)	14,000	High 8-25-34 "Cleopatra" 72,000 Low 8-11-34 "Elmer and Elsie" 10,500
Rivoli	2,200	40c-99c	"Splendor" (U. A.) (2nd week)	10,000	"Splendor" (U.A.) (1st week)	20,600	High 4-27 "Les Miserables" 60,115 Low 4-11 "Brewster's Millions" 13,400
RKO Music Hall	5,945	40c-$1.65	"I Dream Too Much" (Radio) (plus stage show)	93,000	"Crime and Punishment" (Col.) (plus stage show)	45,000	High 9-7 "Top Hat" (plus stage show) 131,200 Low 11-30 "Crime and Punishment" (plus stage show) 45,000
Roxy	6,200	25c-55c	"In Old Kentucky" (Fox) (8 days) (plus stage show)	45,000	"Remember Last Night?" (Univ.) (plus stage show) (8 days)	30,000	High 8-31 "Diamond Jim" 47,000 Low 6-30-34 "Affairs of a Gentleman" 13,700
Strand	3,000	25c-55c	"Frisco Kid" (W. B.) (2nd week)	27,000	"Frisco Kid" (W. B.) (1st week)	33,000	High 5-11 "The G Men" 60,138 Low 1-20-34 "Easy to Love" 9,271

CLEAR GAIN

THE photographic quality of Eastman Super X Panchromatic Negative is truly outstanding. Equally important, however, is the fact that the pronounced improvement which has been achieved involves no compromise. It does not mean the sacrifice or impairment of any other desirable or essential quality. It is clear gain for the industry, and for the public. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Oklahoma City							
Capitol	1,200	10c-41c	“The Last Days of Pompeii (Radio)	1,800	“Here's to Romance” (Fox)	1,200	High 1-6-34 “Going Hollywood” 4,100 Low 9-8-34 “You Belong to Me” 800
Criterion	1,700	10c-55c	“The Frisco Kid” (W.B.)	6,400	“A Night at the Opera” (MGM)	5,600	High 1-27-34 “Dinner at Eight” 9,000 Low 11-2 “The Case of the Lucky Legs” 2,500
Liberty	1,500	10c-36c	“The Last Outpost” (Para.) (4 days) (revue “Miami Bound”) (10c-40c) “The Affair of Suzan” (Univ.) (3 days)	2,500 1,000	“King Solomon of Broadway” (Univ.) (plus stage show) (4 days) (10c-40c) “Stormy” (Univ.) (3 days)	2,300 800	High 4-6 “While the Patient Slept” and “We're Rich Again” 4,100 Low 3-23 “The Winning Ticket” 400
Midwest	1,500	10c-56c	“Peter Ibbetson” (Para.)	3,200	“In Old Kentucky” (Fox)	7,600	High 9-29-34 “Bright Eyes” 9,540 Low 5-26-34 “Merry Wives of Reno” 2,000
Omaha							
Brandeis	1,200	25c-40c	“Annie Oakley” (Radio) and “The Payoff” (F. N.)	5,900	“In Person” (Radio) and “The Case of the Missing Man” (Col.)	5,500	High 9-14 “Top Hat” 9,500 Low 2-16 “Babbitt” and “Murder in the Clouds” 3,000
Omaha	2,200	25c-40c	“A Night at the Opera” (MGM) and “Personal Maid's Secret” (W.B.)	8,700	“Way Down East” (Fox) and “Welcome Home” (Fox) (5 days)	4,000	
Orpheum	3,000	25c-40c	“In Old Kentucky” (Fox) and “Little Big Shot” (W. B.) (8 days)	12,500	“It's in the Air” (MGM) and “Escape Me Never” (U.A.) (6 days)	7,200	High 8-31 “We're in the Money” 18,100 Low 12-29-34 “Babes in Toyland” and “Home on the Range” 5,000
Philadelphia							
Aldine	1,200	40c-65c	“Splendor” (U. A.) (2nd week)	7,000	“Splendor” (U.A.) (1st week)	16,000	High 5-5-34 “House of Rothschild” 23,000 Low 4-20 “Brewster's Millions” 3,000
Arcadia	600	25c-50c	“The Crusades” (Para.) (6 days)	2,800	“Rendezvous” (MGM) (6 days)	2,100	High 1-6-34 “Duck Soup” 6,500 Low 1-27-34 “Women in His Life” 400
Boyd	2,400	40c-55c	“Ah, Wilderness!” (MGM) (8 days)	16,000	“So Red the Rose” (Para.) (6 days)	11,500	High 1-6-34 “Little Women” 30,000 Low 8-17 “Jalna” (5 days) 6,000
Earle	2,000	25c-50c	“In Person” (Radio) (plus Ted Weems and band on stage)	18,500	“Remember Last Night?” (Univ.) (plus Benny Davis' revue)	18,000	High 4-7-34 “Harold Teen” 40,000 Low 9-28 “Special Agent” 10,000
Fox	3,000	40c-65c	“Thanks a Million” (20th Century) (plus Yorke and King on stage) (8 days)	39,000	“In Old Kentucky” (Fox) (plus Willie West and McGinty and stage show) (5 days-2nd week)	10,000	High 12-7 “Thanks a Million” (plus Yorke and King on stage) (8 days) 39,000 Low 7-28-34 “She Was A Lady” 7,000
Karlton	1,066	25c-40c	“Mimi” (First Divisoin) (9 days)	4,400	“Three Kids and a Queen” (Univ.) (6 days)	2,300	High 11-3-34 “One Night of Love” 8,500 Low 8-17 “She” 2,100
Keith's	2,000	30c-50c	“So Red the Rose” (Para.) (9 days)	4,200	“Peter Ibbetson” (Para.) (6 days)	2,500	High 3-3-34 “Carolina” 8,000 Low 1-5 “Sweet Adeline” 1,500
Stanley	3,700	40c-55c	“A Night at the Opera” (MGM) (8 days)	15,000	“Mutiny on the Bounty” (MGM) (6 days-3rd week)	17,000	High 11-23 “Mutiny on the Bounty” (2nd week) 25,000 Low 12-29-34 “Behold My Wife” 7,500
Stanton	1,700	30c-50c	“Frisco Kid” (W. B.)	9,000	“Mary Burns, Fugitive” (Para.) (5 days-2nd week)	3,900	High 12-7 “Frisco Kid” 9,000 Low 1-5 “Man Who Reclaimed His Head” 2,000
Portland, Ore.							
Blue Mouse	700	25c-40c	“Steamboat Round the Bend” (Fox)	1,700	“The Call of the Wild” (U.A.)	2,000	
Broadway	1,912	25c-40c	“Broadway Hostess” (F. N.) and “Three Kids and a Queen” (Univ.)	5,000	“Rendezvous” (MGM) (2nd week)	5,200	High 4-7-34 “Wonder Bar” 13,000 Low 7-14-34 “The Circus Clown” and “I Give My Love” 3,900
Mayfair	1,700	25c-40c	“His Night Out” (Univ.) (plus stage band)	5,000	“The Rainmakers” (Radio) (on stage: “French Follies”)	5,000	High 12-7 “His Night Out” (plus stage band) 5,000 Low 1-19 “Behold My Wife” and “Defense Rests” 1,600
Orpheum	1,700	25c-40c	“Thanks a Million” (20th Century) (2nd week)	7,000	“Thanks a Million” (20th Century) (1st week)	7,000	High 9-28 “She Married Her Boss” 9,500 Low 11-10-34 “Wednesday's Child” 3,500
Paramount	3,008	25c-40c	“Frisco Kid” (W. B.)	6,000	“In Old Kentucky” (Fox) (2nd week)	8,000	High 3-24-34 “David Harum” and “Once to Every Woman” 12,000 Low 6-30-34 “Now I'll Tell” and “Springtime for Henry” 4,000
United Artists	945	25c-40c	“Mutiny on the Bounty” (MGM) (4th week)	7,000	“Mutiny on the Bounty” (MGM) (3rd week)	8,000	High 4-28-34 “House of Rothschild” 9,800 Low 8- 4-34 “Paris Interlude” 3,700
San Francisco							
Clay	400	25c-35c	“It Happened in Copenhagen” (Palladium) (4 days) and “Father Knows Best” (Vienna Films) (3 days)	1,000	“Emperor's Waltzes” (Vienna Films)	1,500	
Embassy	1,400	15c-35c	“Two Sinners” (Republic) and “$1,000 a Minute” (Republic) (4 days)	2,000			
Fox	5,651	10c-35c	“Little America” (Para.) and “If I Had a Million” (Para.)	6,000	“To Beat the Band” (Radio) and “Freckles” (Radio)	4,000	High 7-27 “The Murder Man” 14,000 Low 11-30 “To Beat the Band” and “Freckles” 4,000
Geary	1,400	55c-$1.65	“A Midsummer Night's Dream” (W. B.) (2nd week)	8,000	“A Midsummer Night's Dream” (W. B.) (1st week)	10,000	
Golden Gate	2,800	25c-40c	“Annie Oakley” (Radio) (plus stage band)	14,800	“Show Them No Mercy” (20th Century) (plus stage band)	14,500	High 9-14 “Top Hat” 26,000 Low 7-7-34 “Cockeyed Cavaliers” 10,200
Orpheum	2,900	15c-40c	“Crime and Punishment” (Col.)	7,500	“A Feather in Her Hat” (Col.) and “Sweet Surrender” (Univ.)	5,000	High 6-9-34 “Sing and Like It” 19,500 Low 10-26 “King Solomon of Broadway” and “Fighting Youth” 4,800
Paramount	2,670	25c-40c	“Rendezvous” (MGM) and “Broadway Hostess” (F. N.)	15,000	“The Man Who Broke the Bank at Monte Carlo” (20th Century) and “Navy Wife” (Fox)	10,000	High 9-29-34 “Belle of the Nineties” 19,000 Low 1-20-34 “Eight Girls in a Boat” and “Fugitive Lovers” 8,000
St. Francis	1,430	15c-40c	“A Night at the Opera” (MGM)	7,200	“In Old Kentucky” (Fox)	7,200	High 1-19 “The County Chairman” 11,000 Low 4-14-34 “Registered Nurse” and “Murder in Trinidad” 3,500
United Artists	1,400	15c-55c	“Metropolitan” (20th Century) (2nd week)	5,000	“Metropolitan” (20th Century) (1st week)	6,000	High 1-6-34 “Roman Scandals” 15,000 Low 3-9-34 “Private Life of Don Juan” 4,000
Warfield	2,700	25c-50c	“Frisco Kid” (W. B.) (plus stage band)	23,500	“A Night at the Opera” (MGM) (plus stage band)	24,000	High 10-5 “I Live My Life” (plus stage band) 35,000 Low 3-31-34 “Gambling Lady” 15,500
Seattle							
Blue Mouse	950	25c-55c	“Mutiny on the Bounty” (MGM) (2nd week)	5,100	“Mutiny on the Bounty” (MGM) (1st week)	6,100	High 2-17-34 “Roman Scandals” 7,500 Low 7- 7-34 “Tomorrow's Children” 2,550
Fifth Avenue	2,500	25c-55c	“In Old Kentucky” (Fox)	7,750	“A Night at the Opera” (MGM)	6,850	High 4-14-34 “Riptide” 12,750 Low 3-24-34 “Fashions of 1934” 3,500
Liberty	1,800	15c-50c	“Crime and Punishment” (Col.)	4,250	“A Feather in Her Hat” (Col.) (6 days)	4,250	High 9-28 “She Married Her Boss” 7,900 Low 4-13 “White Lies” and “Happy Landing” 2,700
Music Box	950	25c-55c	“Peter Ibbetson” (Para.)	3,450	“Thanks a Million” (20th Century)	3,950	High 4-14-34 “Spitfire” 6,500 Low 1-26 “Man Who Reclaimed His Head” 2,850
Orpheum	2,450	25c-55c	“Frisco Kid” (W. B.)	5,700	“I Found Stella Parish” (F.N.)	5,800	High 9-21 “Top Hat” 10,400 Low 4-21-34 “Two Alone” and “I Believed in You” 3,750
Paramount	3,050	25c-40c	“Powder Smoke Range” (Radio) and “It's in the Air” (MGM)	4,800	“King Solcmon of Broadway” (Univ.) and “Bad Boy” (Fox)	4,750	High 3-23 “Shadow of Doubt” 8,700 Low 12-8-34 “Peck's Bad Boy” and “Menace” 3,300
Rex	1,500	15c-25c	“Cappy Ricks Returns” (Republic) (plus vaudeville and stage band)	2,200	“The Payoff” (F.N.) (plus stage show and band)	2,450	

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WORTHY SACRIFICE

To the wonders of this age must be added the speed and dispatch with which morsels of Hollywood gossip and carefully guarded secrets of production are ferreted out, spread in the public prints and shouted over the radio.

The loneliest dweller in the wilderness needs no longer suffer the bitterness of isolation, no longer be denied glamour, romance, drama. Newspapers, fan magazines, the radio have combined to supply these missing ingredients, to make his lot happier. For whatever happens in Hollywood tonight is his for the asking in the morning.

He doesn't have to worry and bite his fingernails over how a battle scene, shipwreck, plane crash or double exposure was manipulated. Papers and magazines now obligingly detail the entire mechanism to the last nail and comma. Let a producer order retakes, a star greet his spouse with indifferent eye, a director battle the front office over script changes — sure enough, by the dawn's early light, the radio chatterers will pour the lowdown into his eager ears and syndicate columnists have it in print for his waiting eyes.

Even thinking for one's self as pertains to personal likes and dislikes in screen fare is unnecessary. For today publications of every nature with painful precision rate the worth of pictures with such dinguses as stars, letters, arrows and other fascinating gadgets.

It's all just too stupendous.

* * *

Has sufficient appreciation been given the regiments of volunteers who generously give much of their time, if not all of it, to the publicizing and broadcasting in every possible form, shape and manner of anything even remotely connected with the motion picture? And is it fair to stand by and see these kind and willing helpers devote so much attention solely to pictures?

Surely there are different important industries which would gladly welcome such splendid cooperation and enthusiasm, such eagerness to make public interesting trade secrets, marital difficulties and other tasty tidbits whispered behind hands. Would not the automobile manufacturers, for instance, just love to have newspapers rate the new models by stars or arrows so that the public would know which cars to buy and those to avoid?

Wouldn't they, though?

If only in justice to the rest of the nation's business there should be a willingness on the part of the picture industry to share the publicity spotlight with other lines of endeavor. Of course, any such procedure would lead eventually to less space in the public prints divulging motion picture production secrets and private affairs of film personalities.

Well, some sacrifice has to be made.

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"WON'T BE—CAN'T BE"

More than once on this page have we had occasion under the above head to call attention to theatremen who, striving earnestly but unsuccessfully month after month, finally click to reach their hard-won goal of a Quigley plaque. In referring to these courageous showmen who refuse to recognize defeat or any part of it we have recalled those resounding words of the late Bill Roper, Princeton football coach and creator of that immortal phrase—"A man who won't be licked, can't be licked."

Gentlemen, we give you Les Pollock, enterprising manager of Loew's Theatre, Rochester, who since the early days of the Awards made bid after bid for top mention. Getting no further than listing in the Honorable Mention columns did not discourage this hard-hitter. He kept on smacking that line to crash through decisively for the Quigley November Silver.

It took Les almost two years to make the grade but because "he wouldn't, he couldn't" and that's your answer, folks. Pollock's dogged courage may well be offered as encouragement to those inclined to lay off the pace when the boxoffice going gets tough.

▽ ▽ ▽

Going a bit theatre in newspaper copy, a New York department store advertised a coming sale with the line: "Saturday's Sensational Riot!" If the sale continued we wonder if the store's advertising manager was tempted to use the head: "Held Over. Second BIG Day."

▽ ▽ ▽

Time sure do change. From Chicago comes the report of a theatre usher passing his examinations and receiving appointment to West Point. As we recall it, it wasn't so many years ago that West Pointers were taking examinations for appointment as ushers.

A-Mike Vogel

Mayor Jasper McLevy, (left) of Bridgeport, Conn., does the honors in presenting the Quigley Silver plaque to Manager Morris Rosenthal (right) of Loew's Majestic, for his campaign on Universal's "Diamond Jim." Also at the ceremony were Harry F. Shaw, General Manager, Loew's New England Theatres, Manager Matt Saunders, Loew's Poli, Bridgeport, and R. E. Russell, Poli New England Theatres.

Loew Band and Bally In Macy Parade

The Thanksgiving Day parade arranged by Macy's in New York is an annual feature witnessed by millions, which was recognized by those Loew Theatres and MGM publicists who did a neat job of copping a lot of honors in this year's event.

Arranged by Eddie Dowden of Oscar Doob's staff was the promotion of the Loew Theatres Cadet Band of 125 pieces to lead the parade, accompanying photo showing the lads swinging down Broadway immediately ahead of one of the many animal balloons. Note eight-foot drum on wheels.

In line with these displays, Billy Ferguson, working with Ben Serkowich of the Capitol, had Tony Sarg, famed artist, create a 15-foot helium-filled Harpo Marx balloon for the parade to tie in on the "Night at the Opera" date. The boys also dug up an ancient tallyho, bannered it, and with a flock of Harpos riding on top tagged on to the end of the procession.

Loew's Boys' Band Leads Parade

Ties Cross Word Puzzle To Theatre Contest

Instead of the usual prizes offered by newspapers for correct solutions of cross word puzzles, Paul Kunze, skipper of the Old Colony and Plymouth Theatres, Plymouth, Mass., ties in by offering cash and theatre tickets. In addition, contestants are requested to express their opinions on the service given at the theatres, quality of pictures, why they like to attend, etc. Including head, rules, space for name and address, the puzzle itself, followed by two column story on theatre comment and winners, paper devotes on an average of 30 free inches weekly to the stunt.

Puts on Autumn Drive

Kunze also reports successful inauguration of a "Screen Salute to Autumn" this drive for coming attractions with the unusual title used to get away from the usual Jubilee, Harvest, March, etc. Paul's "Salute" included first a page flash devoted to the new pictures, followed immediately by a double-truck of merchants' ads headed by a banner, "Plymouth's Screen and Merchandise Salute to a New Fall Season—Offered by the Interstate and Plymouth Theatres, Stores and Business Houses Below."

Kunze took space in the spread as did the other advertisers and to make it more interesting, 25 phone numbers were planted in the ads, guest tickets offered for those finding their numbers, clipping the ad and bringing it to the boxoffice of either theatre.

Final week in the campaign was featured by a front page spread of display ads and publicity topped with full page streamer. Kunze paid only for the ad space, the publicity being planted as the theatre's regular spread given by the paper.

Ace New York Drive For 'Dream Too Much'

Publicity tieups of the first water that netted lots of newspaper space in the metropolitan dailies were gathered on the Radio City Music Hall date for RKO Radio's "I Dream Too Much," Lily Pons' first starring picture. For instance, in the ceremonies formally retiring the last open-cockpit mail plane in active service held in the Rockefeller Center Plaza, Miss Pons was selected to present a plaque to the pilots who have been flying the little ships. The star spoke over a nationwide NBC hookup and the presentation was carried by the New York papers. Important aviation officials were among the guests at the ceremonies.

Photographs Star's Voice

On the eve of the opening, the first facsimile telegram on the new Western Union service was sent to New York from Buffalo, copy congratulating the star on her screen debut. Mats showing Miss Pons reading the message were distributed nationally and the picture was shown in all telegraph branch offices.

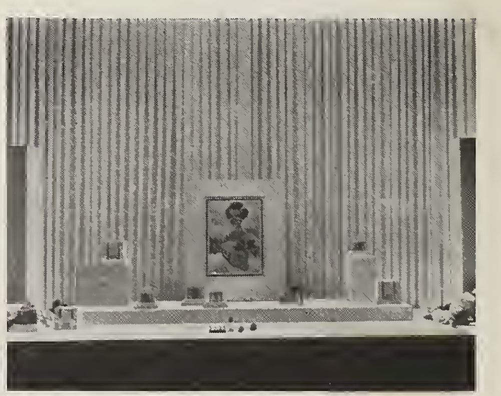
General Electric also tied in to create a lot of good publicity in the first public demonstration of the company's new process by which the voice is actually "seen" by means of light rays. Miss Pons volunteered to be the first subject, the registering of her voice witnessed by a gathering of scientists and technicians. Many stories were landed as a result of this stunt.

Smart Shops Cooperate

Commercial tieups were many featured by a hookin with prominent Fifth Avenue Lentheric perfume salon which dedicated a new scent to the star and introduced it at a reception and fashion show. Smart window display (see photo) further stressed this slant. Music hookups also were planted, shops plugging the hit tunes which were played on leading radio hours and a preview for newspaper music critics also being arranged.

Clothes slants also played a part in rounding out the campaign with reproductions of the star's wardrobe presented by Modern Merchandise Bureau for Cinema Shop distribution, Macy's in New York arranging a special floor display of the fashions and accessories.

Entire campaign was arranged under the supervision of Hazel Flynn at the Music Hall in cooperation with S. Barret McCormick and his staff.



Perfume Window on Pons Music Hall Date

First Mention

F. L. Frechette, Manager, M. & P. Strand, Holyoke, Mass. "O'Shaughnessy's Boy"
Ken Grimes, Manager, Warner Theatre, Morgantown, W. Va. "Mutiny"
Herb Morgan, Publicist, Loew's Century, Baltimore, Md. "Night at Opera"

Honorable Mention

Sam Bendheim, State Theatre, Richmond, Va. "Metropolitan"
H. F. Borrensen, Manager, Strand, Minot, N. D. "Miracle Rider"
Les Bowser, Harris-Warren, Warren, Ohio. "Mutiny"
Ted Emerson, Manager, Tri-States Omaha, Omaha, Neb. "Mutiny"
Marvin Harris, Manager, Publix Orpheum, Springfield, Ill. "Crusades"
Ed McBride, Manager, Loew's State, Syracuse, N. Y. "Mutiny"
Glenn H. Nelson, Manager, Warners' Harris, Findlay, Ohio. "Shipmates"
John F. Pival, Manager, Senate, Detroit, Mich. "Big Broadcast"
Chuck Shannon, Manager, Warners' Hollywood, Pittsburgh, Pa. "Smilin' Thru"
W. Clyde Smith, Manager, Paramount, Hot Springs, Ark. "So Red the Rose"
Vincent Wade, Manager, Tampa, Tampa, Fla. "Crusades"
Dennis C. Walls, New Oxford, Manchester, England. "Naughty Marietta"
Leonard Worley, Manager, Publix Madison, Peoria, Ill. "Crusades"

Granara Offers 'Oaklies' On "Annie Oakley"

For lobby angle in advance of "Annie Oakley" at the RKO Keith Memorial, Boston, publicity head, Jack Granada worked out a target stunt (see photo) with patrons invited to test their marksmanship via radio target apparatus. Film flashed on small screen from box staggered by copy on picture and followed by bull's-eye slides. Machinery in box indicated direct hit.

Copy of poster below wall screen read as follows: "Free—try your skill—hit the bull's-eye and get an Annie Oakley."

Granara's Lobby "Oakley" Stunt

ALL-L-L ABOARD FOR HOLLYWOOD

POLLOCK, WHITAKER NOVEMBER WINNERS

Rochester Loew Manager Takes Down Quigley Silver Plaque; L. & J. Atlantan Voted Bronze

Besides being distinguished as next to the last month of the 1935 Quigley Awards, November stands out because of the winning by Manager Les Pollock, Loew's Rochester, N. Y., by the judges' majority vote of the Quigley Silver for his excellent campaign on MGM's "Mutiny On the Bounty."

And not far behind for second honors comes E. E. Whitaker, Lucas and Jenkins, Atlanta, Ga., City Manager, who did a very fancy job on Paramount's "So Red the Rose" at the Fox, that brought him the Quigley November Bronze.

Pollock's winning is in the nature of a triumph, for Les started out on the Quigley plaque trail way back in 1934, and though his entries were sound and showmanly he never got up to the peak. But this Round Tabler kept right on top of the ball and smashed through in the November competitions with a bang-up entry that could not be denied.

"Whit" is another theatreman who has been training his sights upon the Quigley target for some time and finally found the range to split the bullseye for the Bronze plaque. His sterling showmanship on "Rose" briefly described in the issue of Nov. 23 was a fine job of work which the judges selected for second honors.

Three First Mentions are awarded for November, two of the winners, Ken Grimes and Herb Morgan, previously landing plaques, and F. L. Frechette, for the second consecutive month voted a "First." Ken had Morgantown, West Va., on its ear with his campaign on "Mutiny" and Herb did a lot of high-powered boxoffice things in Baltimore for "Night at the Opera." All "Firsts" and "Honorables" are listed in column to left and the Sheepskin Certificates go forward to the winners.

Newcomers Win Honorables

Of the 13 entrants taking the Honorable Mentions, nine are first-timers and this, coupled with the fact that last month all the Firsts and Honorables were voted to newcomers evidently indicates more and more interest in the Quigley Competitions by theatremen in various situations who in the past have not yet been represented. As usual, independents as well as circuit managers are listed.

About three big weeks remain in December, the last month in which to get those Quigley entries in to qualify for the Big Trip by air to Hollywood, where the 1935 Grand Awards are to be presented.

As previously announced, it is planned to put on fitting ceremonies at the studios to honor the fortunate theatremen and in addition to the presentation festivities, a week of entertainment is also in the cards. This will comprise sightseeing, visits to the different "lots" to see pictures in production and plenty of other pleasant surprises.

Deadline for December is set for midnight of Saturday, Jan. 4, 1936. January winners will be announced in the issue of Jan. 11.

See those folks in the photo above? They're on their way by TWA in the same kind of Douglas Skyliner which will carry the two Grand Award winners out to Studioland as guests of your Round Table. All theatremen voted the 1935 monthly Silver and Bronze plaques are eligible for the air trip. Are you a-comin'?

WIRED CAMPAIGNS FROM AFIELD

Harvey Cocks

Warner's Strand Akron

Universal "East of Java"

Campaign on East of Java we used live six foot alligator, also ten foot Javanese python skin stretched on pole plus palms, giving jungle atmosphere. Alligator quite frisky causing plenty of attention. Ten days in advance. Week in advance ushers handed patrons leaving theatre sample bags Java tea cards attached to copy East of Java, etc., promoted through Schumaker Tea Co. 10,000 Exchange Heralds distributed to all schools in city also at wrestling show. Announcements made over loud speakers at wrestling show. Special story with art, Times Press newspaper on Bickford being clawed by lion making picture. Forty inches free space Times Press classified tie up. Radio station WJW four plugs daily five days in advance. Regular publicity. National Screen Service Trailer one week advance. Teasers in all newspapers' ads five days in advance. Foyer and lobby displays ten days in advance.

Rodney Collier

Stanley, Baltimore

Paramount "So Red the Rose"

So Red the Rose exploitation featured florists' display of red roses, same named after Sullavan. Promoted fresh corsages daily for cashiers, boutonnieres for staff. Girl in Sullavan costume selling movie magazines downtown store. Radio contest passes awarded best answers to various queries concerning stars and story. Question presented by announcer during 'Round the Town Series four times weekly over WFBR—local outlet NBC. Newspaper contest prizes for best letters comparing southern chivalry and modern manners of today. Special old Southern cooking recipes and three column photo Sullavan featured in food page of News and Post prior to opening. Four bookstore displays featuring the novel and including stills, also theatre copy. Gratis display red roses in lobby.

Lester Pollock

Loew's Rochester, Rochester

United Artists "Splendor"

Highlights on Splendor campaign: Two radio broadcasts. One fifteen minute transcription and Hollywood highlights daily art. Three contests, Kris Krinkle jingle, classified and best ten word telegram to Miriam Hopkins. Cooperative ads, six in all. Serial in German paper. More than two score windows. Magazine tieup on modern screen cards and inserts. Beauty tieup card and inserts national ads.

Clem Pope

RKO Downtown, Detroit

RKO "Annie Oakley"

Attraction Annie Oakley. Located niece of original Annie Oakley who furnished authentic and unusual relics for lobby display two weeks in advance of the play date. Private screening for niece and critics. At public preview photographed niece with Annie Oakley's record-breaking guns in typical Oakley poses for newspapers. Three months in advance of picture tied up with Annie Oakley column run in Border Cities Star and received constant buildup till playdate.

Frank V. King

Colonial, Akron

20th Century-Fox "Thanks a Million"

Exploitation Thanks a Million slogan around the schools through member of Women's Federation of Clubs. Radio station announcements nightly: Ipana tieup with Peoples Drug Stores on Fred Allen, Goodyear Tire Co. and General Tire Co. Cards on bulletin boards in factory. Merry-Go-Round Club announcements nightly after floor show. Leading Akron orchestra Denny Thompson plug and announcements at City Club and Portage Country Club dance. Our big plug, Colonial Theatre Ushers' Polo Team, announcement after games.

J. L. Schanberger

Keith's, Baltimore, Md.

Paramount "If I Had a Million"

Picture is If I Had a Million. Exploiting the names in newspaper ads. Five hundred window cards, special twenty-four sheet stands. Bumper strips on taxis. Ten thousand Heralds, last page ad opening day. Radio announcements, trailer, lobby and street display. Big electric sign display. Cast is being played up over title but know it is a return engagement. Advance remarks from patrons are very enthusiastic and hope for much better than average week. Also have Voice of Experience and Sportlight, so am sure patrons will be satisfied with the show.

C. B. Taylor

Shea's Theatres, Buffalo

Fox, "Old Kentucky"
Warner "Frisco Kid"
Fox "Navy Wife"

Exploitation stunts on the four leading downtown theatres: Shea's Buffalo, Great Lakes, Hippodrome and Century, ranged from a coloring contest in the news on Will Rogers' last picture, "In Old Kentucky," to tire covers on 75 taxi cabs, 100 inserts in taxicab frames, advertisements for beauty shops in department stores, imprints on thousands of store bags, etc. The coloring contest ran four days in the News with picture of Rogers. The tire covers also were on the Rogers picture. Pictures of Margaret Lindsay appeared in several important tieup ads. The Postal Telegraph Company distributed 2,000 miniature blanks on the Cagney picture, "Frisco Kid." The fashion section of the Times used two different poses of Kay Francis appearing in "I Found Stella Parish," while the highlight of the Century campaign was the use of 25 Navy "A" boards on "Navy Wife."

Cliff Work

Golden Gate Theatre

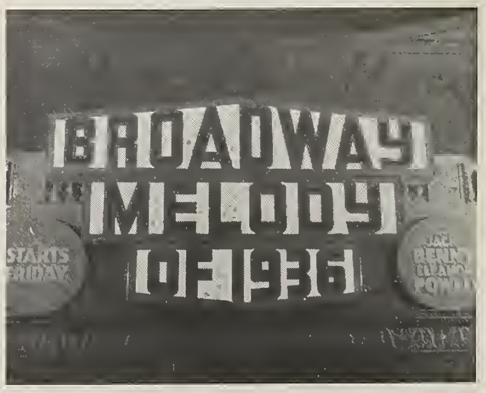
San Francisco, Cal.
RKO "Annie Oakley"

For Annie Oakley tied up with telegraph company forty jumbo wires in branch windows and five thousand telegrams delivered to customers with other messages. Contests in two neighborhood papers total two hundred thousand circulation. Contest in classified section two evening papers two hundred and fifty thousand. Annie Oakley windows in three gun and sporting goods stores. On Ginger Rogers in "In Person" included special fashion articles in newspapers. Gown display in department store windows. Song displays in music store windows. Classified contests in two papers. Distribution of Heralds by Liberty boys. Special lobby displays. Rogers scored big hit.

Bratter Circularizes Nurses

Morton Bratter over at the Roosevelt Theatre in Newark sent out letters to all registered nurses in his town giving highlights of his "Last Outpost" engagement. Mort reports very satisfactory results on the stunt, stressing the war angle and the part played by nurse in the picture.

Prepared for Christmas?



OVERHEAD DISPLAY. Arranged by Manager Dave Schiller of Loew's Grand, N. Y., and Publicist Perry Spencer in lobby in advance of "Broadway Melody" engagement.

Leo T. Parker

M. Marvin Berger

Law and Your Theatre

THEATRE owners in catering to the general public are natural targets for lawsuits of every kind. Construction violations, accidents to patrons and other countless legal hazards constantly confront the showman.

BETTER THEATRES regularly presents carefully selected material on legal phases of theatre operation.

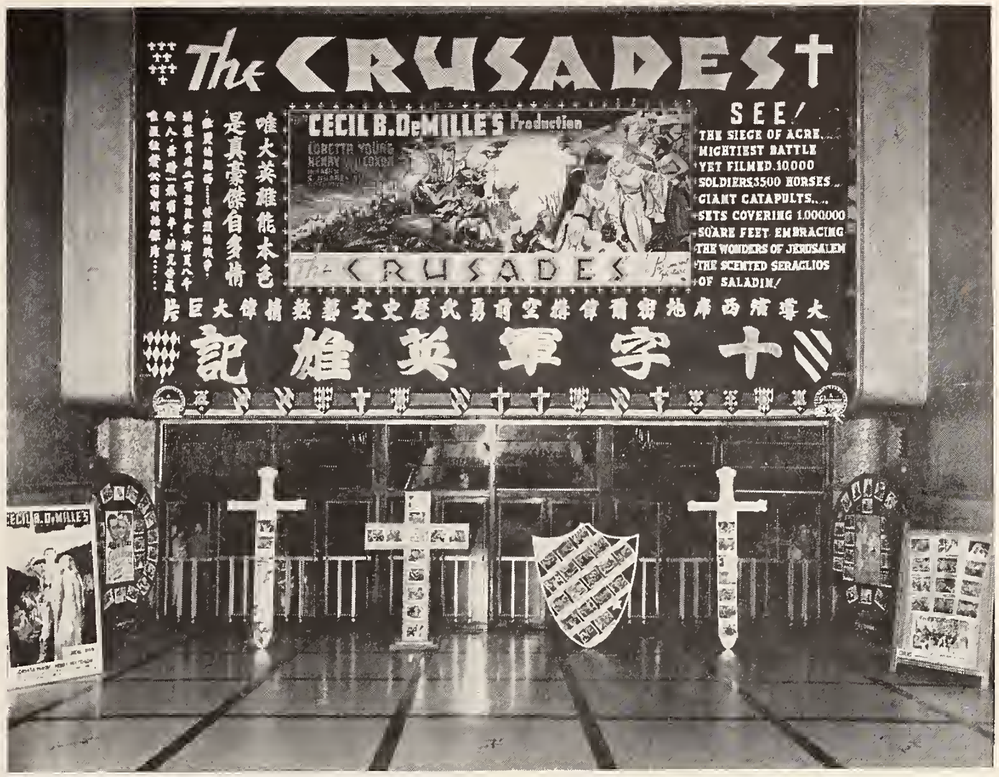
LEO T. PARKER, analyzes high court decisions in cases especially selected for their peculiar interest to theatre owners and managers.

M. MARVIN BERGER contributes concise articles in tabloid form on specific divisions of the law bearing directly on the affairs of theatres.

FOLLOW these articles regularly in *Better Theatres.* They are written in laymen's terms and help you build a legal back-ground that may save you from costly suits. This is one of the reasons why you should maintain a file of *Better Theatres.*

Better Theatres

1790 BROADWAY, New York



The CRUSADES
CECIL B. DeMILLE'S Production
The CRUSADES
SEE! THE SIEGE OF ACRE... MIGHTIEST BATTLE YET FILMED. 10,000 SOLDIERS 3500 HORSES.. GIANT CATAPULTS... SETS COVERING 1,000,000 SQUARE FEET EMBRACING THE WONDERS OF JERUSALEM THE SCENTED SERAGLIOS OF SALADIN!
唯大英雄能本色
是真豪傑自多情
十字軍英雄記
CECIL B. DeMILLE'S

IMPRESSIVE. Distinctly out of the ordinary and highly impressive was the lobby flash on "The Crusades," part of the fine campaign put on at the Grand Theatre, Shanghai, by Managing Director R. K. Butler and Manager H. Sonnleitner. Note ingenious use of stills on giant swords and shields. Other top stunts were 76-sheet size poster covering front and prominent window in largest local department store.

Vitaphone Ties Nationally On Billiard Short

Powerful lot of exploitation has been arranged by Vitaphone for the single reel short "P's and Cues," billiard short featuring Ruth McGinnis, woman's pocket billiard champ, and Charles Peterson, world's trick shot expert. Short has been released simultaneously with National Billiard Week and the opening in New York of the championship tournament. Brunswick-Balke-Collender are cooperating by distributing two-color posters on the "week" to all billiard academies, churches and other organizations maintaining billiard facilities. Posters all mention the picture and folder on this is also available.

Warner Brothers' exchanges have been advised to cooperate in arranging personal appearances at theatres in key situations by touring champions and exploitation suggestions point out advantages of tiein with leading billiard academies for instructions, amateur contests, in addition to merchant tieup such as sporting goods stores, etc.

Prepared for Christmas?

United Artists Create Unusual Campaign Aid

Approximately one-sheet in size and shape is the different exploitation help gotten out by United Artists on "Splendor," photos of all tieups, window displays, front and newspaper co-op ads on the New York Rivoli date bordering both sides of the sheet with detailed account of the campaign in the center.

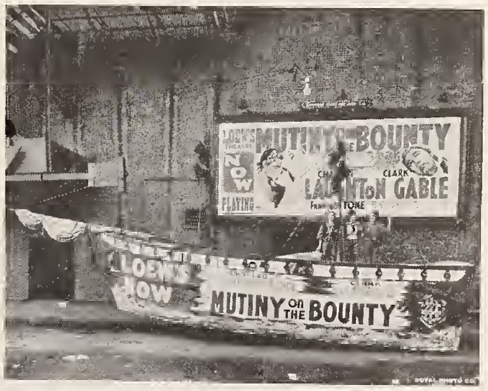
All stunts and hooking are laid out so that busy managers can take it all in quickly and select those slants they desire to use locally. Sheet is available to theatremen playing the picture.

"Metropolitan" Plugged by Minister for McManus

A special screening of "Metropolitan" was held week ahead by Johnny McManus, Loew's Midland, Kansas City, Mo., for local prominents including prominent minister who later devoted part of his weekly broadcast to plug for picture and advised listeners to see it. Beauty shop featured a Metropolitan coiffure using cut of Virginia Bruce in their ads. Mac also contacted local concert-goers on the date.

For "Rendezvous," Johnny secured nice window of women's gowns in department store with profuse use of Russell stills. Photo studio featured picture star in paper ads with title and theatre mention, night clubs plugged song hits, while on "Karenina" department stores featured display of Bartholomew clothes.

Prepared for Christmas?



SHIP BALLY. For "Mutiny" date at Loew's, Louisville, Manager George Hunt had truck to resemble ship. Costumed girls distributed heralds and Tahitian love flowers.

Blumenstock Uses Knight For "Crusades" Street Bally

With a man dressed as a knight riding bannered horse around town for "Crusades" (see photo) Sid Blumenstock Warner's Atlantic City ad head announced the opening of that date at the Stanley Theatre. Horseman covered school districts at lunch periods.

Leading jeweler dressed window with "Crusades" jewelry and books, letters were addressed to ministers inferring that the picture would make an ideal topic for a sermon and backed it up with an ad on the church page of newspaper.

Prepared for Christmas?

Manicurist Works In Lobby for Salmon

On his "Hands Across the Table" engagement at the Tower Theatre, Philadelphia, district manager Monty Salmon tied up with beauty parlor which supplied girl manicurist and all her paraphernalia to give free manicures to patrons entering theatre. Girl was seated in lobby before specially built illuminated set piece of MacMurray and Lombard.

Monty reports the stunt as highly successful and one which caused plenty of comment from the steady line of "customers."

On "Bonnie Scotland" Monty engaged two Scotchmen to play bagpipes in lobby and on stage during performances. Men were also used for street bally, parading business districts with three boys in tow carrying theatre banners. And for "Rendezvous" Rosalind Russell visiting cards with copy "Dearest, our rendezvous will be at the," etc., were distributed.

Prepared for Christmas?

Mickey's Birthday Ties In with British Jubilee

Paul T. Lee, U. A. manager in Singapore, S. S. was responsible for the columns of newspaper breaks secured by tying Mickey in with the Silver Jubilee held there. On the day of the ball, Lee promoted a special Mickey Mouse birthday cake which was auctioned off for $100, purchaser donating it to orphans home.

Another stunt that Lee pulled was a special matinee held at the Capitol Theatre there to which children were admitted for either a toy or some foodstuffs. Entire collection of stuff taken in was turned over to the Salvation Army.

Lobby, ballroom and stage of hotel where ball was held was handsomely decorated with colored cutouts of Mickey in all his glory.

Prepared for Christmas?

Police Radio Car Plugs "Special Agent" for Hock

While the police reporter tying in with him for "Special Agent," Bill Hock, Warner Plaza Theatre, Pittsburgh, dressed his ushers as convicts and they were escorted about town by police radio car and officer (see photo) with sign on car reading "these guys will learn that crime doesn't pay when they see," etc., etc.

Another street bally was sandwich boy in same convict uniform parading streets, sign reading, "I'm through with crime after seeing," etc. Plane flying over city dropped ducats and heralds, special lucky cards with room for names and addresses were distributed to school children, who later dropped them into box in lobby. From these ten were picked at random and admitted gratis, and paper napkins and grocery bags were imprinted with picture copy.

Blumenstock's "Crusades" Horseman Bally

Drissel's "Mutiny" Bounty Display

CECIL B.
DEMILLES

Brown's New "Crusades" Front

Hock's "Special Agent" Convicts

Boucher Inaugurates Kid Club at Paramount

The Paramount Junior Club of Lynchburg, Va,. held its first meeting recently under the sponsorship of Frank Boucher, assistant to Hunter Perry of the Dominion Theatres. Show opened Saturday morning with "A Night at the Opera," organ recital and stage presentation. All kids are admitted for ten cents and eligible to appear in weekly amateur stage shows. Boucher has promoted Shirley Temple dolls and a Skippy automobile for giveaways from local merchants and reports the first meeting as being highly successful.

Prepared for Christmas?

Drissel's "Mutiny" Date Ties Up Power Company

Tying in with power and light company in Wilmington, Del., R. R. Drissel at Loew's Theatre for "Mutiny" secured three column full ad with cut showing method of illumination which was the pride of ship's crew in picture compared with modern lighting methods.

Classified ad section of paper carried contest offering guest tickets to those correctly answering list of questions pertaining to merchants' ads. Special novelty football cards were distributed at games and Tahitian love charm folders given to ladies attending games. Camera store devoted window display (see photo) to scene stills and picture copy.

Prepared for Christmas?

Boys Will Be Girls, Says Ganellas

With promoted prizes offered by Charlie Ganellas, Brook Theatre, Bound Brook, N. J., a mirth provoking feminine costume contest for males was held at his house. The boys, or should we say girls, came dressed in the latest creations they could beg, borrow or steal and the stunt proved so successful Charlie plans to duplicate it with the ladies dressed as men.

Prepared for Christmas?

Holden's Classified Ad

A recent classified ad contest was arranged by Earle Holden, Capitol Theatre, Atlanta for "Lady Tubbs." Guest tickets were awarded those placing four or more ads and paying for them in advance. Paper carried two column cut of Doug Montgomery, Anita Louise and Alice Brady with picture and theatre copy.

Prepared for Christmas?

Executives Host Notables For "Crusades" Opening

To usher in "Crusades" at the Majestic Theatre, Boston, Harry Brown, Jr., publicist, invited state and city officials, dignitaries of churches and educators representing leading colleges and schools. Greetings were extended by M & P executives, who acted as hosts during evening.

Special front was constructed (see photo) under focus of brilliant lights at night which commanded attention of all passersby. All chain druggists' windows featured book display with stills and picture tiein. Through tiein with bus comnany free transportation was offered to theatre, all company's busses were bannered with title and theatre copy. Leading department store devoted window display to cosmetics, are of makeup and stills.

THE THEATRE WITH 102 USHERS

Radio City Music Hall Called a City Within Itself; Total of 689 Employees Make Up Personnel

GUS S. EYSSELL, Round Tabler, long-time and well-known theatreman, is secretary of the Radio City Music Hall Corp., and assistant to W. G. Van Schmus, president and managing director. In addition to his duties that have to do with every angle of operation, Gus also represents Mr. Van Schmus, in welcoming visiting theatremen from all over the world. And there are many visitors for it is natural for showmen to want a close-up of a 6200-seat theatre that has a stage company of 350, uniformed service staff of 102, and orchestra of 75, among other things. What the visitors see is detailed by the genial Eyssell and set down for the information of readers interested in the low-down on the operation of this internationally known theatre.

Of a recent afternoon, there were gathered in the office of Gus Eyssell, an exhibitor, a theatre owner from Holland, a manager from Tokyo, and an exhibitor from Dallas, Texas, a representative cross-section of showmen from most everywhere who while in New York, make for the Music Hall.

They were on hand to see what and who made the wheels go round and this seeing of course, called for a complete tour of the theatre structure, a journey that can take anywhere from two to four hours. A man's wind evidently has to be in pretty good shape.

Starting with the modernistic reception room on the studio floor, there is a fully-equipped kitchen in which luncheon is prepared each Friday noon for department heads of the theatre. Here, the weekly new show is discussed—change day being Thursday. Over this luncheon, Mr. Van Schmus, the theatre's managing director presides. After luncheon, the wheels swing into action. Costumes are made, settings designed, new musical scores rehearsed, dance routines outlined—two permanent dancing ensembles are maintained, the Rockettes, 36 world-famous precision dancers and the corps de ballet of thirty-two.

Two private preview rooms are constantly in operation. As soon as a new picture arrives, the executive staff of the theatre is notified and after screenings opinions are carefully checked.

Maintains Dormitories

The Music Hall also maintains sleeping dormitories equipped with 25 beds. Here, dancers and artistics appearing in the stage shows may spend the night if early morning rehearsals or long train trips make it inadvisable for them to go to their homes.

In the projection rooms, above the Music Hall's three mezzanines, 13 projectionists (three to a shift) operate the six machines. The projection rooms are banked on both sides by the spotlight booths, where lighting effects for the stage shows are housed. Eight men are required to operate them.

Backstage, is a fully-equipped hospital with a doctor and two nurses in attendance. With 689 employes and 22,000 patrons visiting the theatre each day, it is conceivable, of course, that mishaps may occur. However, it is Mr. Van Schmus' belief that an ounce of prevention is worth a ton of hospitals, and every possible precaution is taken against injury of any kind to any patron or employee.

The stage, itself, is a city-block wide, and on each side of it are seven stories of dressing rooms and production department offices. The 350 members of the stage company also have their recreation rooms here. They have their own athletic association, to which all staff members belong, sponsoring a baseball and basketball team, camera club, bowling and handball team, and a national flyweight champion boxer, Georgie Coyle, who is a member of the ushers' staff.

On the great roof of the theatre, a playground terrace has become one of the most unusual spots in Manhattan. In the summer, in sunshine and open air, all manner of athletics are played.

Most theatre men have read and heard of the modern mechanics of the Music Hall's stage, but they are interested to learn that it takes 45 stage hands to work one of the shows, whether the show lasts ten or ninety minutes.

The theatre maintains its own scenic, production and costume departments. Another bustling spot is the costume room, where 40 seamstresses turn out costumes for the new show. The Music Hall has its own broadcasting studio, accommodating 300 where each Sunday afternoon, a program advertising the theatre's attractions and offering symphonic and operatic music is broadcast over a national network.

Fred A. Cruise, ace theatre manager, is in charge of house operation and the uniformed staff of 102. Assistant managers are always at hand in the grand foyer to talk to patrons. All complaints are noted, answered and filed. Cruise installed a paging system in the grand lounge of the Music Hall, whereby patrons may be paged at any time for telephone calls or other messages.

Underneath the auditorium of the theatre, are the quarters for ushers, doormen and cashiers. A tailor shop is operated there where uniforms are kept spotlessly clean and pressed, and shirts and collars for each usher's four sets of uniforms cared for. A cafeteria is open day and night and back stage, too, are lockers, showers, clubrooms for musicians, electricians, carpenters and property men.

The Music Hall, in truth, is a city within itself.

Prepared for Christmas?

Klondike Miner Sells "Wild" for Steinbuch

For his street bally on "Call of the Wild" Everett Steinbuch, publicist at Loew's State, Cleveland, dressed man as Klondike miner with carpet bag properly labeled and copy on his back, cigars, boots, etc., who passed out small cards printed in gambling hall fashion reading "I live on the screen at," etc., etc.

Through tieup with ice cream company, large cakes of ice in which stills with copy and pennies were frozen. Kids hung around display waiting for the ice to melt, at which there was a grand scramble for the coins. An original Alaskan bannered sleigh drawn by famous dog "Balto" toured streets and beauty shop featured window with stills of Loretta Young and picture copy.

On "Dark Angel," Ev tied in with department store who featured window of Red Cross shoes as worn by Oberon, together with blowup of page cut of her from *Vogue.* Doorknob hangers were used in pay stations, good morning stickers on hotel papers and travel cards featured in shop windows.

Prepared for Christmas?

Studio Advertising Men Land "Thanks" Supplement

In a tieup with Los Angeles daily, the Twentieth Century-Fox studio ad staff promoted a 12-page tab size supplement on the "Thanks a Million" date at the State and Chinese Theatres.

Front page was given over to full flash on the picture in color plus theatre dates with rest of space devoted to feature stories, art layouts and co-op ads. All in all, a sweet flash and attracted attention.

Prepared for Christmas?

Frank's Testimonial Letter

Abe Frank, Lyric Theatre, Camden, N. J. recently received a letter from the head of the English Department of one of the high schools thanking him for courtesies extended on seeing "The Dream" and praising the picture highly. Abe's division, incidentally, was one of the most outstanding in the sale of tickets for the show.

Boston Paper Sponsors "Dream" Voting Idea

Many were the smart slants on Warners' "Dream" at the Majestic, Boston, reported by publicist Harry Brown, Jr., but most unusual was the ballot angle sponsored by local daily in which patrons were invited to cast cinema ballots on whether or not they considered the "Dream" more than an ordinary picture and whether or not they wanted more Shakespeare plays and other classics on the screen.

Brown arranged publicity, including page one on this for 14 consecutive days and with it an entire page or roto stuff, editorials on two different days and center of Sunday layouts for four weeks. Ballots were printed with the above questions and distributed at the theatre with thousands of votes reported.

Well ahead, cooperation was arranged to show special trailer at 50 M and P theatres in addition to Warner houses in the New England territory on the Boston engagement, each manager furnished with advertising and reservation blanks. To encourage the theatremen special cash prizes were offered for those selling most tickets.

The general approach included the active assistance of Governor Milliken, who participated in the formation of a Boston Committee of prominence which included representation in every group. Special previews were held for the committee and featured also in making important contacts was Dr. Burton, who appeared before leading clubs and associations, to discuss the picture.

General publicity was quite extensive with all papers concerned, outstanding being the society columns reported cracked for the first time in Boston for a picture premiere. This included photos of prominent debs who posed in original costumes from the picture promoted from the studios. Brown used these additionally in landing prominent window (see photo) well ahead.

Prepared for Christmas?

Gould Puts on Amateur Nights at Camerphone

S. W. Gould, Cameraphone Theatre, Pittsburgh, Pa., has recently successfully put over a series of amateur nights sponsored by Sears, Roebuck Company. Store plugged contest over their radio programs, featured it in window displays and cards distributed in their offices. Company paid for ads plugging the series and prizes were presented to winners decided on by audience applause. Gould secured a raft of publicity when various papers picked up the story and devoted space to it.

Prepared for Christmas?

Brown's Boston "Dream" Window

Every Showman Should Own One . . .

The New
Sixth Edition of
F. H. RICHARDSON'S
BLUEBOOK
OF
PROJECTION

NOW READY for you, Mr. Manager, your "policy" that insures perfect projection.

RICHARDSON'S new bluebook contains 714 pages, plus 153 illustrations, all in one handy up-to-date volume. It details and describes every piece of sound and projection apparatus in the modern projection booth and gives all instructions for operation and maintenance.

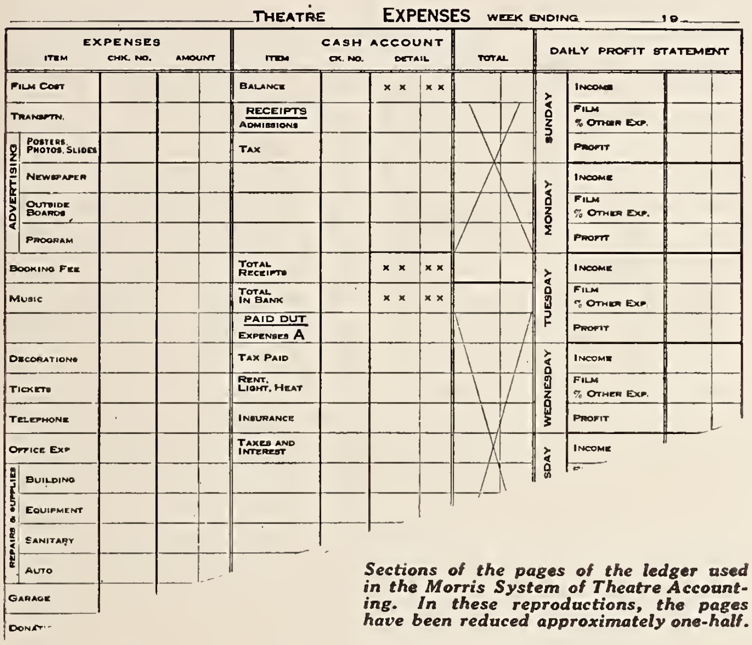
THE new bluebook contains a complete trouble-shooting department as a first-aid in breakdowns and also includes a lightning-fast index system that provides the answer immediately to any projection problem, a feature that the busy theatreman will appreciate.

YOUR theatre is insured against fire, accident and theft. Extend this projection to your screen by keeping a copy of the BLUEBOOK handy on your desk for ready reference.

Price $5.25 POSTPAID FOREIGN PRICE $5.50

QUIGLEY BOOKSHOP
1790 BROADWAY NEW YORK

NOW IS THE TIME FOR ALL WISE SHOWMEN TO COME TO THE AID OF THEIR ACCOUNTING SYSTEMS


THEATRE EXPENSES WEEK ENDING 19
EXPENSES
ITEM CHK. NO. AMOUNT
CASH ACCOUNT
ITEM CK. NO. DETAIL
TOTAL
DAILY PROFIT STATEMENT
FILM COST
TRANSPTN.
ADVERTISING
POSTERS, PHOTOS, SLIDES
NEWSPAPER
OUTSIDE BOARDS
PROGRAM
BOOKING FEE
MUSIC
DECORATIONS
TICKETS
TELEPHONE
OFFICE EXP
REPAIRS & SUPPLIES
BUILDING
EQUIPMENT
SANITARY
AUTO
GARAGE
BALANCE
RECEIPTS
ADMISSIONS
TAX
TOTAL RECEIPTS
TOTAL IN BANK
PAID OUT
EXPENSES A
TAX PAID
RENT, LIGHT, HEAT
INSURANCE
TAXES AND INTEREST
SUNDAY
MONDAY
TUESDAY
WEDNESDAY
INCOME
FILM
% OTHER EXP.
PROFIT

WEEK ENDING 19
PAY-ROLL
NAME
AMOUNT
MANAGER
OPERATOR
ORGANIST
CASHIER
DOORMAN
USHER
MATRON
PORTER
OFFICER
ENGINEER
ELECTRICIAN
TOTAL
ADMISSIONS
TAX
A. M.
MAT.
EVE.

Sections of the pages of the ledger used in the Morris System of Theatre Accounting. In these reproductions, the pages have been reduced approximately one-half.

- *time-saving*
- *profitable*
- *accurate*
- *simple*

THEATRE ACCOUNTING

by WM. F. MORRIS, C.P.A.

Because it is so practical, time-saving and accurately simple, thousands of exhibitors have already exchanged their old, cumbersome and expensive methods for this easy, self-operating system. Guard against losses, avoid income tax troubles, guarantee your profits—and do it effortlessly, a few minutes a day. Exhibitors already using this system are reminded to order their new book now so as to permit no break in the daily continuity of their accounts-keeping.

QD

QUIGLEY BOOKSHOP, 1790 BROADWAY, NEW YORK, N. Y.

QUIGLEY BOOKSHOP, 1790 BROADWAY, NEW YORK, N. Y.

Please send me "THEATRE ACCOUNTING" by Wm. F. Morris. Enclosed find remittance of $3 per copy.

NAME.......................................ADDRESS.......................................

CITY.......................................STATE.......................................

NEWS NOTES FROM CHICAGO SECTOR

THE united efforts of all motion picture people in Chicago are at work to make the Movie Christmas Basket Parties an outstanding success. The special shows which will be held in all Chicago film houses the morning of Dec. 23, will, it is believed, bring happiness to thousands of Chicago families.

Admission to these special shows will be by foodstuffs. These foodstuffs will then be made up into baskets and the food distributed to those in need who reside in the neighborhood of the theatre where the food is collected. Film for the matinees will be supplied free to the theatres by the distributors, a liberal amount of advertising has been donated by the local papers, and publicity matter has been arranged through the CAPA organization. Jack Miller, chairman of the committee in charge, reports that both independent and circuit theatres are going for the idea one hundred per cent.

▽

H. A. Ross, head of the Ross Federal Service, was a Chicago visitor last week. Most of his time was spent conferring with Walter Brown, local manager, and with film row executives.

▽

Since the appointment of Charles H. Miller as general sales manager for Superior Pictures in Milwaukee, Indianapolis, St. Louis and Chicago, sales of First Division Pictures have taken a decided upswing, according to an announcement made by J. N. Jovaney, president of the company. Several circuit deals have been closed for the product and many independent deals have reached the dotted line stage.

▽

Capt. John B. Craig, cameraman, traveler and lecturer, is appearing in this territory with films which he has made in his exciting career. Craig is showing a collection of his cuttings from many major films, entitled, "Making Thrill Shots for Films." After showing the films Craig explains how they were made.

▽

Many big names have been signed for stage appearances in loop picture houses for the coming weeks. Among the ones to appear at the Chicago theatre will be Burns and Allen, Veloz and Yolanda, Libby Holman, Fred Waring, with his band, and others. Booked at the Palace is a revue from the Hollywood Cabaret, Bill Hogan and orchestra, Judith Allen and husband Jack Doyle, Wayne King and his orchestra, and Clyde Beatty and his animal act. The majority of these stellar attractions have been booked for the holiday season.

▽

The Lily Pons picture, "I Dream Too Much," will be the New Year's attraction at the Palace theatre here. Two reserved seat shows will be held New Year's Eve for the "preview" showing of the picture.

▽

Mrs. B. J. Bennett of the Rialto theatre in Pekin, was a film row caller last week. She reports business very good downstate.

▽

We had a nice talk with Ernst Lubitsch the other day while the Paramount men were in conference here and he disclosed many new plans Paramount had for the coming year. Most pertinent among the things he discussed were the following:

Instead of telling Paramount salesmen what product they would have to sell, this sales meeting was called to *show* them. Six completed pictures and cuts from those near completion were screened, and the sales chief learned first hand what they had to offer the exhibitor. The salesmen, he stated, agreed that the product now on hand was the best Paramount had had in years.

Lubitsch also told the salesmen, and his remarks were without superlatives, that all forthcoming Paramount pictures would be made with their box office value the first consideration. He said that the "Lubitsch touch" would from now on be a "box office" rather than an "artistic" touch.

The famous director also pointed out that Paramount has many new stars in the developing stage and that by teaming them with stars who were already established he felt that soon the studio talent list would be filled with valuable names, and names, he said, were the most important factor in box office pictures.

Asked if Paramount planned to make the picture "Buffalo Bill," Lubitsch said the company was undecided. He said that some exhibitors wanted it, others were not so interested. He asserted that if it were made, the plans called for the story to be about Buffalo Bill's early life and his exploits with that other famous plainsman, Wild Bill Hickok. Suggested as leads for this picture were Gary Cooper as the young Bill Cody and Fred McMurray as his partner, Wild Bill Hickok. The picture would be similar in background to "The Virginian."

SHORT PRODUCT PLAYING BROADWAY

Week of December 7

ASTOR	
Movie Milestones	Paramount
Dizzy Divers	Paramount
Johnny Green and Orchestra	Vitaphone
Two Hearts in Wax Time	MGM
CAPITOL	
The Perfect Tribute	MGM
Alias St. Nick	MGM
CENTER	
March of Time, No. 8	RKO Radio
PARAMOUNT	
Countryside Melodies	Paramount
Lucky Stars	Paramount
RIVOLI	
Night Life	RKO Radio
Ye Olde Toy Shop	Educational
ROXY	
Knockout Drops	Educational
Going Places, No. 14	Universal
Who Killed Cock Robin?	United Artists
STRAND	
Doorman's Opera	Vitaphone
All American Drawback	Vitaphone

John Clark, sales chief for Twentieth Century-Fox, has been here for the past several days conferring with Clyde Eckhardt on sales plans for the coming year. Several deals pending were also taken care of while the sales executive was present.

▽

Last week was a busy one for the Santa Fe. Travelers to and from the coast included Joe E. Brown, Mike Frankovich, Margaret Ettinger, Natalie Kalmus, Ernst Lubitsch, Bill Pine, Watterson Rothacker, Jack Trop, Jean Muir, Leo Spitz and Gene Autry. Chicagoans who spent several days in New York included Aaron Sapperstein, Ben Judell and Henri Ellman.

▽

When Eddie Fontaine is not extolling the virtues of Paramount pictures, he spends his time telling of the latest exploits of Raymond Fontaine, his two-weeks-old son.

▽

The National Bridge Tourney was held at the Stevens Hotel last week and with such stars as Ely Culbertson in the play, it drew much attention. Joe E. Brown, in town between trains, decided to take a look at the tourney during his spare time. Casually dropping in, Joe precipitated a small riot when many of the players left their cards to get his autograph. Culbertson took time off to tell the gathering that Joe was one of Hollywood's best when it came to card playing, and Joe admitted that Culbertson was "pretty good" too. Joe was invited to join the play, but decided that he couldn't take the time off to do it. He did play a hand for the lads, though, and showed them his new "psychic bid" system, which, he says, is much the same as the one he uses when he picks racehorses. Incidentally, he won—both at bridge that day and on the horse he had selected, which, by the way, was named "Sleepy Joe."

▽

A 17-week sales drive called "Our Big Twelve Drive," will be started by Paramount January 1. Neil Agnew, newly appointed sales chief, will make a tour around the country visiting the various exchanges on behalf of this drive. He plans to leave New York January 2 to begin his tour, which will take several weeks.

▽

Ethel Merman stopped over between trains and took the time to tell newshounds how swell Eddie Cantor's picture, "Strike Me Pink," was going to be.

▽

Plans for making the WLS Barn Dance feature filmusical have been delayed again. The feminine star of the show is expecting a "blessed event" in the near future, and picture making is being postponed for the time being.

▽

Gene Autry, Western star, was in town for a few hours the other day. He plans to make some personal appearances here before returning to the Coast for picture work. With him was Smiley Burnett, composer and actor. Autry won his first theatrical fame with the WLS Barn Dance show.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attra ctions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Thrill of the Century	Steffi Duna	Dec. 14†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inter-national Crime				
Millions for Defense				
Murder In Chinatown				
Revolt of the Zombies				
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard - Polly Ann Young	Oct. 5		
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Call of the Yukon	Kermit Maynard	Feb. 15,'36†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You		Mar. 1,'36†	6 rls.	
Kiss Me Goodbye	Magda Schneider-Arthur Riscoe	Feb. 1,'36†	6 rls.	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence (A)	Chick Chandler-Shirley Grey	Mar. 30	66	Aug. 17
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15		
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end				
Below the Deadline				
Little Red Schoolhouse				
Mother of the World				
Phantom Clue				
Ring Around the Moon	Erin O'Brien-Moore - Donald Cook			

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26	61	
Air Hawks	Ralph Bellamy-Tala Birell	May 7	70	
(See "Air Fury" "In the Cutting Room," Mar. 30.)				
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Calling of Dan Matthews, The	Richard Arlen-Charlotte Wynters	Dec. 10†	65	
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†	56	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 16	68	
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20†	89	Nov. 30
Eight Bells	Ann Sothern-Ralph Bellamy	Apr. 11	70	
(See "In the Cutting Room," Feb. 23.)				
Escape from Devil's Island	Victor Jory-Florence Rice	Nov. 10†	65	
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr. 18	58	May 25
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57	
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept. 20†	67	Nov. 23
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59	
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20	68	Apr. 6
Justice of the Range	Tim McCoy-Billie Seward	May 25	58	
Love Me Forever	Grace Moore-Leo Carrillo	June 27	93	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	71	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15	57	May 25
Party Wire (G)	Jean Arthur-Victor Jory	Apr. 27	69	Apr. 20
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Riding Wild	Tim McCoy-Billie Seward	June 28	56	
She Couldn't Take It (G)	George Raft-Joan Bennett	Oct. 20†	86	Nov. 16
She Married Her Boss	C. Colbert-Melvyn Douglas	Sept. 19	91	
Superspeed	Norman Foster-Florence Rice	Sept. 1	57	
Swell Head	Wallace Ford-Barbara Kent	Apr. 6	62	
Together We Live	Ben Lyon-Sheila Mannors	Aug. 16	70	
(See "In the Cutting Room," Nov. 3,'34.)				
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58	
Unknown Woman	Marian Marsh-Richard Cromwell	June 14	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20	65	May 1
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58	
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†	57	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dangerous Intrigue	Ralph Bellamy-Joan Perry			
Hell Ship Morgan	George Bancroft-Ann Sothern			
If You Could Only Cook	Jean Arthur-Herbert Marshall		72	
Lawless Riders	Ken Maynard-Geneva Mitchell	Dec. 26†	57	
Lone Wolf Returns, The	Melvyn Douglas-Gail Patrick	Dec. 20†		
Mine with the Iron Door, The	Richard Arlen			
Mysterious Avenger	Charles Starrett-Joan Perry			
No More Yesterdays	Ruth Chatterton-Otto Kruger	Dec. 30†		
Opera Hat	Gary Cooper			
Panic on the Air	Ann Sothern-Lloyd Nolan	Dec. 31†		
Rolling Along	Rochelle Hudson-Harry Richman			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kid Courageous	Bob Steele	July 26†	6 rls.	
Loser's End	Jack Perrin	Aug. 26	6 rls.	
Mystery Ranch	Tom Tyler	Apr. 12	6 rls.	
Rider of the Law, The	Bob Steele	Oct. 26†	6 rls.	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls.	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls.	
Silver Bullet	Tom Tyler	May 11	6 rls.	
Smokey Smith	Bob Steele	Sept. 26	6 rls.	
Terror of the Plains	Tom Tyler	June 27	6 rls.	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60	Oct. 26
Tombstone Terror	Bob Steele	Apr. 25	6 rls.	
Western Justice	Bob Steele	June 14†	6 rls.	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Scream In the Dark	Lon Chaney, Jr.		6 rls.	
Wolf Riders	Jack Perrin	Dec. 26†	6 rls.	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Iglo	Marica Gerval	Sept. 3†	85	
Father Knows Best	Szoke Szakall	May 14	80	
Homely Girl	Javor Murathy	Sept. 1†	68	
Honor Among Thieves	Kabos-Csikos	Sept. 10†	73	
Hussar Romance	Irene Agal	Apr. 21	75	
Iron Man	Torzs-Turay	Sept. 15†	71	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Rakoczi March	Paul Javor	Apr. 20	84	
Rakoczi March (German dialogue)	Frohlich-Horn	June 15	83	
Seeing Hungary (English titles)	Travelogue	Aug. 29	58	
Singing Troubadour	Szucs Sebok	Dec. 1†	77	
Sweet Stepmother	Maria Tasnadi	Nov. 22†	90	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr. 15	85	May 18
Don Quixote	Chaliapin-Sydney Fox	July 1	81	July 8,'33
Dream of My People	Cantor Rosenblatt	June 1		
Frasquita	Franz Lehar	Dec. 10†		
Hello Paris		Oct. 15†		
Iceland Fishermen (G)	Pierre Loti story	Sept. 15	72	Oct. 5
Last Wilderness, The (G)	Howard Hill	May 14	63	May 25
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60	
Ra Mu		Sept. 1†		
Sans Famille	Robert Lynen	Aug. 1		
Scandal In Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Get That Man!	Wallace Ford-Lillian Miles	July 11	61	
Outlaw Tamer, The	Lane Chandler-Janet Morgan	May 16	60	
Rescue Squad	Ralph Forbes-Verna Hillie	Mar. 7	61	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7

(THE RELEASE CHART--CONT'D)

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 15†	65	June 15
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22†	66	Nov. 23
Frontier Justice	Hoot Gibson	Oct. 1†	58	
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20†	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15†	69	
Hong Kong Nights	Tom Keene-Wera Engles	Sept. 15†	59	
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - J. Loder	Sept. 1†	70	Aug. 17
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†		
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct. 6†	98	June 8
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†		
Rainbow's End	Hoot Gibson	June 10	60	
Red Wagon	Charles Bickford-Raquel Torres	Nov. 8†		
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1†	67	
Sunset Range (G)	Hoot Gibson	May 1	54	Mar. 9

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drake the Pirate (G)	Matheson Lang-Jane Baxter		95	June 1

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18	97	Apr. 6
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug. 31	83	Aug. 3
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec. 7†	69	Nov. 23
Case of the Curious Bride, The (G) 879	Warren William - M. Lindsay	Apr. 13	68	Apr. 13
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct. 5	77	Sept. 21
G Men, The (A) 880	James Cagney-Margaret Lindsay	May 4	85	Apr. 27
Girl from Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1	69	June 1
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20	97	Mar. 23
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept. 21†	65	Oct. 5
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov. 18†	84	Nov. 2
In Caliente (G) 856	Dolores Del Rio-Pat O'Brien	May 25	84	July 6
Irish in Us, The (G) 866	James Cagney-Pat O'Brien	Aug. 3	80	July 20
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27	71	Apr. 27
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 6	97	May 18
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov. 9†	64	Nov. 30
Shipmates Forever (G) 952	Dick Powell-Ruby Keeler	Oct. 12†	109	Sept. 28
Traveling Saleslady (G) 870	Joan Blondell-Glenda Farrell	Apr. 8	63	Apr. 8

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood, The	James Cagney-Guy Kibbee			
Backfire (See "In the Cutting Room," Dec. 7.)	Ross Alexander-Patricia Ellis			
Captain Blood 855 (See "In the Cutting Room," Sept. 28.)	Errol Flynn-Olivia De Havilland	Dec. 28†		
Ceiling Zero 953 (See "In the Cutting Room," Nov. 16.)	James Cagney-Pat O'Brien	Jan. 25,'36†		
God's Country and the Woman	Bette Davis-George Brent			
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21†	*63	Nov. 16
Murder of Dr. Harrigan, The 970	Kay Linaker-Ricardo Cortez	Jan. 18,'36†	66	
Road Gang (See "Prison Farm," "In the Cutting Room," Nov. 23.)	Donald Woods-Kay Linaker			
Song of the Saddle	Dick Foran-Alma Lloyd			
Sons o'Guns	Joe E. Brown			
Story of Louis Pasteur, The (G)	Paul Muni-Josephine Hutchinson		87	Nov. 30

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept. 1†	63	May 16
Born for Glory 3508	Barry Mackay-John Mills	Sept. 30†	74	
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15†	72	June 15
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June 15	81	Feb. 10
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15	74	Dec. 29,'34
Mister Hobo (G) 3416 (Reviewed under the title, "The Guv'nor.")	George Arliss-Gene Gerrard	Nov. 22	87	Oct. 19
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter	Sept. 30†	74	Apr. 13
My Heart Is Calling (G) 3409	Jan Kiepura-Marta Eggerth	May 1	90	Feb. 2
My Song for You 3414	Jan Kiepura-Sonnie Hale	June 1	70	Nov. 10,'34
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1†	85	July 6
Transatlantic Tunnel (G) 3513	Richard Dix-Madge Evans	Oct. 27†	94	Nov. 2

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boys Will Be Boys	Will Hay			
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 25†	93	Nov. 30
It's Love Again	Jessie Matthews			
King of the Damned 3504	Conrad Veidt-Helen Vinson	Jan. 15,'36†		
King Solomon's Mines 3511				
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15†	90	Oct. 19
Rhodes, the Empire Builder 3514	Walter Huston	Jan. 31,'36†		
Secret Agent 3506	Madeleine Carroll-Peter Lorre			
Soldiers Three 3515	Maureen O'Sullivan-Victor McLaglen			
Untitled 3507	Boris Karloff			

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20†	65	
Frozen Child	Jeno Torzs	Dec. 10†	90	
Miss President	Lily Muraty	Oct. 15†	90	
One Sunday Afternoon	Dita Parlo	Sept. 27†	85	
Smile Please	Szoeke Szakall	Dec. 1†	86	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Paul Javor	Jan. 1,'36†	85	
Heart Specialist	Gyula Csortos	Dec. 30†	90	
I Cannot Live Without Music	B. Somogyi	Dec. 20†	95	
New Landlord, The	Ilona Titkos	Dec. 20†	90	
One Night in Venice	Gyula Csortos	Jan. 1,'36†	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Dec. 1†	71	
Murder by Television	Bela Lugosi-June Collyer	Oct. 25†	62	
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct. 1†	72	Oct. 26

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Coin	Earle Douglas	Jan. 10,'36†	50	
Call of the Coyote	Ken Thompson	Mar. 15,'36†	50	
High Hat	Frank Luther			
Paradise Valley	Hill-Billies	Feb. 19,'36†	48	
Penthouse Love				
Rich Relations	Ralph Forbes-Frances Grant	Jan. 15,'36†		
Second Choice				
Silver Linings				

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Death from a Distance (G)	Russell Hopton-Lola Lane	Apr. 30	68	Oct. 19
Murder at Glen Athol	John Miljan-Irene Ware	Oct. 1		
Society Fever	Lois Wilson - Lloyd Hughes	Oct. 1		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs				
Brilliant Marriage				
Death Rides Double				
Hidden Alibi				
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page			
Tango	Marian Nixon-Chick Chandler			
Under the Lilacs				

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble (A) 1012	H. B. Warner-Onslow Stevens	July 10	85	Nov. 2
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May 1	73	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	73	
Without Children 1006	M. Churchill-Bruce Cabot	Apr. 15	66	

MAJESTIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey	Apr. 15	64	Mar. 30
Reckless Roads	Judith Allen - Regis Toomey	July 1	66	

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 16	65	Oct. 26
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug. 25	84	Aug. 31
Headline Woman (G)	Roger Pryor-Heather Angel	May 15	70	May 18
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22	69	June 29
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May 1	65	May 11
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept. 7	71	Sept. 14
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	68	Oct. 26

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion (A)	May Robson-Madge Evans	May 10	80	May 11
Ah, Wilderness! (G)	Wallace Beery-Lionel Barrymore	Nov. 29†	96	Nov. 23
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6†	95	July 6
Baby Face Harrington (G)	Charles Butterworth-U. Merkel	Apr. 12	63	Mar. 30
Bishop Misbehaves, The (G)	Edmund Gwenn - Maureen O'Sullivan	Sept. 13†	86	Nov. 9
Bonnie Scotland (G)	Laurel and Hardy	Aug. 23†	82	Sept. 14
Broadway Melody of 1938 (G)	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
Calm Yourself (G)	Madge Evans-Robert Young	June 28	69	June 22
China Seas (G)	Clark Gable - Jean Harlow - Wallace Beery	Aug. 16†	89	Aug. 3
Escapade (G)	William Powell-Luise Rainer	July 5	89	July 13
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17	73	May 18
Here Comes the Band (G)	Ted Lewis-Virginia Bruce	Aug. 30†	87	Aug. 17
I Live My Life (G)	Joan Crawford-Brian Aherne	Oct. 4†	99	Oct. 5
It's in the Air (G)	Jack Benny-Una Merkel	Oct. 11†	80	Nov. 16
Kind Lady (G)	Aline MacMahon-B. Rathbone	Dec. 6†	78	Dec. 7
Mad Love (A)	Peter Lorre-Frances Drake	July 12	69	July 6
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 28	60	Apr. 6
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24	70	May 18
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Mutiny on the Bounty (G)	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29	106	Mar. 2
Night at the Opera, A (G)	Marx Brothers	Nov. 15†	96	Oct. 26
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 8
One New York Night (See "Mystery in Room 309" "In the Cutting Room," Mar. 16.)	Franchot Tone-Una Merkel	Apr. 5	71	
O'Shaughnessy's Boy (G)	Wallace Beery-Jackie Cooper	Sept. 27†	88	Oct. 5
Perfect Gentleman, The (See "In the Cutting Room," Sept. 14.)	Frank Morgan-C. Courtneidge	Nov. 22†	73	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31	89	May 25
Pursuit (G)	Chester Morris-Sally Eilers	Aug. 9†	62	Aug. 3
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19	99	Apr. 13
Rendezvous (G)	Wm. Powell - Rosalind Russell	Oct. 25†	106	Nov. 9
Smilin' Through (Re-release)	Norma Shearer - Fredric March-Leslie Howard	Aug. 23	100	Oct. 22,'32
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8	69	Mar. 2
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3	75	June 22
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22	90	Mar. 16
Whipsaw	Myrna Loy-Spencer Tracy	Dec. 13†	82	
(See "In the Cutting Room," Nov. 30)				
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug. 2†	68	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bohemian Girl, The	Laurel and Hardy			
Exclusive Story	Franchot Tone-Madge Evans			
Great Ziegfeld, The	William Powell - Myrna Loy - Luise Rainer			
Last of the Pagans	Mala-Lotus Long	Dec. 20†		
(See "In the Cutting Room," Nov. 16.)				
Riffraff	Jean Harlow-Spencer Tracy	Jan. 3,'36†		
(See "In the Cutting Room," Nov. 16.)				
Robin Hood of El Dorado	Warner Baxter-Ann Loring			
Rose Marie	J. MacDonald-Nelson Eddy	Jan. 17,'36†		
Tale of Two Cities, A (G)	Ronald Colman-Elizabeth Allan	Dec. 27†	*123	Dec. 7
Tarzan Escapes	Johnny Weissmuller - Maureen O'Sullivan			
Three Godfathers	Chester Morris-Irene Hervey			
Three Live Ghosts	Richard Arlen-Ann Loring	Jan. 10,'36†		
Three on a Bench	Jimmy Savo-Isabel Jewell			
Tough Guy	Jackie Cooper-Joseph Calleia			
(See "The Getaway," "In the Cutting Room," Nov. 30)				
Voice of Bugle Ann, The	Lionel Barrymore-M. O'Sullivan			
Wife vs. Secretary	Clark Gable - Myrna Loy - Jean Harlow			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3026	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 3
Dawn Ride, The 3033	John Wayne-Marion Burns	June 20	57	
Desert Trail 3037	John Wayne-Mary Kornman	Apr. 22	54	
(See "In the Cutting Room," Feb. 23.)				
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25	72	Mar. 9
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymon Limited (G) 3016	Neil Hamilton-Irene Hervey	July 1	70	June 22
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15	76	Apr. 13
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Paulina Brooks	July 25	64	June 29
Mystery Man (G) 3025	Robert Armstrong	Apr. 25	62	Feb. 18
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 13
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6†	82	Aug. 31
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Broadcast of 1936, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21	79	June 8
Coronado 3524	Jack Haley-Johnny Downs	Nov. 29†		
(See "In the Cutting Room," Oct. 19.)				
Crusades, The (G) 3508	Loretta Young-Henry Wilcoxon	Oct. 25†	125	Aug. 10
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3	80	Mar. 2
Dr. Jekyll and Mr. Hyde 3459 (Re-Issue)	Fredric March-Miriam Hopkins	July 5	85	Dec. 26,'31
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct. 25†	60	Oct. 12
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug. 2†	80	Aug. 10
Four Hours to Kill (A) 3439	Richard Barthelmess-H. Mack	Apr. 19	74	Apr. 6
Glass Key, The (G) 3444	George Raft-Claire Dodd	May 31	77	May 25
Goin' to Town (A) 3442	Mae West-Paul Cavanagh	May 17	71	May 11
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Oct. 18†	80	Oct. 19
Here Comes Cookie (G) 3507	George Burns-Gracie Allen	Aug. 30†	65	Aug. 24
Hold 'Em Yale (G) 3438	Patricia Ellis-Cesar Romero	Apr. 12	63	Mar. 30
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23†	59	
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct. 11†	77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Man on the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July 28	66	Aug. 10
Mary Burns, Fugtive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84	Nov. 16
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28	66	June 29
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec. 13†	72	Nov. 30
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 29†	*60	Nov. 16
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5	83	June 1
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24	67	Apr. 6
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8†	85	Nov. 9
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19	83	Mar. 2
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7	68	May 4
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19	76	July 20
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 2
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26	70	July 27
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22†	83	Nov. 16
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 26	74	Apr. 27
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	Aug. 9†	75	
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct. 4†	65	Nov. 2
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13†	61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept. 27†	60	Sept. 28
Virginian, The 3460 (Re-Issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14	83	
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jagger	Sept. 20†	66	Nov. 18
Wings Over Ethiopia (G) 3518		October Special	52	Oct. 26
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 18†	75	Aug. 17

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything Goes	Bing Crosby-Ethel Merman			
(See "In the Cutting Room," Nov. 16.)				
Bride Comes Home, The (G) (3530)	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
Collegiate 3529	Joe Penner-Jack Oakie	Dec. 27†		
(See "In the Cutting Room," Sept. 28.)				
Desire	Marlene Dietrich-Gary Cooper			
(See "In the Cutting Room," Dec. 7.)				
Drift Fence	Larry Crabbe-Kath. DeMille			
Give Us This Night	Jan Kiepura-Gladys Swarthout			
(See "In the Cutting Room," Nov. 23.)				
Her Master's Voice	Edw. E. Horton-P. Conklin			
(See "In the Cutting Room," Nov. 16.)				
If I Had a Million (Re-Issue)	Gary Cooper-George Raft		95	Nov. 12,'32
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20†		
(See "In the Cutting Room," Sept. 28.)				
Klondike Lou	Mae West-Victor McLaglen			
Milky Way, The	Harold Lloyd-Adolphe Menjou			
(See "In the Cutting Room," Sept. 28.)				
Preview	Kent Taylor-Rosalind Keith			
Rose of the Rancho 3516	John Boles-Gladys Swarthout	Jan. 10,'36†		
(See "In the Cutting Room," Aug. 17.)				
Scrooge 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	72	
Sky Parade	Jimmy Allen-Katharine DeMille			
Soak the Rich	Mary Taylor-Walter Connolly			
Thirteen Hours by Air	Fred. MacMurray - Adrienne Marden			
Timothy's Quest	Eleanore Whitney-Dickie Moore			
Trail of the Lonesome Pine, The	Henry Fonda-Sylvia Sidney			
(See "In the Cutting Room," Nov. 23.)				
Woman Trap	Gertrude Michael-Geo. Murphy			
(See "In the Cutting Room," Dec. 7.)				

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct. 1	60	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec. 1†		
Cappy Ricks Returns (G) 3508	R. McWade-Florine McKinney	Sept. 25†	66½	Sept. 14
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russell	Oct. 21†	63	
Frisco Waterfront (G) 3518	Ben Lyon-Helen Twelvetrees	Dec. 9†	*60	Dec. 7
Lawless Range 3562	John Wayne-Sheila Mannors	Oct. 3†		
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 21†	60	Oct. 19
New Frontier, The 3558	John Wayne-Muriel Evans	Sept. 30†		
(See "In the Cutting Room," Sept. 28.)				
Racing Luck (G) 3547	William Boyd	Oct. 28†	60	Dec. 7
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Nov. 25†		
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Oct. 25†	73	
(See "In the Cutting Room," Sept. 7.)				
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 7†	69	Nov. 9
Tumbling Tumbleweeds 3588	Gene Autry-Lucile Browne	Sept. 19†	57	
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept. 12†	72	Oct. 5
Westward Ho (G) 3556	John Wayne-Sheila Mannors	Sept. 1†	60	Aug. 3

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Dec. 23†		
Forced Landing 3524	Esther Ralston-Onslow Stevens	Jan. 6,'36†		
(See "In the Cutting Room," Oct. 5.)				
Hitch Hike Lady 3537	Alison Skipworth-James Ellison	Dec. 18†		
(See "In the Cutting Room," Nov. 23.)				
Leavenworth Case, The	Norman Foster-Jean Rouverol			
Singing Vagabond, The 3569	Gene Autry - Ann Rutherford	Dec. 16†		
(See "In the Cutting Room," Dec. 7.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 23	99½	Aug. 10
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 9
Another Face	Wallace Ford-Molly Lamont	Dec. 13†	*70	Nov. 23
(Reviewed under the title, "Two Faces.")				
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June 28	75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins-C. Hardwicke	June 28	75	June 22
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31	80	May 25
Chasing Yesterday (G) 528	Anne Shirley-O. P. Heggie	May 3	77½	Apr. 6
Fang and Claw	Frank Buck	Dec. 13†		
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	68	Oct. 5
Hi Gaucho 606	John Carroll-Steffi Duna	Oct. 11†	59	
(See "In the Cutting Room," Aug. 17.)				
His Family Tree (G) 604	James Barton-Maureen Delany	Sept. 20†	68½	Oct. 5
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14	72	May 25
Hot Tip (G) 542	James Gleason-Zasu Pitts	Aug. 16	69	Aug. 31
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Nov. 29†	*95	Nov. 23
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	91	May 4
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22†	87	Nov. 9
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Laddie (G) 526	John Beal-Gloria Stuart	Apr. 5	69½	Mar. 9

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 18	96	Oct. 12
Nitwits, The (G) 534	Wheeler and Woolsey	June 7	81½	May 25
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug. 2	75	Sept. 23
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	71½	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13†	82½	Aug. 31
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 6†	*80	Dec. 7
She (G) 537	Helen Gahagan-Randolph Scott	July 12	94½	July 13
Star of Midnight (G) 529	William Powell-Ginger Rogere	Apr. 19	90	Apr. 8
Strangers All (G) 531	May Robson-Preston Foster	Apr. 28	69½	Mar. 30
Three Musketeers, The (G) 544	Margot Grahame-Welter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10	80	June 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chatterbox	Anne Shirley-Phillips Holmes			
(See "In the Cutting Room," Nov. 23.)				
Don't Bet on Love	Gene Raymond-Wendy Barrie			
Follow the Fleet	Fred Astaire-Ginger Rogers	Dec. 27†		
(See "In the Cutting Room." Nov. 30)				
Green Shadow, The	Preston Foster-Marg't Callahan			
Indestructible Mrs. Talbot, The	Ann Harding-Herbert Marshall			
Mary of Scotland	Katharine Hepburn			
Mother Lode	Richard Dix-Leila Hyams			
(See "In the Cutting Room," Nov. 16.)				
Sylvia Scarlett 614	Katharine Hepburn-Cary Grant	Dec. 27†		
(See "In the Cutting Room," Sept. 28.)				
Two in the Dark	Walter Abel-Margot Grahame			
(See "Two O'Clock Courage," "In the Cutting Room." Nov. 23.)				
We're Only Human 612	Preston Foster-Jane Wyatt	Dec. 20†		
(See "Husk," "In the Outting Room," Oct. 19.)				
Wild West	Wheeler and Woolsey			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	Juna 10
Ruetler's Paradise (G)	Harry Carey	Ajax Pictures	June 1	61	May 11
Struggle for Lifa (G)		Foy Productions	June 18	53	Juaa 29
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15	59	May 18
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1	58	July 18

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Trail of Terror	Bob Steele	Dec. 20†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36†		

TWENTIETH CENTURY - FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	56	
(See "In the Cutting Room," Sept. 28.)				
Black Sheep* (A) 543	Edmund Lowe-Claire Trevor	June 14	75	May 18
Charlie Chan In Egypt*(G)544	Warner Dland-"Pat" Paterson	June 21	72	June 6
Charlia Chan In Shanghai* (G) 610	Warner Dland-Irene Hervey	Oct. 11†	70	Sept. 14
Cowboy Millionaire* (G) 538	George D'Brien-E. Kennedy	May 10	67	Apr. 27
Curly Top* (G) 549	Shirley Temple-John Boles	July 26	74	July 27
Dante's Inferno* (A) 611	Claira Trevor-Spencer Tracy	Aug. 23†	88	Aug. 10
Daring Young Man, The* (G) 528	James Dunn-Mae Clarke	May 24	75	Apr. 27
Doubting Thomas* (G) 542	Will Rogers-Billia Burke	June 7	73	Apr. 20
Dressed to Thrill* (G) 605	Clive Brook-Tutta Rolf	Aug. 16†	68	July 13
Farmer Takes a Wife, The* (G) 608	Janet Gaynor-Henry Fonda	Aug. 2†	91	July 20
Gay Deception, The* (G) 602	Francis Lederer-Francee Dee	Sept. 13†	76	Aug. 24
George White's 1935 Scandals* (A) 534	Alice Faye-James Dunn	Mar. 29	83	Apr. 8
Ginger* (G) 545	Jackie Searl-Jane Withers	July 5	74	July 27
Hard Rock Harrigan* (548)	George D'Brien-Irene Hervey	July 19	60	July 6
Here's to Romance* (G) 809	Nino Martini-Genevieve Tobin	Oct. 4†	86	Aug. 31
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 13
It's a Small World* (A) 538	Spencer Tracy-Wendy Barrie	Apr. 12	71	Apr. 6
Ladies Love Danger* 540	Gilbert Roland-Mona Barrie	May 3	69	
(See "Secret Lives." "In the Cutting Room," Mar. 80.)				
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov. 29	66	Nov. 16
Metropolitan (G) 818	Lawrence Tibbett-Virginia Bruca	Nov. 8†	79	Oct. 28
Music Is Magic* (G) 819	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
Navy Wife* 608	Claire Trevor-Ralph Bellamy	Nov. 29†	72	
(See "Beauty's Daughter," "In tha Cutting Room," Aug. 17.)				
Orchids to You* (G) 548	Jean Muir-John Boles	July 12	74	Juna 22
Our Little Girl* (G) 539	Shirley Temple-Joel McCrea	May 17	65	June 16
Redheads on Parade* (G) 804	John Boles-Dixie Lee	Aug. 30†	77	July 13
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	116	Nov. 2
Silk Hat Kid* (G) 547	Lew Ayres-Mae Clarke	July 19	67	Aug. 31
Spring Tonic* (G) 535	Lew Ayres-Claire Trevor	Apr. 19	58	July 6
Steamboat Round the Bend* (G) 812	Will Rogors-Anno Shirley	Sept. 6†	80	Aug. 9
$10 Raise* (G) 537	Edward Everett Horton	Apr. 5	70	Mar. 23
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	65	
Thunder Mountain* (G) 607	Geo. D'Brien-Barbara Fritchie	Sept. 27†	58	Sept. 21
Thunder in the Night*(G)613	Edmund Lowe-Karen Morley	Sept. 20†	67	July 13
Under the Pampas Moon* (G) 541	Warner Baxter-Ketti Gallian	May 31	78	May 25
Way Down East* 616 (G)	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Welcome Home* (G) 603	James Dunn-Arline Judge	Aug. 9	72	July 27
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13†	*70	Nov. 23

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain January*	Shirley Temple-Guy Kibbee			
Champagne Charlie*	Paul Cavanagh-Helen Wood	Jan. 31,'38†		
Charlie Chan's Secret* (G)	Warner Oland-Rosina Lawrence	Jan. 10,'38†	71	Oct. 28
Gentle Julia*	Jane Withers-Tom Brown			
It Had to Happen	George Raft-Rosalind Russell			
King of Burlesque, The*	Warner Baxter-Alice Faye	Jan. 3,'36†		
(See "In the Cutting Room," Nov. 23.)				
Littlest Rebel, The (G) 624	Shirley Temple-John Boles	Dec. 27†	*70	Nov. 30
Message to Garcia, A	Wallace Beery-John Boles-Barbara Stanwyck			
My Marriage (G)	Claire Trevor-Kent Taylor		*68	Nov. 23
Paddy O'Day* (G)	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76	Nov. 2
Prisoner of Shark Island, The	Warner Baxter-Gloria Stuart			
Professional Soldier	V. McLaglen-Freddie Bartholomew	Jan. 24,'36†		
(See "In the Cutting Room," Nov. 30)				
Ramona	Rochelle Hudson-John Boles			
Song and Danca Man*	Claire Trevor-Paul Kelly			
Whispering Smith Speaks* 623	George O'Brien-Irene Ware	Dec. 20†		
(See "In the Cutting Room," Dec. 7.)				

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20	78	Apr. 13
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 14
Cardinal Richelieu (G)	George Arliss-M. O'Sullivan	Apr. 28	80	Mar. 30
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 6†	105	Sept. 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	105	Sept. 14
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21	105	Apr. 6
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17	95	June 8
Man Who Could Work Miracles, The	Roland Young	Dec. 11†		
Melody Lingers On, Tha (G)	Josephina Hutchinson - George Houston	Nov. 9†	85	Nov. 9
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	75	July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Sanders of the River (G)	Leslie Banks - Paul Robesen -	July 4	95	Apr. 20
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room," Nov. 2.)				
Things to Come	Raymond Massey	Nov. 29†		
Thunder In the East	Charles Boyer-Merle Dberon	May 13	79	Dec. 1,'34
(Reviewed under the titla, "The Battle.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The	Douglas Fairbanks, Jr. - Elissa Landi			
Ghost Goes West	Robert Donat-Jean Parker			
Little Lord Fauntleroy	Freddie Bartholomew - Dolores Costello Barrymore			
Modern Times	Chas. Chaplin-Paulette Goddard			
Moscow Nights (A)	H. Baur-Penelope Dudley Ward		76	Nov. 30
Strike Me Pink	Eddie Cantor-Ethel Merman	Dec. 25†		
(See "Shoot the Chutes," "In the Cutting Room," Nov. 30)				
These Three	Miriam Hopkins-Merle Dberon-Joel McCrea-Alice Brady			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27	66	July 6
Border Brigands 8085	Buck Jones	May 27	56	
Bride of Frankenstein (A) 8009	Boris Karloff-Valerie Hobson	May 6	80	Apr. 20
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20	65	June 8
Diamond Jim (G) 9003	Edward Arnold-Binnia Barnes	Sept. 2†	93	July 20
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	66	Dec. 7
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
It Happened In New York (G) 8023	Lyle Talbot-Heather Angel	Mar. 18	66	Apr. 13
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nav. 11†	59	
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Pega	Sept. 30†	74	Sept. 21
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15	68	July 6
Manhattan Moon (G) 8028	Ricardo Cortez-Dorothy Page	Aug. 5	69	Oct. 19
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22	69	Apr. 6
Outlawed Guns (G) 8088	Buck Jones-Ruth Channing	July 29	62	Oct. 26
Princess D'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1	80	Mar. 30
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22	81	June 15
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
She Gets Her Man (G) 8018	Zasu Pitts-Hugh O'Connell	Aug. 19	64	Aug. 10
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15	60	Apr. 20
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68	Oct. 19
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Three Kids and a Queen (G) 9023	May Robson-Henry Armetta	Oct. 28†	90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 16†	60	
(See "In the Cutting Room," Aug. 10.)				
Werewolf of London (A) 8015	Henry Hull-Valerie Hobson	June 3	75	May 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dangerous Waters 9032	Jack Holt-Robert Armstrong	Jan. 13,'36†		
(See "In the Cutting Room," Dec. 7.)				
Her Excellency the Governor 9013	Binnie Barnes			
Invisible Ray 9015	Karloff-Bela Lugosi	Dec. 30†		
(See "In the Cutting Room," Nov. 2.)				
Magnificent Obsession 8006	Irene Dunne-Robert Taylor	Jan. 6,36†		
(See "In the Cutting Room," Oct. 5.)				
Next Time We Love	Marg't Sullavan-James Stewart	Jan. 27,'36†		
Silver Spurs	Buck Jones-Muriel Evans			
Song of Joy 9010	Marta Eggerth			
Spinster Dinner 9007	Carole Lombard-Melvyn Douglas			
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sutter's Gold	Edward Arnold - Lee Tracy - Binnie Barnes			

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Danger Ahead	Lawrence Gray-Sheila Mannors	Aug. 1†	65	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Taming of the Wild		Feb. 1,'36†		

WARNER BROS.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown-O. De Havilland	June 15	72	July 27
Broadway Gondolier (G) 805	Dick Powell-Joan Blondell	July 27	98	July 6
Dinky (G) 824	Jackie Cooper-Mary Astor	May 11	65	Sept. 7
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July 13	60	July 27
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar. 30	69	May 4
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 25
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July 6	67	Sept. 7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 3
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Moonlight on the Prairie (G) 928	Dick Foran-Shelia Mannors	Nov. 2†	63	Oct. 26
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar. 23	63	May 25
Page Miss Glory (G) 905	Marion Davis-Dick Powell	Sept. 7†	92	July 13
Personal Maid's Secret 920	Margaret Lindsay-Warren Hull	Oct. 26†	58	
(See "Living Up to Lizzie," "In the Cutting Room," Aug. 17.)				
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	76	June 29
We're in the Money (G) 820	Joan Blondell-Glenda Farrell	Aug. 17	65	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel of Mercy	Josephine Hutchinson			
Anthony Adverse	Fredric March-O. De Havilland			
Applesauce	Ross Alexander-Anita Louise			
Colleen	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell			
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36	78	Nov. 30
Freshman Love 922	Patricia Ellis-Warren Hull	Jan. 11,'36†		
(See "In the Cutting Room," Nov. 16.)				
Glorious	Marion Davies-Dick Powell			
Green Light	Leslie Howard			
Green Pastures, The	Rex Ingram			
Man Hunt	All Star			
Man ith the Black Hat, The	Warren William-Winifred Shaw			
Midsummer Night's Dream (G)	Marguerite Churchill-W. Gargan		132	Oct. 12
Over the Wall	James Cagney			
Petrified Forest	Leslie Howard-Bette Davis			
(See "In the Cutting Room," Nov. 30.)				
Singing Kid, The	Al Jolson-Beverly Roberts			
Snowed Under	George Brent-Genevieve Tobin			
Treachery Rides the Trail	Dick Foran-Paula Stone			
Walking Dead, The	Karloff-Marguerite Churchill			
Widow from Monte Carlo, The	Dolores Del Rio-W. William			
(See "Meet the Duchess," "In the Cutting Room," Nov. 2.)				

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		85	June 1
Avec l'Assurance (G)	Saint-Grainer	Paramount	May 3	83	May 18
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May 3	80	
Die Unschuld vom Lande	Lucie English	86th St. Corp.	May 10	85	
Die Vom Niederrhein	Lien Deyers	86th St. Corp.	May 17	84	
Divine Spark, The (G)	Marta Eggerth-Phillips Holmes	Gaumont-British		82	July 13
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
Heroes of the Arctic (G)		Amkino	May 23	70	June 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
I Give My Heart (A)	Gitta Alpar	Assoc. British		85	Nov. 16
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 16
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Les As Du Turf (G)	Pauley	Paramount	May 10.	99	May 18
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 15
Music Hath Charms (G)	Henry Hall	Assoc. British		65	Nov. 9
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle-Cedric Hardwicke	B. & D.		75	Sept. 28
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 26	86	July 13
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Red Village, The (A)	S. Shkuret	Amkino	May 1	90	May 18
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 13
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27
Soviet Journey (G)		Amkino		91	Aug. 17
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 10
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Swenedhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two Hearts in Harmony (G)	Bernice Claire			55	Nov. 30

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

COMICOLOR CARTOONS

Title	Rel. Date	Min.
Old Mother Hubbard	Apr. 3	7
Mary's Little Lamb	May 1	7
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 15†	1 rl.
Ali Baba	Jan. 15,'36	1 rl.

COLUMBIA

BARNEY GOOGLE

Title	Rel. Date	Min.
No. 1—"Techted In th' Hald"	Oct. 24†	
No. 2—"Patch Mah Britches"		

BROADWAY COMEDIES

Title	Rel. Date	Min.
Alimony Aches Andy Clyde	June 29	19
Captain Hits the Ceiling, The (All Star)	July 26	19
Do Your Stuff (Radio Rogues)	June 15	19
Double Trouble Andy Clyde		
Gobs of Trouble (All Star)	July 12	19
His Marriage Mixup Harry Langdon	Oct. 31†	18
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge Leon Errol	Oct. 3†	19
Hot Paprika Andy Clyde		
I Don't Remember Harry Langdon		
It Always Happens Andy Clyde	Sept. 15†	19
Leather Necker, The Harry Langdon	May 9	20
Oh My Nerves (All Star)	Oct. 17†	17
Old Sawbones Andy Clyde	Apr. 11	17
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Pop Goes the Easel (3 Stooges)	Mar. 29	20
Stage Fright (All Star)	June 1	10
Star Gazing (Radio Rogues)	Sept. 26†	19
Three Little Beers (3 Stooges)		17
Tramp, Tramp, Tramp Andy Clyde	May 22	20
Uncivil Warriors (3 Stooges)	Apr. 26	20
Yoo Hoo Hollywood (All Star)	Nov. 14†	18

COLOR RHAPSODIES

Title	Rel. Date	Min.
Bon Bon Parade	Oct. 10†	8
Cat, a Bell and Mouse, A	May 10	7
Doctor Bluebeard		
Little Rover	June 28	9
Make Believe Revue, The	Mar. 22	10
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
6. King's Jester	May 20	7
7. Peace Conference, The	Apr. 26	7
8. Garden Gaieties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Nov. 21†	7

LAUGHING WITH MEDBURY

Title	Rel. Date	Min.
Strange Championships	July 20	10

NEW WORLD OF SPORT SERIES

Title	Rel. Date	Min.
Feminine Invasion, The	Oct. 26†	11
Flying Feet	May 3	10
Hold That Shark	Mar. 29	10
Hunter's Paradise		10
Jump Horse Jump	Sept. 27†	11
Spills and Splashes	Aug. 5	10
Tense Moments	Aug. 20	10
Tomorrow's Champions	July 23	10
Water-Thrills	June 20	10

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Graduation Exercises	Apr. 12	7
Let's Ring Doorbells	Nov. 7†	7
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Boy Scouts		
Scrappy's Ghost Story	May 24	7
Scrappy's Trailer	Aug. 29†	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 8—	Apr. 12	10
No. 9—	May 10	10
No. 10—	June 6	10
No. 11—	July 5	10
No. 12—	Aug. 2	10
No. 13—	Aug. 30	10
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10

SPICE OF LIFE

Title	Rel. Date	Min.
No. 7—	Apr. 25	10

STARS OF TOMORROW

Title	Rel. Date	Min.
No. 1—	Aug. 1†	11
No. 2—	Sept. 7†	11
No. 3—	Nov. 2†	10
No. 4—	Nov. 16†	11

VOICE OF EXPERIENCE

Title	Rel. Date	Min.
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½

DU WORLD

SEMI-FEATURES AND SHORTS

Title	Rel. Date	Min.
Cathedrals	Oct. 1†	19

EDUCATIONAL

[Distributed through Fox]

CORONET COMEDIES

Title	Rel. Date	Min.
Brain Busters, The		2 rls.
Grooms in Gloom	May 10	17

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4	17
Mixed Policies		2 rls.
Stylish Stouts	Aug. 23†	17
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept. 26†	20
It Never Rains	May 24	20
Knockout Drops	Dec. 6†	19
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5	17
Time Out	June 14	20
MUSICAL COMEDIES		
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	2 rls.
Rhythm of Paree	Sept. 27†	21
SONG AND COMEDY HITS		
College Capers	Sept. 27†	12
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 27†	1 rl.
Sorority Blues	Dec. 6†	1 rl.
Way Out West	Oct. 25†	11
SONG HIT STORIES		
Fireman's Day Off	Apr. 12	10
Life of the Party, The	Apr. 26	9
SPECIAL		
Wings Over Mt. Everest	July 19†	22
STAR PERSONALITY COMEDIES		
Amateur Husband, The	Aug. 16†	18
A Nose for News	Apr. 5	17
E-Flat Man	Aug. 9†	21
Friendly Spirits	May 31	20
Ladies Love Hats	Nov. 1†	20
Light Fantastic, The	June 28	18
Penny Wise	Sept. 6†	16
Tars and Stripes	May 3	20
Three on a Limb		2 rls.
Timid Young Man, The	Oct. 25†	20
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	8
Amateur Night	July 5	6
Bird Land	Aug. 23†	6
Chain Letters	July 26	6
Circus Days	Sept. 6†	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Foxy-Fox, The	July 19	8
Hey Diddle Diddle	Sept. 20†	8
June Bride, A	Nov. 1†	8
King Looney XIV	June 7	6
Mayflower, The	Dec. 27†	1 rl.
Moans and Groans	June 28	6
Modern Red Riding Hood, A	May 17	6
Opera Night	May 31	6
Peg Leg Pete, the Pirate	May 3	6
Southern Horse-pitality	Nov. 29†	8
Ye Olde Toy Shop	Dec. 13†	1 rl.
TREASURE CHEST		
Clever Critters	Sept. 20†	8
Dog Days	July 12	8
Gangsters of the Deep	Nov. 1†	8
Hold That Line	Oct. 11†	7
Manhattan Tapestry	Dec. 27†	1 rl.
Personality and the Pen	May 10	10
Seeing Eye, The	Dec. 20†	1 rl.
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	10
TUXEDO COMEDIES		
Dame Shy	Aug. 2†	16
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Ye Old Saw Mill	Aug. 30†	17
YOUNG ROMANCE		
All for One	June 21	19
Girl Fever		2 rls.
Love in a Hurry	May 17	16
Way Up Thar	Nov. 8†	18

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 4	May 31	
MUSICAL MOODS (Technicolor)		
Countryside Melodies	May 4	8
Mediterranean Songs	Nov. 1†	7
Barcarolle		8
NEWSLAUGHS		
No. 1	Nov. 20†	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks		8
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		

FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Armies of the World		10
Hazardous Occupations		10
Man's Mania for Speed		10
MAGIC CARPET SERIES		
Geneva-by-the-Lake		10
Italian Riviera		10
West Indies Cruise		10

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
Boyhood Al Shayne		8
Old Prospector, The Norman Brokenshire		8
Sea Dreams		8
Early in the Mornin'		8
NOVELTIES		
Nero		8
Every Dog Has Its Day		9
Napoleon's Waterloo		9
Hobo Hero		9
PORT O' CALLS		
Peacock Throne		9
City of the Sun		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Dream Harbor		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Four Star Boarder	Apr. 27	20
Infernal Triangle	Aug. 17†	20
Life Hesitates at 40	Jan. 18,'36†	15
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	
Public Ghost No. 1	Dec. 14†	20
CHIC SALE SPECIAL		
Perfect Tribute, The	Aug. 15†	19
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept. 14†	18
No. 3—Desert Death	Oct. 19†	21
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8
Historic Mexico City	Sept. 7†	9
Honolulu, Paradise of the Pacific	Nov. 2†	8
Rural Mexico	Nov. 30†	8
HAPPY HARMONIES (Harman-Ising)		
10—Good Little Monkeys	Apr. 13	9
11—Chinese Nightingale	Apr. 27	10
12—Poor Little Me	May 11	11
13—Barnyard Babies	May 25	
14—The Old Plantation	Sept. 21†	11
15—Honeyland	Oct. 19†	10
16—Alias St. Nick		10
LAUREL & HARDY		
Thicker Than Water	Mar. 16†	21
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11
How to Sleep	Sept. 14†	
Trained Hoofs	Oct. 12†	
M-G-M SPORTS PARADE		
Basketball Technique	Aug. 31†	8
Football Teamwork	Sept. 8†	8
Gymnastics	Oct. 26†	9
Water Sports	Oct. 26†	8
MUSICAL REVUES		
Two Hearts in Wax Time	Mar. 23†	15
ODDITIES		
Chain Letter Dimes	Apr. 20	7
Little People, The	May 4	9
Pitcairn Island Today	July 6	10
Prince, King of Dogs	July 6	9
Starlit Days at Lido	Sept. 28†	20
OUR GANG		
Follies of 1938	Nov. 30†	18
Little Papa	Sept. 21†	20
Little Sinner	Oct. 26†	18
Teacher's Beau	Apr. 27	20
Sprucin' Up	June 1	17
SPECIAL		
Audioscopiks		8
Lucky Beginners	Aug. 3†	20
TODD-KELLY		
Hot Money	Nov. 16†	18
Misses Stooge, The	Apr. 20	19
Slightly Static	Sept. 7†	19
Tin Man, The	Mar. 30	15
Top Flat	Dec. 21†	20
Twin Triplets	Oct. 12†	

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Grampy	Aug. 16†	7
Betty Boop and the Little King	Jan. 24,'36†	1 rl.
Henry, the Funniest Living American	Nov. 22†	7
Judge For a Day	Sept. 20†	8
Language All My Own, A	July 19	7
Little Nobody	Dec. 27†	1 rl.
Little Soap and Water, A	June 21	7
Making Stars	Oct. 18†	7
No! No! A Thousand Times No!	May 24	7
Swat the Fly	Apr. 19	7
COLOR CLASSICS		
Dancing on the Moon	July 12	7
Kids in the Shoe, The	May 10	7
Musical Memories	Nov. 8†	7
Somewhere in Dreamland (Technicolor)	Jan. 10,'36†	1 rl.
Time For Love	Sept. 6†	7
HEADLINERS		
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27†	
Babes in Hollywood	Oct. 18†	10
Cab Calloway's Jitterbug Party	May 24	8
Cavalcade of Music, The	Oct. 4†	1 rl.
Excuse My Gloves Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Follow the Leader Isham Jones and His Orchestra	July 28	10
Is My Face Black Molasses 'n' January	May 3	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2†	11
Musical Cocktail Anson Weeks and His Orchestra	July 5	10
Parade of the Maestros Red Nichols, Ferde Grele, Emery Deutsch and their orchestras	Nov. 15†	10
Radio Rhapsody Johnny Green and Orch.	Dec. 6†	10
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 23†	9
Symphony in Black Duke Ellington and His Orchestra	Sept. 13†	10
PARAMOUNT PICTORIAL NEW SERIES		
No. 11—Main Street Afloat—Songmakers of a Nation (Joseph E. Howard)	May 24	10
No. 12—Fashions Afloat — Clubs to You — Herman Hupfeld	June 21	10
No. 13—Willard Robison — Gadgets for Madame — Steel Thunderbolts	July 19	11
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor)—Flame Fighters	Aug. 18†	11
No. 2—Making Money—Deep Sea Delicacies—Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10
No. 3—Nesting Time — Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9
No. 4—Jewelry — Made to Order — Let's Listen to Latin America	Nov. 8†	1 rl.
No. 5—	Dec. 6†	10
No. 6—	Jan. 3,'36†	1 rl.
No. 7—	Jan. 31,'36†	1 rl.
PARAMOUNT VARIETIES		
Broadway Highlights No. 1	May 17	10
Broadway Highlights No. 2	June 28	10
Broadway Highlights No. 3	Aug. 9†	10
Broadway Highlights No. 4	Sept. 27†	1 rl.
Broadway Highlights No. 5	Dec. 13†	1 rl.
Countryside Melodies (Technicolor)	Nov. 29†	6
Famous People at Play	June 14	1 rl.
Hollywood Extra Girl	Aug. 23†	11
Lucky Stars	Dec. 27†	10
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27†	10
Movie Milestones	July 26	10
Nature Speaks	July 12	
No Meter to Guide Him	June 7	
Popular Science (color)	May 31	10
Screen Souvenirs No. 4	Apr. 19	10
Shorty Goes South	Sept. 13†	10
Spring Night	Nov. 1†	8
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	8
Beware of Barnacle Bill	Jan. 5	7
Choose Your "Weppins"	May 31	7
Clean Shaven Man, A	Jan. 24,'36†	1 rl.
Dizzy Divers	July 26	7
For Better or Worser	June 28	7
Hyp-Nut-Tist, The	Apr. 26	7
King of the Mardi Gras	Sept. 27†	1 rl.
Pleased to Me Cha!	Mar. 22	7
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls.
Spinach Overture, The	Dec. 6†	8
You Gotta Be a Football Hero	Aug. 30†	7
Vim Vigor and Vitaliky	Dec. 27†	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept. 20†	9
No. 2	Nov. 29†	10½
No. 3	Jan. 31,'36†	1 rl.
SCREEN SONGS		
It's Easy to Remember Richard Himber and Orch.	Nov. 29†	10
I Wished on the Moon Abe Lyman and Orchestra	Sept. 20†	8
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 10—Nerve Control	Apr. 19	10
No. 11—Animal Intelligence	May 17	10
No. 12—Top Form	June 7	10
No. 13—Hollywood Hobbies	July 5	10
No. 14—Jungle Waters	Aug. 2†	10
No. 15—Making Manhandlers	Aug. 30†	10
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Jumping Jacks	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Dec. 20†	10
No. 20—What's the Answer	Jan. 17,'36†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Pickled Peppers	June 7	19½
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14	21½
DUMBBELL LETTERS		
No. 17	May 10	4½
No. 18	May 24	5
No. 19	June 7	5
No. 20	June 20	5
EASY ACES		
Capital Idea	Oct. 4†	18
Etiquette	Dec. 13†	
Jolly Old London	Aug. 30	9½
Little New New York	June 14	10
Six Day Grind	July 26	10½
Topnotchers	Apr. 19	11
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	9½
World Within, A	Nov. 1†	10
FOUR STAR COMEDIES		
Hit and Rum	Apr. 26	19
Salesmanship Ahoy	July 19	18½
HEADLINER SERIES		
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life†	Sept. 13	21
No. 2—Tuned Out†	Nov. 15	20
EDGAR KENNEDY COMEDIES		
Edgar Hamlet	July 5	20½
Happy tho Married	Nov. 1	18
In Love at 40	Aug. 30†	19
Sock Me to Sleep	May 17	20
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Oct. 4†	20
No. 4	Oct. 18†	18½
No. 5	Nov. 8†	18
MARCH OF TIME		
No. 5	Nov. 8†	18
No. 5	Aug. 16†	20
No. 6	Sept. 20†	21
No. 7	Oct. 18†	20
No. 8	Nov. 15†	20
MUSICALS		
Night at the Biltmore Bowl, A	June 21	17½

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
MUSICOMEDIES SERIES (Ruth Etting)		
Ticket or Leave It	May 28	21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-1934)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Newly Reweds	Aug. 2†	19
Where There's a Will	Oct. 4†	18
Worm Burns, The	Dec. 6†	17
RADIO MUSICAL COMEDIES		
Foolish Hearts	Dec. 27†	18
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½
RAINBOW PARADE CARTOONS		
Bird Scouts	Sept. 20†	7
Hunting Season	Aug. 9	7
Merry Kittens, The	May 31	7
Molly Moo Cow and the Indians	Nov. 15†	7½
Parrotville Post Office	June 28	7½
Picnic Panic	May 3	9
Putting on the Dog	July 19	7½
Rag Dog	July 19	7½
Spinning Mice	Apr. 5	8
SMART SET		
Quiet Fourth, A	Aug. 9†	15
Returned Engagement, A	Oct. 11†	21
Too Many Surprises	Dec. 3†	20½
SPECIALS		
Going on Two	Sept. 17	17
Trip Thru Fijiland, A	May 10	14½
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct. 11†	10½
Gentlemen's Sports		11
Inside the Ropes	Aug. 16†	10
STRUGGLE TO LIVE		
Beach Masters	Nov. 8†	10½
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9
SUPERBA COMEDIES		
Counselitis	Nov. 22†	18
Home Work	Sept. 20†	19
VAGABOND ADVENTURE SERIES		
Jamaica	May 17	9½
Quebec	Aug. 2	9½
Roumania	June 28	11
WORLD ON PARADE		
Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	10½
Spain's Romantic Isle, Majorca	Oct. 18†	10½

STATE RIGHTS

Title	Min.
AL BONDY (General Electric)	
Excursions in Science No. 1	8
CARTOON EXHIBITOR	
Of All Things	4
METROPOLIS-TAPERNOUX	
Bolero	14
PAT GARYN	
O'Mahoney-George Bout	17
PHIL BROWN	
Norwegian Sketches	10
SACK (National Pict.)	
Tubal Cain	15

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
14. Mickey's Kangaroo	Apr. 20	9
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17 Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	8
SILLY SYMPHONIES		
10. The Golden Touch	Mar. 21	8
11. Robber Kitten	Apr. 18	9
12. Cookie Carnival, The	May 23†	8
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½
15. Three Orphan Kittens	Nov. 21†	9

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 3—Candyland	Apr. 22	1 rl.
No. 4—Springtime Serenade	May 27	1 rl.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	8
GOING PLACES with LOWELL THOMAS		
No. 8	Mar. 25	11
No. 9	May 27	10
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	9
No. 15	Dec. 9†	
No. 16	Dec. 23†	
No. 17	Jan. 20,'36†	
MENTONE MUSICAL COMEDIES		
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Desert Harmonies (No. 12-A)	Apr. 10	10
Great Idea, A (No. 1-B)	Aug. 28	2 rls.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	2 rls.
Here's the Gang (No. 13-A)	May 8	20
On Your Radio Dial (No. 3)	Oct. 23†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
OSWALD CARTOONS		
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	8
Bronco Buster	Aug. 5	7
Case of the Lost Sheep	Dec. 9†	
Doctor Oswald	Dec. 30†	
Do a Good Deed	Mar. 25	7
Elmer the Great Dane	Apr. 29	1 rl.
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Towne Hall Follies	June 3	8
Two Little Lambs	Mar. 11	8½
STRANGER THAN FICTION SERIES		
No. 8—Novelty	Apr. 1	10
No. 9—Novelty	Apr. 22	10
No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	9
No. 15—Novelty	Dec. 2†	
No. 16—Novelty	Dec. 16†	
No. 17—Novelty	Jan. 13,'36†	
UNIVERSAL COMEDIES		
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best Sterling Holloway	July 20	2 rls.
His Last Fling (Van Ronkel No. 6)	July 31	20
My Girl Sally Sterling Holloway (Van Ronkel No. 4)	June 5	19
Old Age Pension Henry Armetta Tom Patricola	Mar. 27	20
Would You Be Willing? (Van Ronkel No. 3)	May 27	2 rls.
UNIVERSAL SPECIAL		
Camera Thrills	Sept. 30	21

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	1 rl.
Vitaphone Varieté Louis Prima and orch.	Nov. 16†	1 rl.
BIG V. COMEDIES		
Get Rich Quick Allen Jenkins	Apr. 20	20
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4	2 rls.
Pretty Polly Polly Moran	June 1	19
Serves You Right Shemp Howard	June 15	20
Husband's Holiday Hobart Cavanaugh	July 6	17
High, Wide and Hansom Herb Williams	July 20	2 rls.
Watch the Birdie Bob Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 28†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.
Double Exposure Bob Hope	Nov. 23†	21
Lucky Swede, The El Brendel	Dec. 21†	2 rls.
BROADWAY BREVITIES		
Gypsy Sweetheart Winifred Shaw- Phil Regan (Technicolor)	Mar. 30	20
Singing Silhouettes, The Olga Baclanova	Mar. 30	20
Castle of Dreams, The Morton Downey	Apr. 6	20
Cure It with Music Fifi D'Orsay	Apr. 13	2 rls.
In This Corner Roscoe Ates	Apr. 27	2 rls.
Main Street Follies Hal LeRoy	May 11	20
Love Department, The Bernice Claire	May 18	20
$50 Bill Eleanor Whitney- 12 Aristocrats	May 25	20
Better Than Gold Fifi D'Orsay	June 8	20
Springtime in Holland Dorothy Dare- Felix Knight (Technicolor)	June 22	20
Film Follies, The Ray Perkins	June 29	22
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21
Lady in Black, The Countess Olga Albani	Aug. 17	20
Dublin in Brass Morton Downey	Sept. 7†	20
Oh Evaline Hal LeRoy- Eleanor Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren- Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 19†	20
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20
Okay, Jose El Brendel	Dec. 7†	21
Katz' Pajamas Fifi D'Orsay	Dec. 14†	21
Broadway Ballyhoo Owen, Hunt and Parco	Dec. 28†	21
LOONEY TUNES		
No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, the Gee Man	Aug. 24	7
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7
MELODY MASTERS		
Rimac's Rhumba Orchestra	Apr. 18	10
Freddy Martin and His Orchestra	May 11	10
Dave Apollon and His Band	June 8	10
Borrah Minnevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10
Jack Denny and Orchestra	Oct. 7†	10
MERRIE MELODIES (In Color)		
No. 6—Along Flirtation Walk	Apr. 6	7
No. 7—My Green Fedora	May 4	1 rl.
No. 8—Into Your Dance	June 8	1 rl.
No. 9—Country Mouse, The	July 13	7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
SEE AMERICA FIRST E. N. NEWMAN		
No. 8—The Mormon Trail	Mar. 23	10
No. 9—Westward Bound	Apr. 13	10
No. 10—Remember the Maine	May 4	10
No. 11—The Yanks Are Coming	June 1	10
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11
OUR OWN UNITED STATES		
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playgrounds James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	11
PEPPER POT		
Eggs Marks the Spot Radio Reel No. 4	Mar. 30	11
Some Bridge Work Easy Aces	Apr. 13	10
Vaudeville Reel No. 4	Apr. 27	1 rl.
Kings of the Turf	May 11	9
Two Boobs in a Balloon Edgar Bergen	May 25	9
Moving Melodies J. Fred Coots-Lillian Shade	June 8	10
All Colored Vaudeville Adelaide Hall	June 22	10
Rah, Rah, Radio Ralph Kirbery	July 6	10
What's the Idea? Lew Pollack	Aug. 17	11
Nutville Radio Ramblers	Sept. 7†	10
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues	Dec. 7†	10
Can It Be Done?	Dec. 21†	10

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN

Title	Rel. Date	Min.
New Adventures of Tarzan, The Herman Brix	June 10	2 rls. (each)

MASCOT

Title	Rel. Date	Min.
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27†	2 rls. (each)
Fighting Marines Grant Withers- George Lewis	Nov. 23†	2 rls. (each)
Miracle Rider Tom Mix	May 18†	(1st episode, 5 rls., followed by 14 two-reel episodes)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23†	2 rls (each)

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa Clyde Beatty		

STAGE and SCREEN

Title	Rel. Date	Min.
Custer's Last Stand Rex Lease-Lona Andre	Dec. 30†	(1st episode, 4 rls., followed by 14 two reel episodes)

UNIVERSAL

Title	Rel. Date	Min.
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†	
Call of the Savage Noah Beery, Jr.	Apr. 15	20 (each)
Roaring West Buck Jones (15 episodes)	July 8	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams- Jean Rogers	Oct. 21†	20 (each)

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MOTION PICTURE
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Better Theatres

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THEATRE MAINTENANCE
J. T. Knight, Jr., pages 13, 14, 15, 16

THEATRE PLANNING
Pages 4, 9, 10, 22, 23, 24, 25

PROJECTION—SOUND
Pages 21, 26, 27, 28, 29, 30, 31, 32

EQUIPMENT NEWS
Pages 14, 17, 18, 19, 20

PERIODICAL DIVISION
DEC 14 1935

DECEMBER 14, 1935

In Two Sections — Section 2

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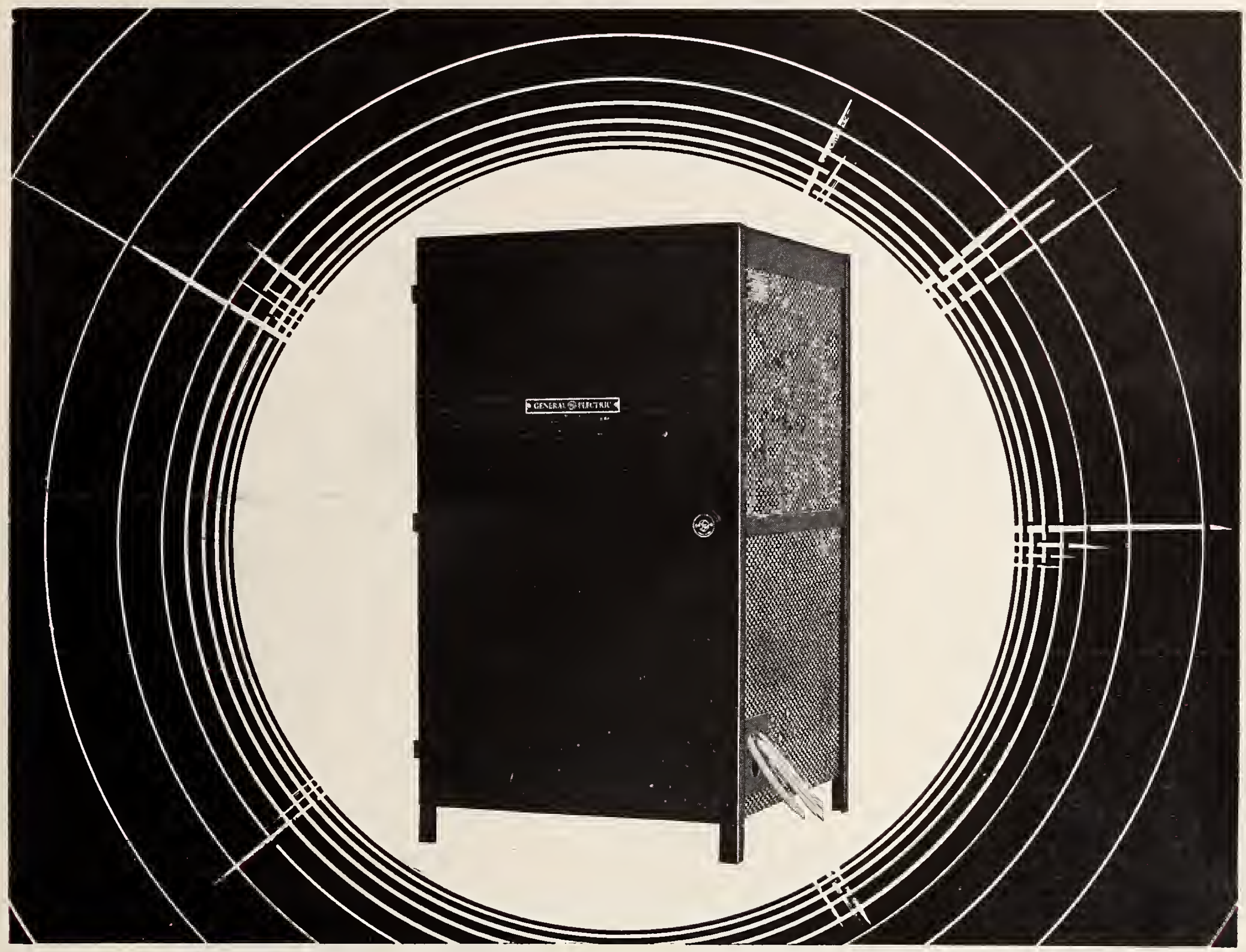

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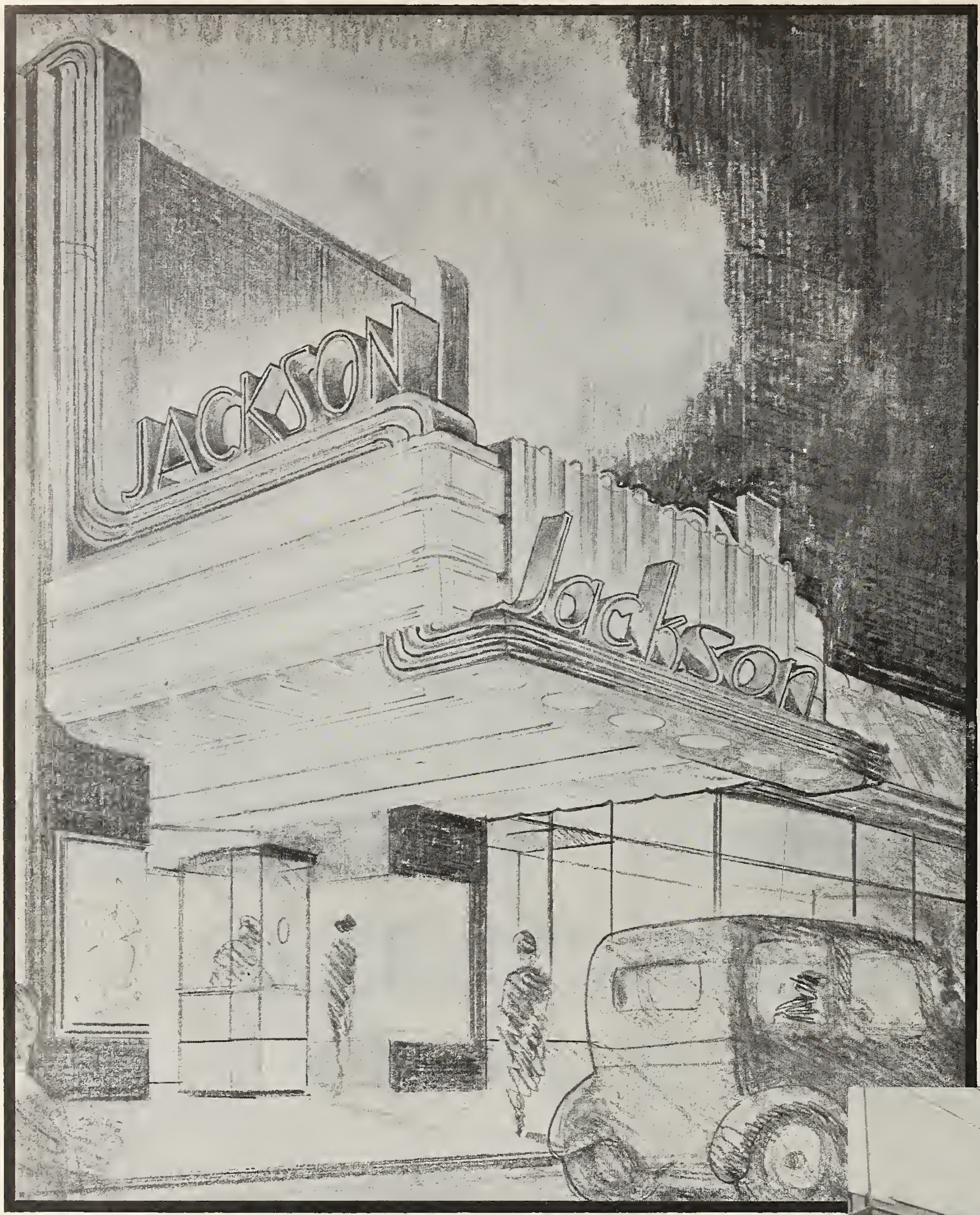

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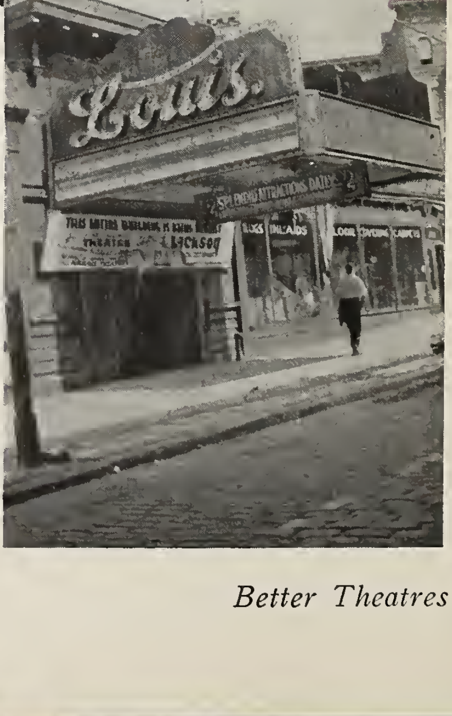

● The front sketched was conceived for construction at a cost of $2,600. The design was made for the Jackson theatre, formerly the Louis, in New York City, the original exterior of which is shown at right. The theatre is located in a neighborhood of extremely small incomes. The design, which is by Ben Schlanger, New York architect, calls for a marquee and marquee super-structure of galvanized sheet metal. The marquee ceiling extends in the outer lobby. The display frame background is enamelled on pressed wood. Continuous lines of neon tubes give the marquee movement and color. The Jackson is owned and operated by Louis L. Harris.

Better Theatres

devoted to the operation, equipment, maintenance and construction of the motion picture theatre

Theatres Fight Strict Ban on Standees

THE RECENT warning that the law against theatre standees and the blocking of lobbies will be enforced by the Massachusetts Department of Public Safety is in certain instances justified, certain theatremen admit. Theatre overcrowding is becoming almost as bad in spots, according to these individuals, as that at political rallies and beano parties. Almost but not quite. At a recent beano party in the fire house of a Boston suburb, the fire engines were moved into the street to make room for the players.

Acting upon the instructions of Commissioner Paul G. Kirk of the Department of Public Safety, who is in further close contact with film business because of his duties of supervising Sunday censorship in the Bay State, George C. Parsons, chief of inspectors for the department, ordered his inspectors to clamp down on theatre overcrowding.

"The many complaints that have reached this department concerning the overcrowding of aisles and lobbies and the blocking of exits," Parson stated, "indicate that this condition constitutes a serious menace to the safety of the public. I am much more interested in taking steps to prevent a possible disaster than I am in investigating the causes of one that has occurred."

One of the principal complaints is the use of lobbies for the display of merchandise or other materials, thus tending to obstruct proper egress.

Heavy spot attendance, brought about by premium nights of all sorts, is held to be mainly responsible for the clamping down on safety enforcements. Inspectors are demanding that theatres shall not be filled beyond their seating capacities. This, incidently, is causing boom days for the second-hand portable seat dealers in this territory.

The penalty for failure to comply with the present state order will result in the revocation of the license of the offending theatre, according to officials.

Theatremen, on the other hand, claim that strict enforcement of the letter of the law will seriously damage theatre business which is on the upgrade after a number of dull years. E. M. Loew, for instance, the operator of the largest independent theatre circuit in New England, has particularly protested the recent move which is said to be an action against better business. In company with Joseph Brennan of the MPTOA, Loew, who is now a member of Allied, has visited State officials in an effort to gain relief. It is claimed that his houses have been hit particuarly hard by the action.

"It's something refreshingly new," comments one exhibitor, "when theatre overcrowding in Massachusetts becomes a problem."

Perhaps the opinion of the average exhibitor on the present problem is best represented in a statement given to BETTER THEATRES by Frank Lydon, operator of the Hamilton Theatre in Dorchester and a former member of the Code Authority here.

"When certain theatre owners become so greedy that they jeopardize the welfare of others, it's time for the Department of Public Safety to take action as it is paid by the taxpayers to do," Lydon said. "Unreasonable overcrowding is unnecessary. The way to do away with it is by shifting programs around and by spotting extra shows."

●

What Kind of People Make Up Our Public?

THE MOTION PICTURE is the principal form of popular entertainment today, basing its appeal on the interests of average people, average families. What, then, is an average person, an average family?

Mr. Wilford L. White, chief of the marketing research and service division of the U. S. Bureau of Foreign and Domestic Commerce, has attempted a picture of both, using figures compiled by his department and other investigating agencies.

From his address before the retail merchants' section of the Philadelphia Chamber of Commerce, we learn first of all that the average family and average individual of today represents a great change from a generation or so ago. The family contains but two or three children, it lives in smaller houses or apartments, it buys in smaller quantities, it buys more selectively.

The average individual is older. With a declining birth rate, the percentage of young people in our population is diminishing, while a declining death rate is increasing the number of elderly people. In about 25 years from now 40% of the population will be 40 years old or older. Youth, so catered to since the war, seems to have had its fling.

And where do these average people live? The trend of population movement toward the great cities has been going on for a long time, of course; this is continuing. But there is something of a counter-movement, also, for Mr. White's statistics show that suburban areas have been growing at a much faster rate than the cities themselves. This means that they are moving farther away from great centralized business sections, increasing the importance of neighborhood sections and small outlying communities as factors in the merchandising of goods and services regularly used.

The movement toward cities has been at the expense of the rural areas. Even the small towns have been growing, which would seem to be placing theatres within the convenient reach of a greater portion of the population.

Mr. White referred to a tendency among business men today to base their merchandising methods on "selective selling"—to relate production and marketing specifically and restrictively to consumers with incomes which have been deliberately chosen as a primary market.

The primary market of the motion picture is probably destined by the function of the art and the financial requirements for its commercialization to remain one embracing the vast majority of the population. Employing figures for 1929, which would have to be scaled down to make them more representative of conditions obtaining today, Mr. White presented a tabulation showing that 97.7% of the nation's families had incomes under $10,000 that year. Of these 38.2% had incomes between $2,000 and $10,000, while 59.5% had incomes of less than $2,000 a year.

●

Pix Theatre Opens; New Type of House

THE OPENING of the Pix theatre in White Plains, N. Y., has brought into actual operation a distinctly new type of motion picture theatre, in architectural and technical plan, in administration and to some extent, in point of view. It seats but 300, is of semi-prefabricated construction, and employs strictly functional principles in its architectural design.

This house, which was described in the July 27th issue of BETTER THEATRES, is operated by Pix Theatres, Inc., of New York, which company is headed by John S. Clark, Jr. It is the first of a proposed group of theatres of the same plan and type which the company hopes to establish through the sale of franchises.

The White Plains theatre is regarded as to some extent an experimental house in which the operating methods conceived by Mr. Clark and his associates will be tried out. The policy there calls for an admission price of 25 cents in the afternoon, and 55 cents at night. The theatre is under the management of "Sedge" Coppock, with L. D. MacGonigal as his assistant. [*This first Pix theatre will be pictured and comprehensively described, as completed in the January 11th issue of Better Theatres.*]

The Pix theatre has a width of 35 feet, and a depth of 95 feet. Construction is largely of concrete blocks, and the architecture is functional—that is to say, the form of the building, and its architectural provisions, follow severly the requirements represented in seating, acustics, projection, air-conditioning, vision, traffic, operating routine and so on. The architects are Bianculli & Ghiani, with Ben Schlanger as associate.

To a depth of 16 feet from the sidewalk, the construction is entirely of concrete blocks, which are faced with stucco. The remainder of the building is constructed of concrete piles supporting steel roof trusses, and between the piiles, of concrete blocks laid to the cornice, which form the walls.

This main section houses the auditorium. The forward stuccoed section houses the box office, entrance vestibule, lobby, a manager's office, toilet rooms and, on a mezzanine level over the lobby, the projection room.

The front is without ornament—a plain white stucco surface relieved only by a small marquee, a theatre name sign, and a shallow indentation along the lower part where the entrance and two sets of double doors are located. This forward section takes on an eccentric form owing to strict adherence to a functional design.

●

Construction Active in San Francisco

SEVERAL EXTENSIVE theatre building and remodeling projects are under way in San Francisco and theatres in nearby communities that have been dark are being reopened. More activity along these lines is being noted than in several years.

The most ambitious project under way is that of San Francisco Theatres, Inc., of which Samuel H. Levin is president, for the erection of a theatre at Geary and Arguello Boulevards to represent an investment of $250,000. This concern operates a group of eight of the larger neighborhood theatres in San Francisco and is affiliated with the T. & D. Jr. and Golden State Theatre circuits, operating more than 60 theatres.

Aaron Goldberg, operating four small theatres in downtown San Francisco, has purchased the Pompeii Theatre, 1044 Market street from the Markowitz interests and will make extensive alterations before reopening the house.

Work has commenced on the remodeling of the New Fillmore Theatre, on Fillmore street, one of the city's largest neighborhood houses. The house will be virtually rebuilt, the features of the new playhouse to be a new foyer and lobby and an entirely new lounge and balcony section.

Charles Michaels, owner of the Kearney theatre, will reopen this house, following extensive rebuilding. The theatre has been closed for some time because of fire damage.

A motion picture theatre is to be built at Mariposa and operated under the direction of Frank Beck. The San Andreas Theatre at San Andreas, in the Mother Lode country, is to be reopened by Clarence Evans, and plans are being made by Joe Kenneaster for the reopening of the Rex Theater at Clovis.

A demonstration in voice photography at the General Electric exposition in New York. Lily Pons, opera star who is now appearing on the screen in her first motion picture, RKO Radio's "I Dream Too Much," is shown singing into a microphone for the first public demonstration of a new electrical process which simultaneously records and photographs a voice. Hers, of course, made a perfect picture.

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●

New Specifications For 2,000-Foot Reel

WITH THE assurance of the adoption of a 2,000-foot reel by the distributors on April 1, the Research Council of the Academy of Motion Picture Arts and Sciences and the committee representing the distributors have only to determine the exact specifications of the reel. Those now under consideration place the diameter at 15 inches, instead of 15½ inches.

The Council predicts that it will be necessary to provide for 1,000-foot changeovers for only one year after adoption of the 2,000-foot size. It is recommended that exchanges requiring 1,000-foot reel releases, break the print down into lengths of approximately 1,000 feet and place appropriate changeover marks at correct positions on the reel ends.

Specifications of the reel as now submitted are being sent to all reel manufacturers. [*A diagram of this reel is reproduced in this issue on page* 28.]

●

B & K Adds 850-Seat Suburban Theatre

BALABAN & KATZ, Chicago circuit, has purchased the old Hoyburn building in Evanston and will compltely remodel it. When the work is done the two lower floors will house a modern 850-seat theatre while the two upper floors will be divided up in office space. The building was previously an office biulding with part of the space used as a theatre. The theatre, however, has been dark since 1928.

Work will start on the building about January 1, and the theatre will be opened sometime next spring. It will be of modern design and the latest improvements in theatre building will be used. Cost of the improvements are estimated at $120,000.

B & K's plans for a theatre at Belmont and Central Avenues, Chicago, are progressing and this new house will also be opened next spring.

Let's Get the Goblins First!

AN EDITORIAL WHICH INSISTS THAT WHAT THE THEATRE NEEDS MOST IS SERIOUS ATTENTION

WHAT OF THE coming year, now almost upon us? Improved economic conditions cannot tell the whole story for the theatre business. Much depends upon conditions within the theatres themselves.

Young hearts once entered the business and were inspired—yes, carried away with the idea that ushers become managers, and managers become district or division managers, only to be worn out and cracked down, disillusioned, or in some cases broken. Middle age has fought its battles, but finally was forced to give way to the most enterprising and affluent "yes sir" type of youth. The older heads of the industry, through a great period of prosperity, surrounded themselves with executive cabinets so closely guarded by another circle of secretaries that those who built the industry were completely isolated from the homely touch or criticism of the manager in the field or even the public, except as weight or pressure was added by the trade press.

The business pressed into the hands of the distributors who dictated the policy to the studios, told the theatre man what pictures he could run (if any), established the price of admission and told the exhibitor what price he would pay for his pictures; the distribution branch even told the exhibitor on what days of the week he would or could run a certain picture.

Theatres owned or operated by companies in the distributing business served only as an outlet for pictures for that distributor, and so long as they did not lose too much money and the distribution company made plenty it was okay for the theatre to take the hindmost part of the deal. Under this policy men with experience in selling pictures became heads of circuits, operated huge groups of theatres, and in general, those with a background in distributing film, from trailers and shorts to feature pictures and newsreels became, so-to-speak, the oracle of the business. They knew all the answers and were to lead us out of the wilderness.

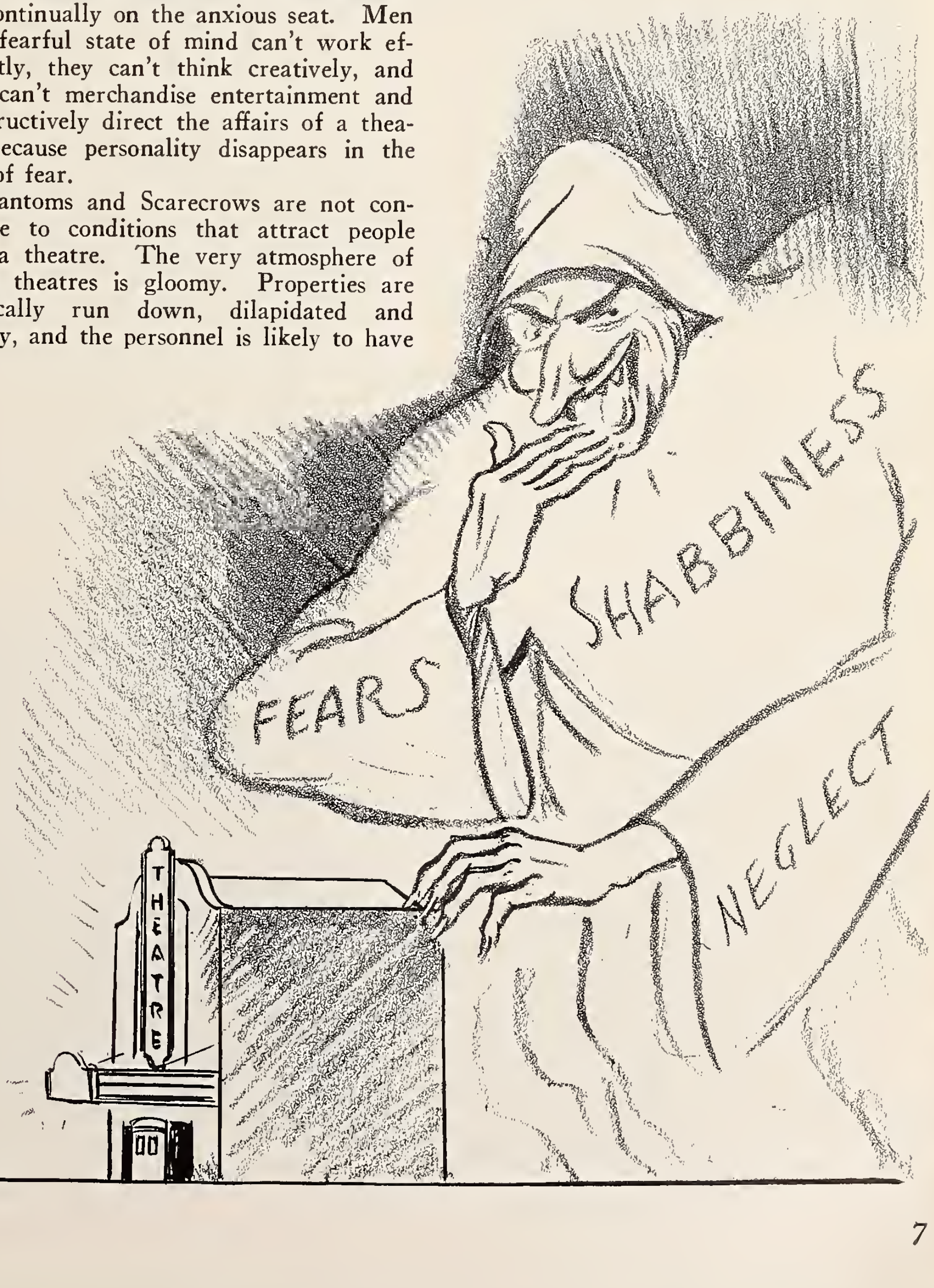
These phantoms of the pre-depression era and the early stages of the depression are largely being displaced by large money interests. A host of names appear behind these "large money interests"—shadows becoming phantoms of "a new epoch" in motion pictures. Speculation "is rife" among the rank and file, and rumors still "run riot" and play havoc in the grand guessing contest as to who is the next "big shot" that the theatre manager must sell himself and his abilities to.

The money syndicates have immediately become intrigued with Hollywood and production, and it still looks as if the theatres and theatre managers are to be the red-headed step-children of the industry. The theatres of the country make the money for the entire industry; and the general public (if we are to take the object lesson of last winter seriously) are going to have a hand in the kind of pictures to be made. Why, then, can't the phantoms come out on the daylight for general recognition, and serious attention be directed toward theatre management and personnel?

Phantoms produce fears. Today the ranks of theatre employes are more fearful than ever before. The conspicuous absence of steadying policies, and the continual shakeup among the top names of the industry, has the man who runs the theatre continually on the anxious seat. Men in a fearful state of mind can't work efficiently, they can't think creatively, and they can't merchandise entertainment and constructively direct the affairs of a theatre because personality disappears in the face of fear.

Phantoms and Scarecrows are not conducive to conditions that attract people into a theatre. The very atmosphere of many theatres is gloomy. Properties are physically run down, dilapidated and shabby, and the personnel is likely to have the jitters. The large theatres can't make money due to the cost of pictures, labor disputes and high overhead. The little theatres are making some, but the manager or owner can't guess how long it will last because the distributors stand right behind him, and next week his clearance may be changed, or the percentage boosted, or some state legislature will slap some new tax on him. Maybe the manager will get a new district manager, then he will have to draw a line through his whole record up to that point and start all over to sell himself again to a new personality!

These Phantoms and Scarecrows must be removed before the business of operating theatres can proceed intelligently. The theatre itself must be bright and fresh, in time with the times. And the personnel must be assured that the jobs of the theatre are among the important work of this industry. These are requisites to a cheerful outlook in 1936.



A Talk With Herbert Griffin, Projection Engineer, Who Believes

WIDER FILM WOULD BRING A FINER MOTION PICTURE

IN ITS SHORT but lively history, the motion picture industry has contained many men who started from scratch, men who, without any kind of "pull," built themselves up by sheer force of character and native ability, until today they must be regarded as important factors in the development of the science, the art or the commerce of the motion picture. Such a man is Herbert Griffin.

General sales manager of the International Projector Corporation, he brings to his duties in this post a technical background and training which identify him with the laboratory as well as the business office. In the projection field he is today regarded as an authority on motion picture projection and sound.

"Herb," as he is affectionately known to many in the industry, made his debut into life at London, England, in 1887 and passed through childhood and youth along essentially the same path most of us traveled. He finally entered the business of life as stationary fireman with the Haney & Miller Construction Company in Toronto, Ontario, after which he became engineer in charge of the power plant. During his connection with this company Mr. Griffin served an apprenticeship in their machine shop where he received a practical education in the handling of all kinds of manufacturing equipment. Through his connection with this manufacturing concern Mr. Griffin finally became assistant superintendent of the Toronto Water Works installation project.

Mr. Griffin came to New York City during the time when the Pennsylvania and Long Island tunnels were being constructed and in these he acted under air pressure as chief electrician superintending the installation of the electrical equipment for these vast projects.

But they also had depressions in those days, and in 1907, which is back in the days when the industry was in the nickelodeon stage, Mr. Griffin came into the motion picture industry in a rather humble capacity as projectionist.

After serving for some while in this capacity, he made connection with the Standard Motion Picture Projector Company and later with the Nicholas Power Company. From this time forward the progress through the various departments of the company was steady until in 1923 he was finally appointed General Sales Manager for the corporation, which position he continued to occupy after the amalgamation of the Precision Machine Company and the Nicholas Power Company into the International Projector Corporation. We may therefore say that Herbert Griffin has pretty well "grown up" with the industry. Today I personally regard his opinions with relation to projection equipments, both visual and sound, as at least equal to that of any man in these United States and in many respects superior.

I have asked Mr. Griffin to express an opinion as to the possibilities for further improvements in both visual and sound equipment and what his view is as to the trend in these directions. His reply was both highly informative and interesting.

"It seems to me that the trend you speak of is or should be along the lines that were very naturally neglected when sound was added to visual projection. As we all well remember, sound came very suddenly; it was literally thrown into the laps of both the manufacturer, the exhibitor and the projectionist. There was no time to investigate and study as to the best manner of procedure.

"Almost ten years of experience—some of it rather grievous experience, by the way—has taught us many things, one of which is, it seems to me, that the visual and sound equipment insofar as concerns projectors should not be two nits attached to each other, but an equipment built as a single unit. In expressing this opinion, I want to have it understood clearly that I am not trying to pull anybody's chestnuts out of the fire. I am simply saying what I believe to be the logical answer to the question you have asked.

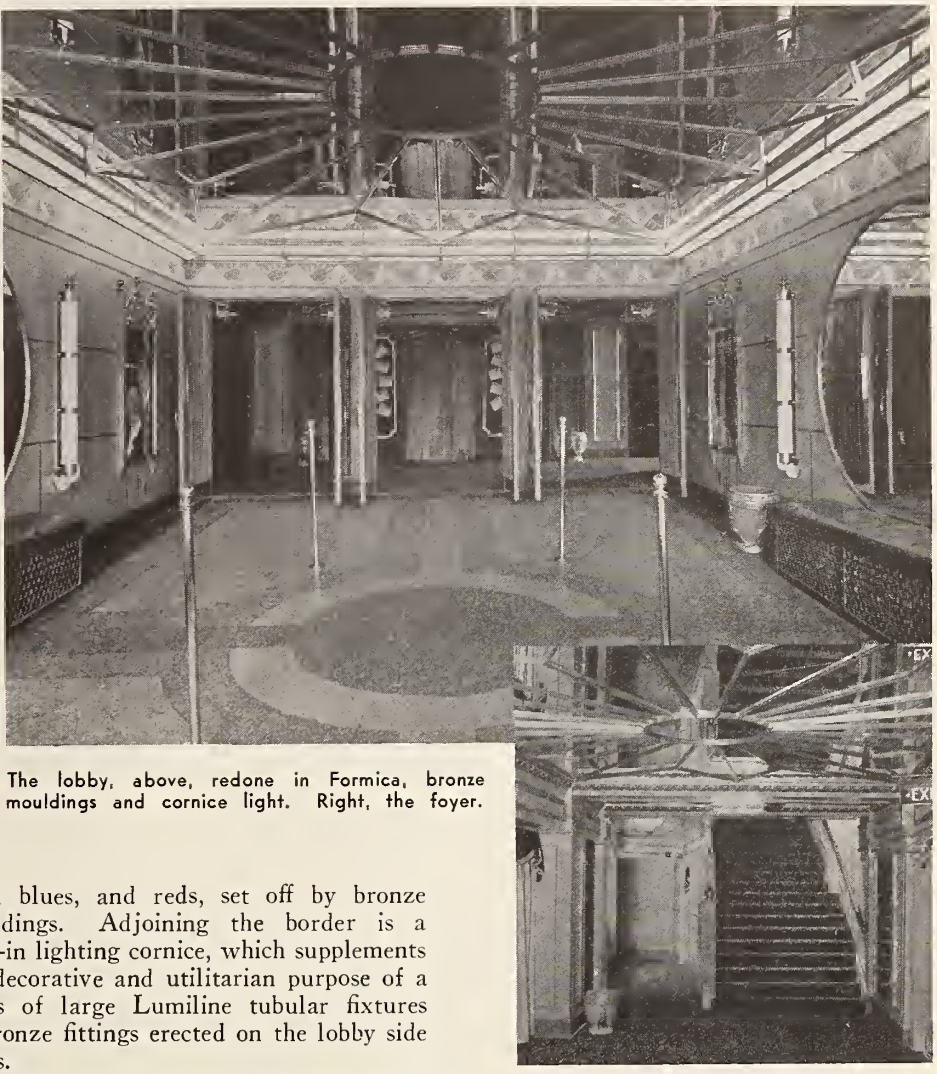
"So far as the company with which I am connected is concerned, we look forward to vastly improving both visual and sound equipments, but such improvements will, of course, come slowly and only so fast as the industry is able to absorb them.

"I do not believe that the improvements I have in mind should be incorporated in equipment of the type at present in use. By this I mean that, in my opinion, the size of the film as used today is entirely inadequate to put upon the screen the tremendously improved results which may be obtained with a film frame of considerably larger dimensions. This matter has received very serious consideration over a great length of time by the Society of Motion Picture Engineers, manufacturers of equipment, and film producers.

"I believe that had not the unfortunate depression come upon us a few years ago we should by this time have had a film of this width inasmuch as the film producers all agreed on the dimension. Certainly there is no question as regards the improvement in the screen image that can be accomplished by this process. Far more can be accomplished in the production of films with such an increased film frame, and close-ups, flash-backs, and a great many fade-outs, could be avoided, thus shortening the length of a production and presenting to the audience a story of far better continuity. Also, due to the available space for sound tracks more than one track could readily be incorporated for various purposes, either for sound effects and the incident sound for pictures, or for equipment controls, etc. I really believe that this matter should receive serious consideration of the industry and I personally look forward to the adoption of some such improvement before long."—*F. H. Richardson.*

AN INTERIOR SCHEME FOR MODERNIZING

Describing the treatment used in remodelling the Criterion in Oklahoma City, erected with 1,600 seats in 1921



The lobby, above, redone in Formica, bronze mouldings and cornice light. Right, the foyer.

[*The Criterion, in general pattern and plan, presented conditions typical of many theatres now needing remodelling. The changes made are here discussed by the architect himself, Robert O. Boller of Kansas City.*—The Editor.]

WORKING ON the theory that the motion picture theatre, even though it be fundamentally correct as to design and construction, should periodically be revamped and renovated to create an entirely new interior atmosphere, Standard Theatres, Oklahoma circuit, has thoroughly modernized the Criterion, 1,500-seat in Oklahoma City. Opened in 1921 in the heart of the business district, this showhouse has long held a leading position in the recreational life of the capital of Oklahoma.

To modernize the facade, a new marquee has been installed, and an entirely changed appearance given to the lower section of the front by a facing of black Formica inlaid with silver in a *moderne* design.

LOBBY

More radical changes have taken place in the lobby. The former wainscot and floor of marble have been removed to make way for a new floor of patterned terrazzo, the latter material shading from deep rose to gold. Walls of Formica in turquoise or robin's egg blue are bordered at the ceiling level by a *moderne* design in yellows, blues, and reds, set off by bronze mouldings. Adjoining the border is a built-in lighting cornice, which supplements the decorative and utilitarian purpose of a series of large Lumiline tubular fixtures in bronze fittings erected on the lobby side walls.

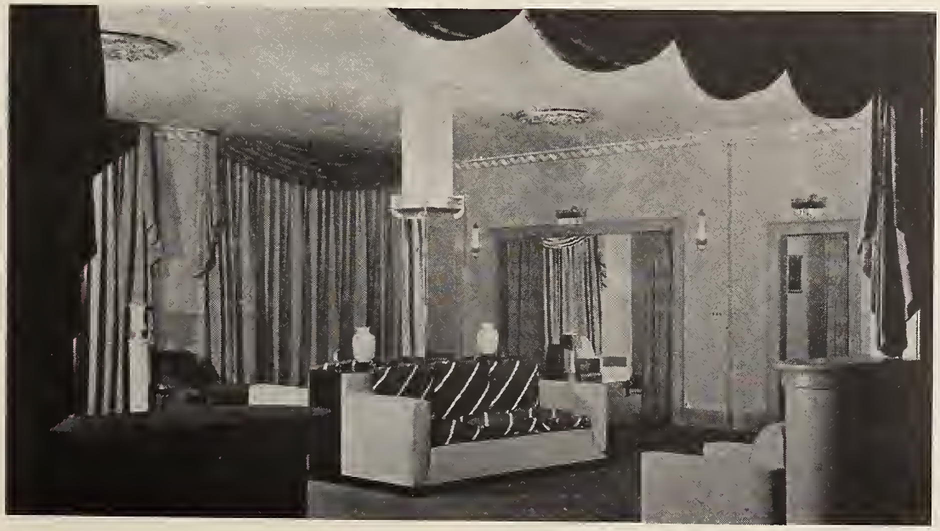
Large, round mirrors set into the lobby walls give simulated width to the room in the same manner that the mirrored sections, broken up into a spider web pattern, give height and interest to the new ceiling treatment.

Passing into the revamped foyer one notes few structural changes, but the masking in of the standing rail with full length drapes, new carpets underfoot, and a new mirrored ceiling above to replace the original plastered area give an air of newness and freshness to this part of the house.

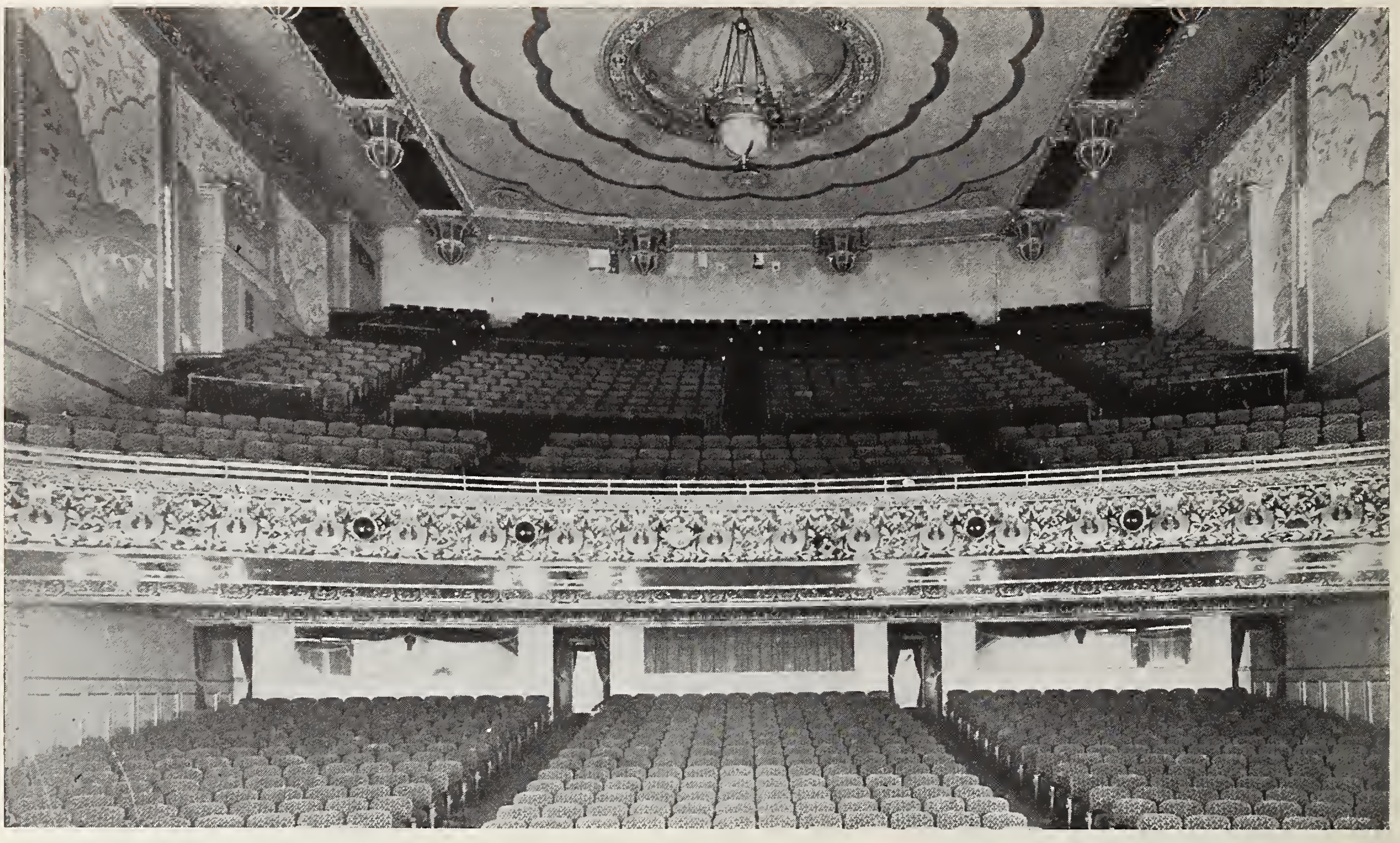
Significant in that it illustrates the general trend toward increased comfort for motion picture patrons, a space formerly occupied by a restaurant at the mezanine level has been appropriated by the theatre proper to provide space for a greatly enlarged lounge, now approximately 30x40 feet, and the addition of a cosmetic room and telephone booth.

The new lounge is comfortably filled with furnishings tailored to *moderne* specifications and finished in colors and fabrics to harmonize with the general color scheme of the room. A settee lounge of warm gray flaunts pillows of rich brown with gay yellow diagonal stripes, offsetting a deep easy chair of blue gray tone. In one corner of the lounge a davenport of bone white with horizontal black bands creates a striking note against faun colored walls and carpeting of rich dark blue.

Full length drapes of gold with green valance entirely mask in the front windows of the building from ceiling to floor, im-



New main lounge occupying space formerly a restaurant.



The remodelled auditorium which has roomier seating area, new treatment at the proscenium spandrils and a more colorful ceiling.

parting a cozy and intimate air to the lounge. A necessary column in the center of the room is made a thing of beauty by being encased in mirrors to a height of several feet and is banded by an indirect lighting arrangement which carries out the latest ideas in illumination.

In addition to the telephone booth, another corner of the lounge contains the entrance to the new *poudre* room, a spot popular with the ladies. The most interesting object in this section is a long dressing table composed both as to top and legs of many scintillating mirrors.

The toilet rooms have been freshened with new wall treatments and new fixtures. The women's room is finished in green Formica with aluminum mouldings and has a new terrazzo floor. Orchid and chromium plumbing fixtures have also been installed.

OFFICE AREA

The office of the manager (Frank McCabe) on the mezzanine floor, is left intact by the reconstruction, but an entirely new third floor, 30x75 feet, has been constructed between the mezzanine and balcony levels. This new suite of nine rooms furnishes comfortable quarters for the general offices of the circuit.

AUDITORIUM

Fewer changes have been made in the auditorium than in other parts of the theatre, the owners depending upon the skill of the decorator to bring new life into an older type of interior at this point. To bring about a greater degree of comfort, however, the capacity was reduced from 1,600 to 1,500, and wider, fully upholstered chairs were installed in wider rows.

The dummy organ grilles of an earlier period have been removed and the proscenium spandril opening is screened by sweeping draperies of rich blue hung over an underdrape of gold. The close-in curtain on the stage adds warmth to the auditorium with a deep gold hue. The side walls of the auditorium, previously done in the type of stencil overlay popular in the 20's, have been decorated in fan-like designs shading from deep henna to golden yellow, with bordering division bands of brown.

While many of the original auditorium features remain unchanged, the formerly plain ceiling is heightened by painted waves of color lightening shade by shade as they ascend toward the central chandelier.

Drape treatment at proscenium spandril.

Corner of the cosmetic room.

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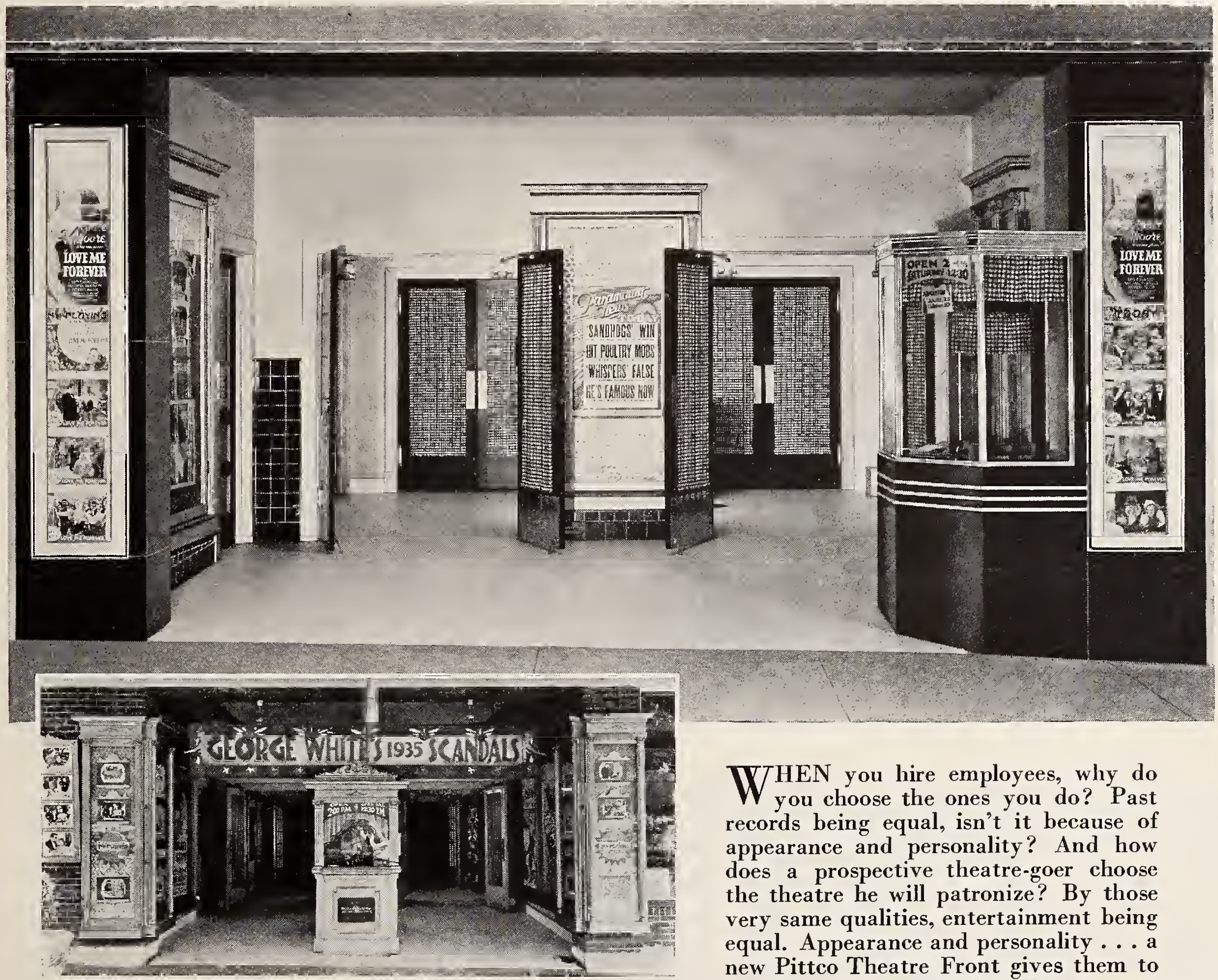

HERE IS THE *striking change that a modern Pittco Theatre Front made in the appearance and personality of the Princess Theatre in Cleveland, Tenn. The beauty and appeal of a Pittco Front almost invariably results in better business, bigger profits. The owners of this theatre state: "Our business has increased 37% over corresponding season last year . . ."*

WHEN you hire employees, why do you choose the ones you do? Past records being equal, isn't it because of appearance and personality? And how does a prospective theatre-goer choose the theatre he will patronize? By those very same qualities, entertainment being equal. Appearance and personality . . . a new Pittco Theatre Front gives them to your theatre immediately. Theatre managers from coast to coast have found that remodeling with Pittco Fronts (already proven so successful in the store field and perfectly adaptable to theatre modernizing) almost invariably results in a larger clientele, bigger profits. So why not retain an architect to design a new Pittco Store Front for *your* theatre? Our staff of store front experts will gladly render him every assistance possible in design and installation.

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About People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

Peter Latchis has taken over four theatres in New England from Andrew Tegu. They are the Palace, St. Johnsbury, Vt.; Orpheum, Woodsville, N. H.; Gem, Lydonville, Vt.; and Strand, Windsor, Vt.

C. A. Bull, who operates the Novelty at Wichita, Kansas, has opened a new 500-seat theatre at Hillsboro, Kan.

A. J. Bianchi, president of the Akron-Falls Amusement Company, is constructing an 800-seat theatre in Cuyahoga Falls, a suburb of Akron, Ohio. It is to be called the Ohio theatre. It was designed and is being erected by John W. Egan.

M & P Publix have taken over the Empire theatre in Waterville, Me., for re-opening as a first-run house.

L. W. Bridgham has completely renovated the State, in Presque Isle, Me., which he recently took over.

Herman Foster reopened the Rivoli in Bantam, Conn., which had been dark for six months.

Harland V. Higgins has taken over the Nordica, Freeport, Me., to be open four days weekly.

O. H. Wiebe of Portland, Me., has taken a long lease on the Sunnyside theatre there. He is entirely re-equipping it and has changed the name to the Avalon.

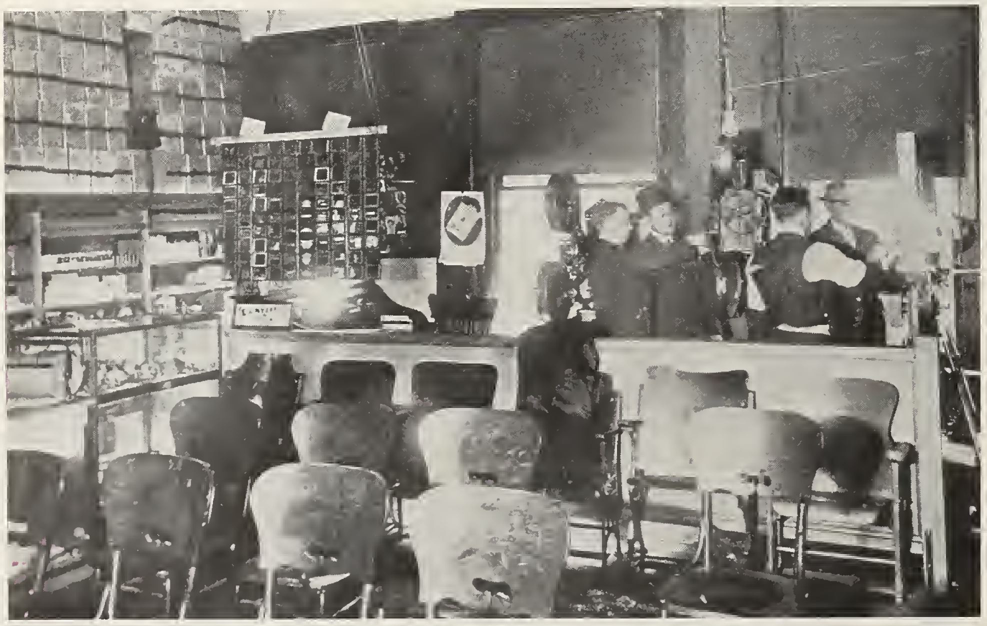
Schine Enterprises has taken over the Palace theatre in Ashland, Ohio, from B. W. Bickert, who remains as manager.

Sam Stecker, owner of the new $250,000 Shaker Heights, Ohio, theatre now under construction, reports that it will be completed about the end of February.

Southio Theatres, Inc., now operating the Paramount at Hamilton, Ohio, has just closed a ten-year lease on the Hamilton Palace and Paramount. Turberg and Silver will continue to manage the Palace, and John A. Schwalm will remain in charge of the Rialto.

Samuel Cantor and Abe Rotner of Renroe Theatres, Inc., have taken over four Rockaway, N. Y., theatres formerly operated by David Davis. They are New and Rivoli, Rockaway Beach; Boardwalk, Averne, and Edgemere, Edgemere.

The Kerrville Amusement Company of Kerrville, Texas, is completely rebuilding the Dixie theatre, which has been dark for the past six years.



Fashions! In theatre chairs. In projectors. And in theatre men's clothes. Of twenty years ago. From dusty archives has come this picture to recall a day in 1915 when A. H. Blank negotiated with R. S. Ballantyne for equipment to install in his Garden Theatre in Des Moines, at the office there of the Mutual Film Corporation. Today? Mr. Blank heads a Midwest circuit of 27 theatres. Mr. Ballantyne operates his own theatre supply business, the Scott-Ballantyne Company of Omaha. And neither, we hope, wears clothes like these!

W. H. Hall, fromerly of San Antonio, Tex., is opening a new motion picture theatre in Kerrville, to be called Rialto.

C. J. Vogel and C. C. Davis of the Liberty Amusement Company, operating a circuit in Ohio and Pennsylvania, are ready to begin construction of a 400-seat theatre in Salineville. It is to be completed early in February.

Joseph Litvag, head of the Apollo Theatre Company, has leased a site in St. Louis and will erect a 700-seat theatre, to be open by February.

John M. Smith of Hance's Point and Philadelphia, has purchased the North East theatre, North East, Md. It was erected 12 years ago, seating 450.

The Evergreen Circuit, operators in the State of Washington, have started construction of the Kiggins Theatre in Vancouver. Plans call for the construction of a reinforced concrete building of modern architecture with a seating capacity of 800.

J. J. Parker is building a $75,000 house at Pendleton, Oregon, to be opened by Christmas. Victor Keady will be in charge.

Community Theatre Company, of New York, has filed plans for a $50,000 house for the Brookdale section of Ginger Park, Richmond, Va. It will be a 600-seater for Wilmer & Vincent operation.

Sherman Krellburg, president of Joan of Arc Pictures Inc., has taken over the Bijou, legitimate stage theatre and converted it into a motion picture house, installing an RCA High Fidelity sound system. The house will specialize in foreign language pictures.

Installation of officers in the Chicago Motion Picture Operators Union was held last week. With George Browne, International president and Harry Holmden, third vice-president, present the new officers were put into office. Named as business manager was Frank Clifford, Peter Shayne, president; Glenn Sweeney, vice-president; Neal Bishop, secretary-treasurer. Members of the executive board are: Robert Burns, James Sisco, Joe Berinstein and George Karg. On the board of trustees are: Edward Schultz, chairman; Louis Skarbro, John Piotrowski. Samuel Klugman was named sergeant-at-arms. Their terms expire March, 1937.

EQUIPMENT and OPERATION

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MAKING 1935 WORK FOR YOU IN 1936

A glance into the coming year when operating conditions in theatres must be still further improved

DECEMBER, the end of the year, is to the enthusiastic theatre man but a turn in the road. A turn which, when rounded, will bring new horizons, new inspiration, with hope, encouragement, progress and success. It is sometimes a good thing to stop before making a turn in the road, and look back. You will see a different perspective of the path you have just traveled. This is good, if for no other reason than to appraise the possibilities of the future, the road ahead.

That glance backward will show that for the past few years we "got by." Our properties have depreciated and the public in many localities has been tolerant, knowing full well that we have had our problems. Do you think the theatre-going public will be as tolerant next year, in 1936? No, it will not, because even now people are turning to the theatres that have modernized, cleaned up, painted, decorated, recarpeted and reseated, improved projection and sound, and put on new fronts.

To date the smaller theatre operators have led the way and set the pace, and the larger groups must follow next year.

Some months ago it was recommended and urged that theatre managers go over their theatres from stem to stern and list in all detail every item that needed attention in his theatre. I really hate to even think of the percentage of managers who have done this, as I am quite sure that the actual count would not reflect much credit upon the initiative of the managers or upon the powers of persuasion of this department. Have you as a manager got the slightest conception of what it will cost to air-condition, reseat, paint, improve projection and put up a new front? Isn't this necessary in order to lay plans for a progressive and successful 1936? Unless you have a monopoly in your neighborhood or town, the "cash customers" will elect to go to the theatre where they can enjoy their amusement in comfort among pleasant surroundings. *The year* 1936 *is to be a spending year if it is to be a profitable year.*

ARE YOU POSTED ON AIR-CONDITIONING?

LET'S CONTINUE the backward glance further: We see that there have been many opportunities to learn much, for instance, about air-conditioning. Have we learned more about air-conditioning than we knew a year ago? Do we know enough about air-conditioning to feel confident that we will get the plant that meets our needs and is the best for the money spent? *A person cannot intelligently buy anything until he knows something about the equipment or item that he wants to buy.*

Feeling quite sure that large sums will be spent for air-conditioning, I feel just as confident that 40% of the expenditures will go to buy headaches and trouble and no atmospheric relief in the theatre. In brief, 40% of the expenditures will be wasted. It may be astounding to have this stated so bluntly, but you must be aroused to the realization that some who *sell* air-conditioning equipment do not *know* air-conditioning, and in the final analysis they are selling fans, motors, compressors, condensers, air washers, etc., for a commission. The hazards are not all confined to dealing with incompetents. The most capable engineer, representing the finest equipment, will many times oversell the theatre operator because his conception of air-conditioning approaches a laboratory standard. *Money is wasted just as much when you over-buy as when you buy too cheap in quality.*

PRACTICAL NEEDS

What the theatre needs in the summer time is relief. That relief may vary from a single fan to air washer and fan (atmospheric cooling) to complete refrigeration and dehumidification of the air. The 100% complete and perfect air-conditioning job for theatres, meeting the standards of air-conditioning as set or established by engineering societies and laboratories, is practically non-existent. What is more, such perfection in air-conditioning is not necessary for theatres; in most situations it is not economically justified; and finally, the operation of such a plant is difficult even with the many marvelous automatic controls we have available today. With it all the services of a good mechanic are required constantly.

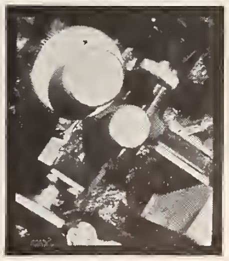
So in glancing back along the trail, 1935 should have prepared each theatre manager to meet his air-conditioning problems of 1936. His mind should be made up as to what degree of relief is required for his particular operations. *Remember that if you buy a Rolls-Royce when a Ford would have done the job you've wasted money; on the other hand when you buy a Ford and you really need a five-ton truck, again you have erred in judgment and wasted money.*

HAVE YOU KEPT OPERATING RECORDS?

LET'S TAKE ONE more glance down the back trail. Theatre records *are* the back trail. Every time we look into the records we are looking backwards. We must take our bearings from the records in order to determine our location and the extent of our progress. Other than the box office and attendance records, just what records are kept in your theatre? Perhaps you have no records from which to take your bearings. If that is the case, it is a rather sad state of affairs. Of course, the box office records are the master chronicle of any theatre, but in the final analysis they are but the summary, there are many other factors that contribute to the final results shown on the box office statement.

A worn out projection mechanism, antique lamp-houses, the need of a voltage regulator on the sound system, a dirty screen, hazardous carpet, dirty walls, uncomfortable seats, a noisy fan, or faulty, antiquated plumbing in the toilets, will all in some degree effect the net box office results.

Records, such as inspection reports made at regular intervals, summary of expenditures broken down in detail, maintenance costs, supplies, repairs and renewals, combined with recommendations from projectionists, stage managers, chief janitors, engineers, assistant man-



ager and patron comments, all form the log of the back trail that should become our guide in forging ahead.

If you find yourself without such records, don't be discouraged; you have about you those records in the physical form. A thorough examination and inspection of your theatre now will indicate to you whether or not such records, if they had been kept, would reflect favorably or unfavorably the management of that theatre.

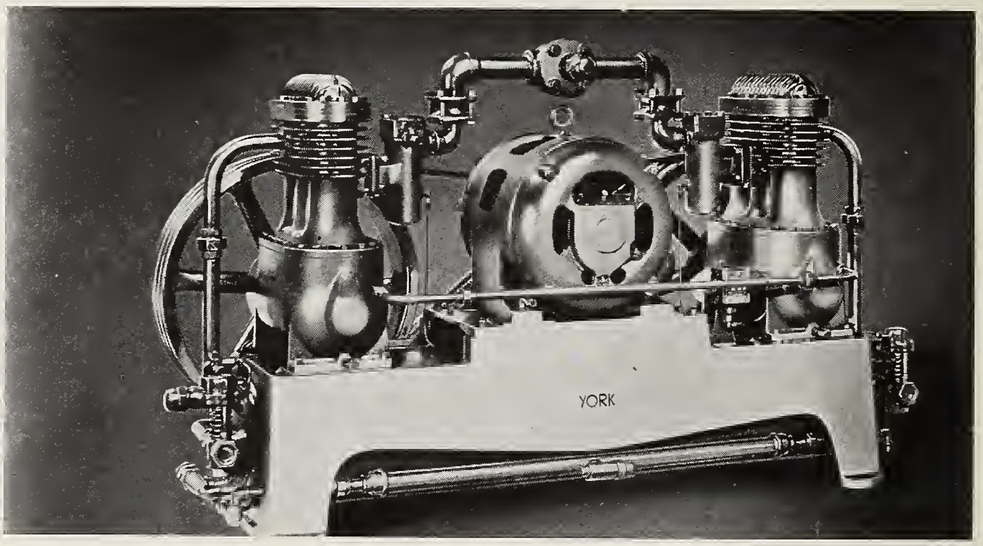
Put your hat and coat on, go out for a walk and get rid of all alibis, excuses or tolerance for yourself and your company, then enter your theatre as if you were a guest manager. Make an inspection. Then decide whether you are proud of your job as manager of that theatre, or whether you really have just a job working for a weekly check.

It is vitally important to point out right here that the entire responsibility for bringing improvement the coming year does not rest entirely on the shoulders of the "powers that be." A large portion must be assumed by the employes. The very least that must be expected of the employe is that he put himself in a receptive frame of mind. The good employe must have faith in the new conditions as represented by new executives and be willing to believe that his interests are their interests. The employe who tackles his particular job with the attitude of sodden routine has no place in the operation. Such an employe has little right to expect that the boss meet him more than half way. The employe must work with vigor towards his ideal in this business, whether that ideal is a bigger job or greater scope for his work. The theatre managers are charged with the responsibility of injecting into their employes enthusiasm, interest and a new, broad outlook for the motion picture business. When every theatre organization has accomplished this it will indicate an advanced labor condition and compensation should then be adjusted to balance the results obtained by such an organization.

No theatre manager should be satisfied to operate his theatre with the cheapest labor possible, for his (the manager's) reputation is being established by his employes.

In closing, this department extends the Season's Greetings to every theatre manager and every theatre employe, and may we all, as we round the bend, see our horizon filled with bright skies and the rising sun of progress for 1936.—J. T. K.

UNIT TYPE EQUIPMENT FOR ALL-YEAR AIR-CONDITIONING



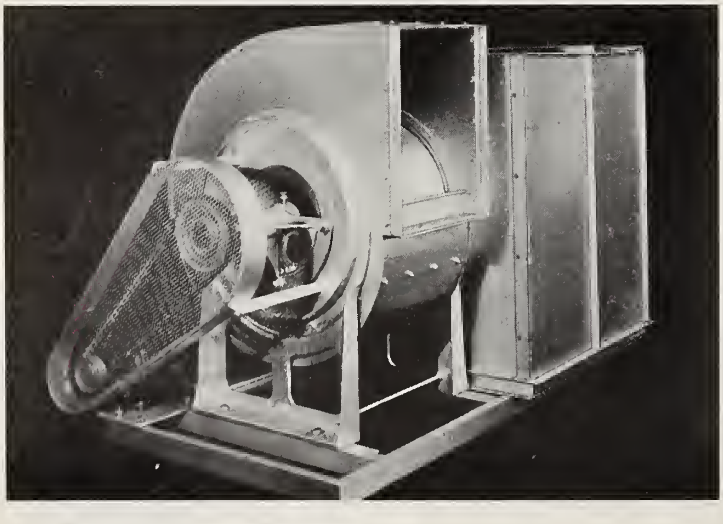
York twin-compressor refrigerating machine.

AIR-CONDITIONING equipment tending toward the complete unit type in design and therefore having special application to theatres (particularly the smaller ones) wherein, either because of cost or space, the more elaborate duct system is out of the question, has been introduced into the line of the York Ice Machinery Corporation of York, Pa. A small 15-ton unit is of horizontal type available encased where there is no basement area for installation. Other units, of capacities of 15 and 30 tons, respectively, are designed as central stations supplying conditioned air to the theatre through a simplified duct system. These may be combined to attain the required tonnage for the theatre.

The latter have coils for either Freon refrigerant, refrigerated water, or cold brine for cooling. These conditioners are adaptable to year-around service, cooling and dehumidifying in summer; heating and humidifying in winter; circulating, filtering and introducing conditioned air during all seasons. They may be obtained, however, for sumemr operaiton only. However, those of the year-around type are designed for either steam or hot water.

The fans are designed to provide low outlet velocities, the motors are mounted in supports calculated to enhance quiet operation. The motors drive the fans through V-belts. Pulleys are interchangeable to permit variable speeds to suit special conditioners.

Provisions are made in the design for automatic control through instruments of either electric or pneumatic type. Especially designed bronze nozzles atomize moisture into the heated air stream for humidification in winter, and this operation can be performed by employing a humidistat, electric control valve and water strainer.



York unit-type air-conditioning plant.

For installation of a unit conditioner with mechanical refrigeration, several new models of self-contained refrigerating machines, employing Freon, have been developed by this company. Available in models of 10, 15, 20 and 25 horsepower, the condensing units have the essential features of larger equipment. Compressor parts are largely standardized, which facilitates service and the interchanging of parts. Water valves of ample size, V-belts, belt adjustment, high-pressure cut-out, low-pressure control, liquid line strainer, a suction strainer, water coils having spiral copper fins and a "vortex eliminator" preventing the escape of gas past the expansion valve, are standard.

In installations of such unit type equipment thus far made in theatres, the type of installation more frequently encountered consists in or more of the 30-ton plants, placed in the machine room of the basement or other suitable areas in non-public portions of the theatre building. Such installations, combined with the necessary duct system at least for supplying the auditorium, give complete air-conditioning with automatic control.

GETTING FULL VALUE FROM STEAM HEATING SYSTEMS

The first two articles presenting sketches of single- and double-pipe installations and comparing their operating features

THE SIMPLEST FORM of single-pipe steam system for heating is shown in *Figure* 1. The nearly horizontal pipe leaving the boiler is called a steam main. There may be several steam mains from the same boiler, each main serving its own group of radiators. The vertical pipes extending to the auditorium radiators and to the balcony are called risers. The steam generated in the boiler flows through the mains into the risers then into the radiators; the air in the system is forced ahead of the steam and escapes from the system through air valves. When the steam strikes the air valves the heat of the steam causes the valve to close thereby stopping the escape of steam. It follows that when air valves hiss and emit steam that they are not functioning correctly, they need repair or replacing.

The air valve is always located at the opposite end of the radiator from the supply connection. As the steam in the radiator condenses to water the water drains from the radiator into the risers and flows by gravity into the mains and back to the boiler. It is apparent then that the direction of flow of the condensation (water) is opposite to that of the steam supplying the radiators.

This type of system works pretty well on small plants, but because the steam and water flow in opposite directions, they are likely to interfere with each other. Should the pressure in the boiler become excessive the steam is likely to force the water ahead of it and cause a crackling noise, generally referred to as hammering, knocking, or correctly referred to as "water hammer." If the mains were installed of too small pipe than at normal or reasonable pressures, water hammer would occur. In such systems the pipes and radiators must be of sufficient size so that the steam may travel at a low velocity and still provide ample space within the main for the condensation (water) to be allowed to flow back to the boiler.

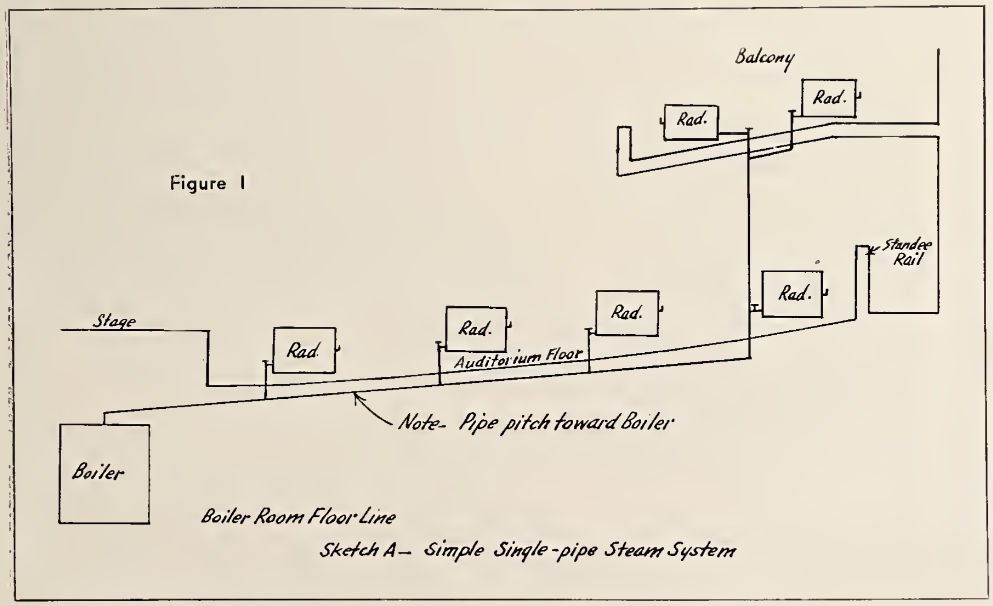
A much improved layout of a single-pipe steam heating system is shown in *Figure* 2. The steam supply main pitches away from the boiler and condensation from the radiators entering the main flows along in the same direction as the flow of steam.

In this system, as in that of *Figure* 1, there may be two or three mains each serving its own group of radiators. From the end of each main there is a drip connection pitch from that point down to the boiler. The drip connection enters the boiler below the water line, consequently it always has water in it.

This is pointed out here because a hurried inspection might result in confusing this sort of hookup with a two-pipe wet return layout (to be explained in the January 11th issue).

Any theatre struggling along with a

Figure I



Sketch A— Simple Single-pipe Steam System

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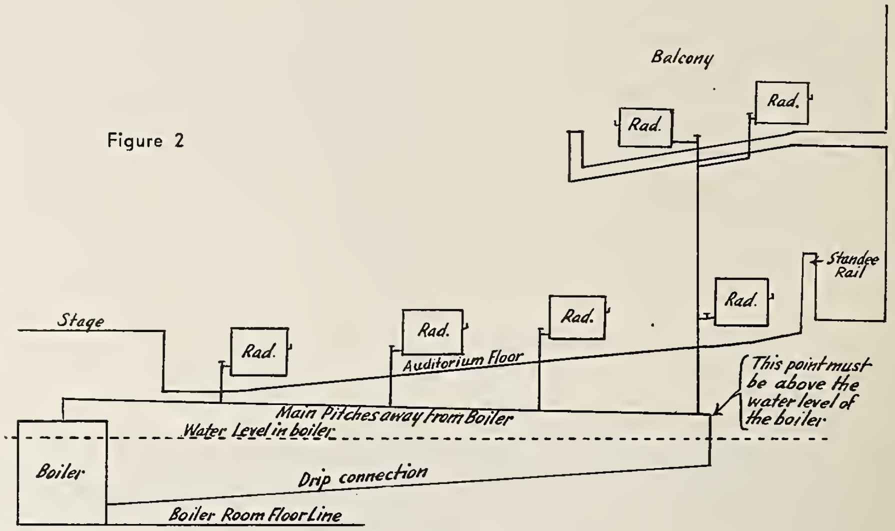
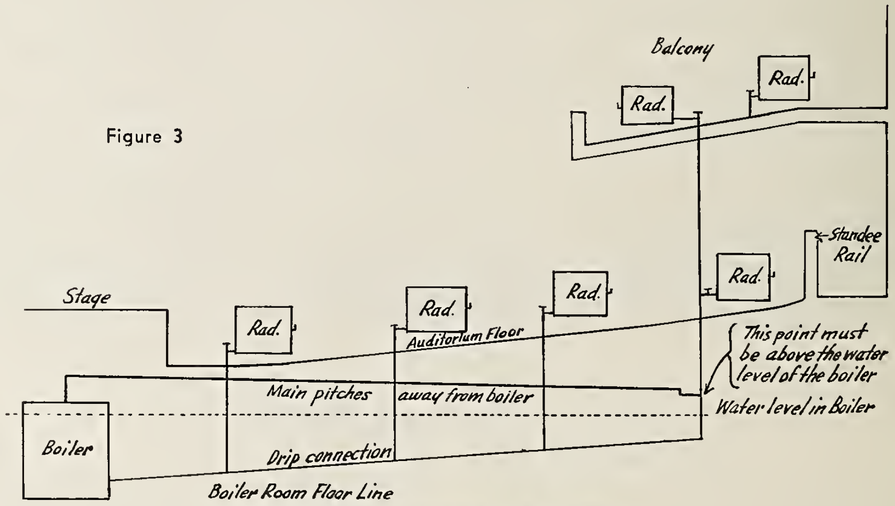
system as shown in Figure 1 could inexpensively revise this layout. There is very much less possibility of noise from water hammer with this plan than with the plan shown in Figure 1. The size of pipe used is still but one pipe connection to each radiator and that fact establishes it as a one-pipe system. In all one-pipe systems the radiators should be decidedly pitched so that condensation can drain out of them.

Figure 2


Balcony
Rad.
Rad.
Standee Rail
Rad.
Stage
Rad.
Rad.
Rad.
Auditorium Floor
This point must be above the water level of the boiler
Main Pitches away from Boiler
Water Level in boiler
Boiler
Drip connection
Boiler Room Floor Line

Sketch B_ Single pipe System

Figure 3


Balcony
Rad.
Rad.
Standee Rail
Rad.
Stage
Rad.
Rad.
Rad.
Auditorium Floor
This point must be above the water level of the boiler
Main pitches away from boiler
Water level in Boiler
Boiler
Drip connection
Boiler Room Floor Line

Sketch C- Single pipe Relief System

for the drip connection can be relatively smaller than the steam mains.

The system shown in Figure 3 is little used today, yet the plan shows how to relieve any radiator or column of radiators by making the connection from the radiator to the drip connection. Note that the connections to the risers to each radiator is taken from the bottom of the steam main with sufficient off-set so that no condensation can run back into the main but connects directly to the drip connection which again forms a "wet" return (because it is below the water line of the boiler and therefore always has water in it).

This system is not a two-pipe system but is often confused with that type; there is still but one pipe connection to each radiator and that fact establishes it as a one-pipe system.

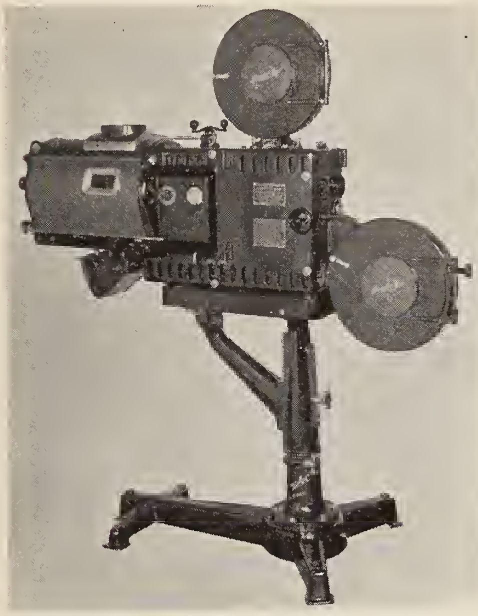
Noise in one-pipe systems is perhaps the most frequent complaint against them. When the valve of a radiator of a one-pipe system is closed, steam is pocketed in the radiator. Within a very few minutes this steam condenses to water, the water cannot return to the boiler because the valve is shut and it must lay in the bottom of the radiator. The next time the radiator is turned on the live steam under pressure must force its way into the radiator against the water, thereby causing the crackling and water hammer. This noise, which occurs when a radiator is turned on, is caused by the inrushing steam and the water, as it pours into the riser, cannot be overcome.—*J. T. K.*

PROJECTOR WITH FURTHER AIDS TO EASY OPERATION

THE PRESENT Simplex-Acme sound-projector, the design of which has been substantially revised, has, in addition to various refinements, a number of added provisions for easier operation and maintenance.

It is extremely compact. Aside from the base, including a suprex-arc high-intensity lamp, it measures 5 feet, 5 inches in length by 3 feet high, including the upper magazine. Including the base, the whole projector stands 6 feet high to the top of the upper magazine.

The elliptical reflector of the lamp is 10½ inches in diameter. Just below the reflector is a black and white scale by which the carbon consumption is measured—that is to say as the carbons are consumed the length of remaining positive carbon is indicated by the scale. No condenser is used. Immediately over the positive carbon, about 1 inch from the center of the mirror, is a composition guard which is dropped down by the projectionist before striking the arc. This protects the mirror from pitting and smudging. Necessary controls are placed in convenient positions.


Simplex-Acme projector.

Immediately below the scale, with its handle coming out below the lamphouse door, is a device by means of which the arc may be instantaneously struck by moving this handle backward. An advantage of this is that the carbon cannot be moved too far, therefore there is no possibility of breaking the crater when striking the arc. This whole arc striking arrangement works automatically and is always in exact position ready for use.

In the forward part of the lamphouse,

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You will also improve the appearance and attractiveness of your house with a Spencer Portable, and because of its speed and efficiency, you can reduce your cleaning costs.

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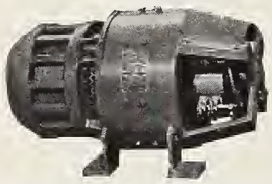
THE SPENCER TURBINE COMPANY, HARTFORD, CONN.



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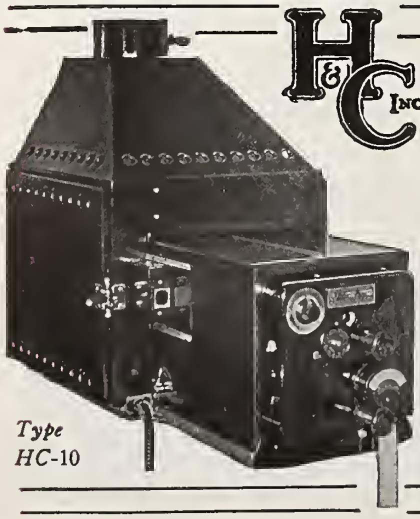

Type HC-10

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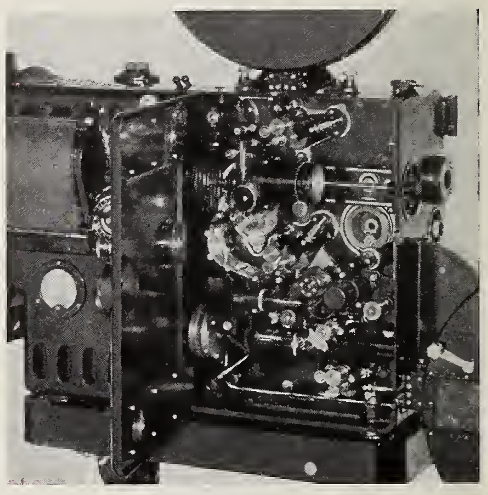
Write for Illustrated Booklet

which in a way corresponds to the old lamphouse cone, is a metallic, ventilated enclosure at the front of which is joined the projector mechanism casing. In the side of this enclosure, facing the projectionist, is an ammeter which indicates the current flow at the arc, and also a speed regulating device for the arc feed motor. The arc is controlled through an especially compounded motor, the compounding of which carries the arc current and voltage.

The mechanism of the Simplex Acme projector is extremely compact. The framing handle extends through an opening in the mechanism door on the working side of the projector. The whole aperture assemblage, including the heat dissipating unit surrounding the light beam, may be removed for cleaning by removing two small thumb screws.

On the working side of the aperture plate assembly is a bakelite knob to which is attached the removable brass aperture. All the projectionist has to do if he desires to change an aperture is simply move this knob backward a trifle and pull the aperture out. When reinserted the aperture is locked into position. Immediately at the side of the aperture is a lateral spring pressure steel guide, about 1¼ inches long, which acts to hold the film in correct lateral alignment. This obviates the necessity for a guide roller located about two or three inches away from the aperture.



Simplex Acme sound and projector heads.

Immediately above the aforesaid heat dissipating unit, to which the assemblage is joined, is an opening, over which is a pilot light with a switch located handily. Below this, with a little jigger on the side to raise it up, is a small mirror, so that by switching on the pilot light and raising the mirror, the aperture is illuminated for threading.

The gate opens horizontally by means of a large knurled knob immediately in front of the projectionist when threading. This gate movement is positive. When closed it is locked into position. The gate opens about three-quarters of an inch to provide for convenient handling of the film. The tension is provided by three joined shoes on either side, the total length of bearing surface being perhaps 2¼ inches, or 4½ inches for the two shoes.

The upper, intermediate and lower idlers are opened and closed by means of a small handle. When the idlers are closed (two to each sprocket) they are locked in that position.

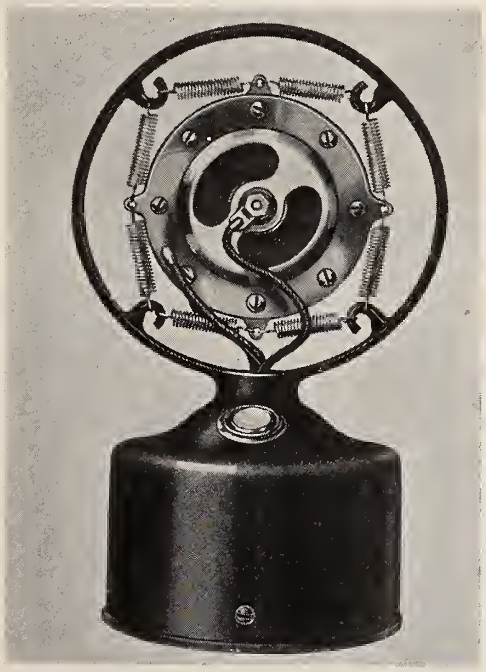
The lens focusing device is conveniently located at the front, its handle projecting through the top of the casing. The stripper design is such that it is impossible for the film to wrap around the sprockets.

The rotating shutter is enclosed in a perforated metal casing. Air circulation vanes may or may not be attached, according to the type of light source used. The shutter is conveniently got at by the removal of one section of the perforated casing.

Between the cam shaft and the rotating shutter there is just one gear connection, so that backlash in the shutter is almost entirely prevented.

The sound mechanism is of completely new design. The flywheel, located on the off-working side of the mechanism, is a floating element—that is to say, it may be freely revolved under slight tension when the mechanism is not in operation. When the projector is put into operation the slight friction of this wheel brings it slowly up to speed.

Just ahead of this flywheel is a wide helically cut free-floating gear connected to the gear which engages the sound sprocket by means of a spiral spring wound upon the shaft which operates the flywheel. This spring has the effect of absorbing small inequalities in mechanical transmission. No belts or chains appear anywhere in the design.



New model microphone developed by the Mellaphone Corporation for use in public address and sound reinforcement systems in theatres. This instrument is of the double-button type, assembled as a desk stand. A special transformer and battery are installed in the base. The microphone is designed for attachment to any sound system.

To "Lift the Face" of your Theatre start with a TYL-A-MAT floor

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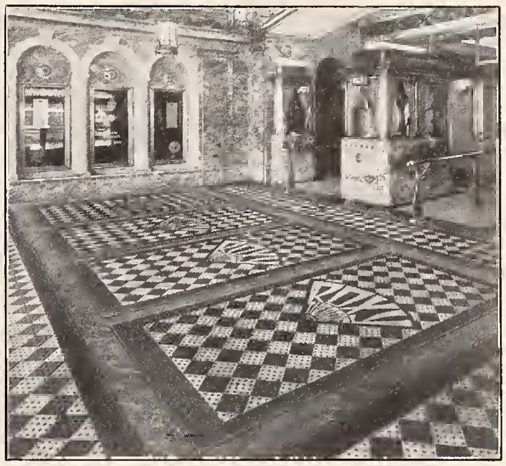

TYL-A-MATS will correct the condition and beautify your entrance. They are made in many color combinations to harmonize with the general color scheme. Besides giving your theatre an air of quiet dignity, they actually cut cleaning costs of your auditorium because most of the foot-dirt is kept outside.
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MODEL RB-H, for speech and music. LIST $42.00 with coupling. MODEL RS-H, for speech, but can also be used for music. LIST $32.00 with coupling. Write for Bulletin H.

New! POSITIVE-AND-SMOOTH-ACTION STANDS

Positive, non-sliding, ball-bearing clutch! Will never wear out . . . never require adjustment. WILL NOT "CREEP". Tightens with only 1/8 turn of clutch. Mike can be rotated without loosening clutch. SMOOTH, PNEUMATIC-LIKE ACTION up and down. A model for every purpose. WRITE FOR ILLUSTRATED BULLETIN S.

MIKE ROTATES WITHOUT LOOSENING CLUTCH
CLUTCH TIGHTENS WITH 1/8 TURN
PAT PEND

AMPERITE Company 561 BROADWAY NEW YORK

AMPERITE 7-POINT Velocity MICROPHONE

·SERVICE·

Sincere and expert counsel on all of the various matters pertaining to the theatre property and its equipment is always available from Better Theatres. Quigley Publications resources (and, of course, no "trade tie-ups"). Just write Better Theatres detailing conditions that bear upon your questions and your inquiry will be delivered at once to the proper department for prompt, impartial reply.

BETTER THEATRES
1790 BROADWAY
NEW YORK

Anchor Seats Permanently!

No more trouble with loose chairs when you fasten them down with Chicago Theatre Style Expansion Bolts. Send for samples and attractive prices.

Chicago Expansion Bolt Company
132 S. Clinton St. Chicago, U. S. A.

Equipment and Materials

THESE REPORTS CONCERNING MOTION PICTURE THEATRE EQUIPMENT, FURNISHINGS AND SUPPLIES ARE FOR THE IMMEDIATE INFORMATION OF THEATRE OPERATORS, MANAGERS AND PURCHASING AGENTS. WITH RESPECT TO SOME OF THE PRODUCTS REFERRED TO THEY ARE PRELIMINARY TO MORE COMPLETE ILLUSTRATED DESCRIPTIONS IN PREPARATION FOR A FOLLOWING ISSUE.

STEREOPTICON SLIDE PROJECTOR

• The GoldE Manufacturing Company of Chicago has developed a compact stereopticon slide projector equipped with an independently-mounted chromium-plated metal reflector, which can be adjusted for focusing, and which affords 36% more light. This adjustment is in addition to the fool-proof focusing adjustment of the machine itself. Using standard G-type projection bulbs of 250, 400, or 500 watts, perfect images can be projected for any distance up to 100 feet.

When not in use, the projector takes up very little space, However, it can be brought into use immediately; plugs into 110V—AC or DC line, and is ready for operation.

The stereopticon projector is finished in durable black baked-on enamel and is fully equipped with complete lens system, slide carrier, lamp cord with soft rubber plug and the novel metal reflector.

D. C. EXCITER LAMP SUPPLY SYSTEM

• The Clough-Brengle Company of Chicago, has just brought out a new direct current exciter lamp supply system that can be added to sound amplifiers to eliminate exciter lamp batteries or A.C. supply units.

In place of the raw, hum-producing alternating current, which has been employed to illuminate the exciter lamps of the sound head in older systems, it provides a pure direct current from a copper-oxide rectifier and filter system. This results in greatly reduced hum and far more intelligibility on low note reproduction. The improvement is especially noticeable on voice reproduction which falls for the most part in the lower register.

Incorporated in this unit is a remote control switching device that permits changeover from right to left projector at any two positions within the booth.

PATCHING KIT FOR UPHOLSTERY

• The Pantasote Company, Inc., of New York, has brought out the Russialoid patching kit for the repair of damaged upholstery.

The kit includes a large piece of Russialoid especially devised for patching purposes together with a generous supply of cement and sandpaper. The kits are available in the standard colors of imitation leather generally used in theatres.

FILM MAGAZINE FIRE PROTECTOR

• Paramount Device Corporation is marketing a film magazine fire protector, designed to eliminate film fires originating in the projector head. It is composed of a pair of devices, top and bottom that are automatic and mechanical and are positive in action.

The devices prevent film fire, originating at the aperture, from reaching the upper and lower film magazines. Should a fire occur, the film slot, either in the top or bottom device, or in both, (depending on the direction of travel of the flame) is sealed by the instantaneous action of a spring-operated knife blade which is controlled by a fusible link. The knife blade cuts the film and seals the opening to the upper or lower film magazine and sound box, confining the fire to the small amount of film within the projector.

TRADE NOTES

• Messrs. Henri Barre and Charles Oliveres of the Sipla Company, Paris, exclusive French distributors for the Strong Electric Corporation, have returned to Europe after inspecting new developments in motion picture equipment in this country.

The Oklahoma Theatre Supply Company, of Oklahoma City, Oklahoma, reports the installation of a 30,000 cubic foot capacity air conditioning system in W. Z. Spearman's theatre in Britton, Oklahoma; sound equipment in the Jewel, Okemah; the Empress, Waurika; and the Paramount, Wewoka, all in Oklahoma; and complete equipment and furnishings for a new 500-seat theatre which T. P. Higgins is opening in Britton, Oklahoma.

RCA reports an unusual number of installations for November and December of high fidelity sound systems. Installations were made in the following theatres: Mermaid, Coney Island; North Main, Houston, Texas; Gordon, Sudan, Texas; Pix, White Plains N. Y.; Elmwood, Syracuse; Regent, Buffalo; Bradford, Pa.; Rialto, Weldon, N. C.; Bladen, Elizabethtown, N. C.; Uptown, Lynn, Mass.; Castle, New Castle, Ind.; Cozy, Hot Springs, S. D.; Milo, Milo, Maine; Lyric, Casey, Ill.; Rex, Nashville, Tenn.; Hawkins, Newellton, La.; Jefferson, Newport News, Va.; Follies, Albany, N. Y.; Roxy, Jacksonville, Fla.; Swan, Columbus, Neb.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

THE VELOCITY MICROPHONE IN THEATRE ADDRESS SYSTEMS

Describing the essential characteristics of the ribbon type instrument in their relation to stage and announcement requirements

THE VELOCITY or ribbon microphone consists of a strong magnetic field in which a Duraluminum ribbon vibrates (Figure 1). Being less than two ten-thousandths of an inch thick, the ribbon is so thin that you can almost see through it. Such a light mass has no natural period of its own within the audible range and, therefore, will follow speech and music with exceptional fidelity.

The vibrations of the ribbon in the magnetic field generate minute currents and voltages—too minute to send through a line. A transformer is, therefore, placed in the microphone to step up the minute voltages before feeding them to the amplifier. Depending upon the line used, the microphone can be placed at any distance up to 2,000 feet from the pre-amplifier. A 50-ohm microphone line can be run 200 feet; a 200-ohm microphone line, 2,000 feet. A 2,000-ohm microphone line, used in high-impedance microphones which operate directly into the grid of the tube, eliminating the amplifier input transformer with its inductive hum problems, can be run 75 feet.

In spite of the fact that the ribbon has practically no mass, the velocity is the most rugged microphone available today. It will stand a great deal of abuse and knocking around before affecting its operation materially.

Besides giving exceptional reproduction, feedback is more easily eliminated with the velocity. The farther the performer stands away from the microphone, the more gain is needed and the more difficult it is to eliminate feedback. Picking up the entire stage with microphones in the footlights presents the hardest job. Such extreme cases are often handled successfully with the regular velocity. In those few cases where the regular velocity does feed back, the beam type velocity can be used. This will allow relatively enormous volume before feeding back.

In principle, the beam type consists of two ribbons side by side. A reflected sound will not hit both ribbons at exactly the same angle—will not cause them to vibrate together—and therefore will not tend toward feedback. The beam type is not a damped or close-talking microphone, but has practically the same sensitivity of the regular velocity microphone, with the added feature of extremely low feedback tendencies.

An arrangement as shown in Figure 2 will pick up the entire stage and eliminate the audience noise. The beam type velocity is particularly suited to this type of installation.

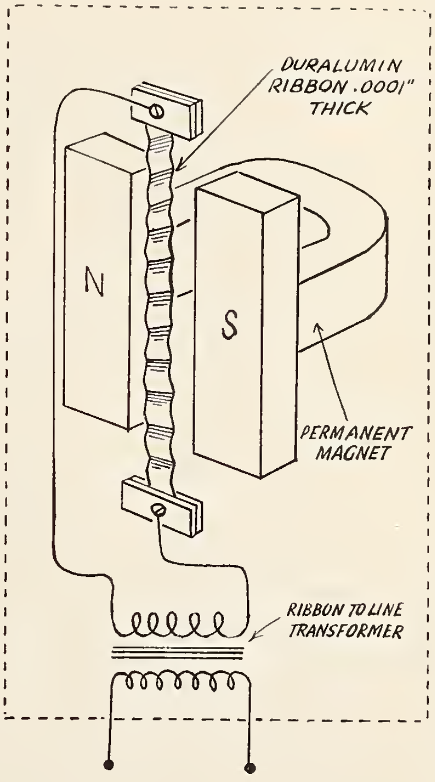


Figure 1

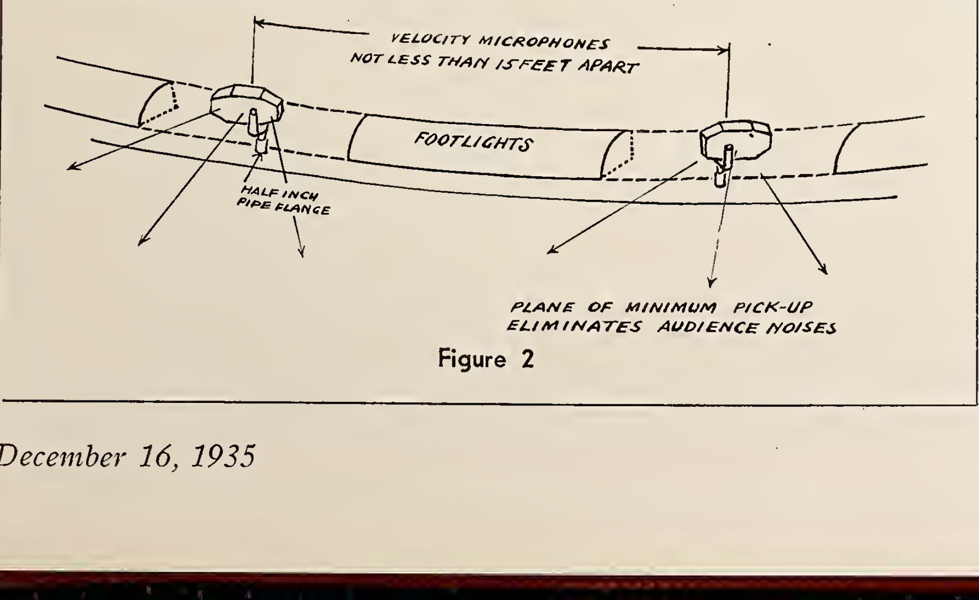
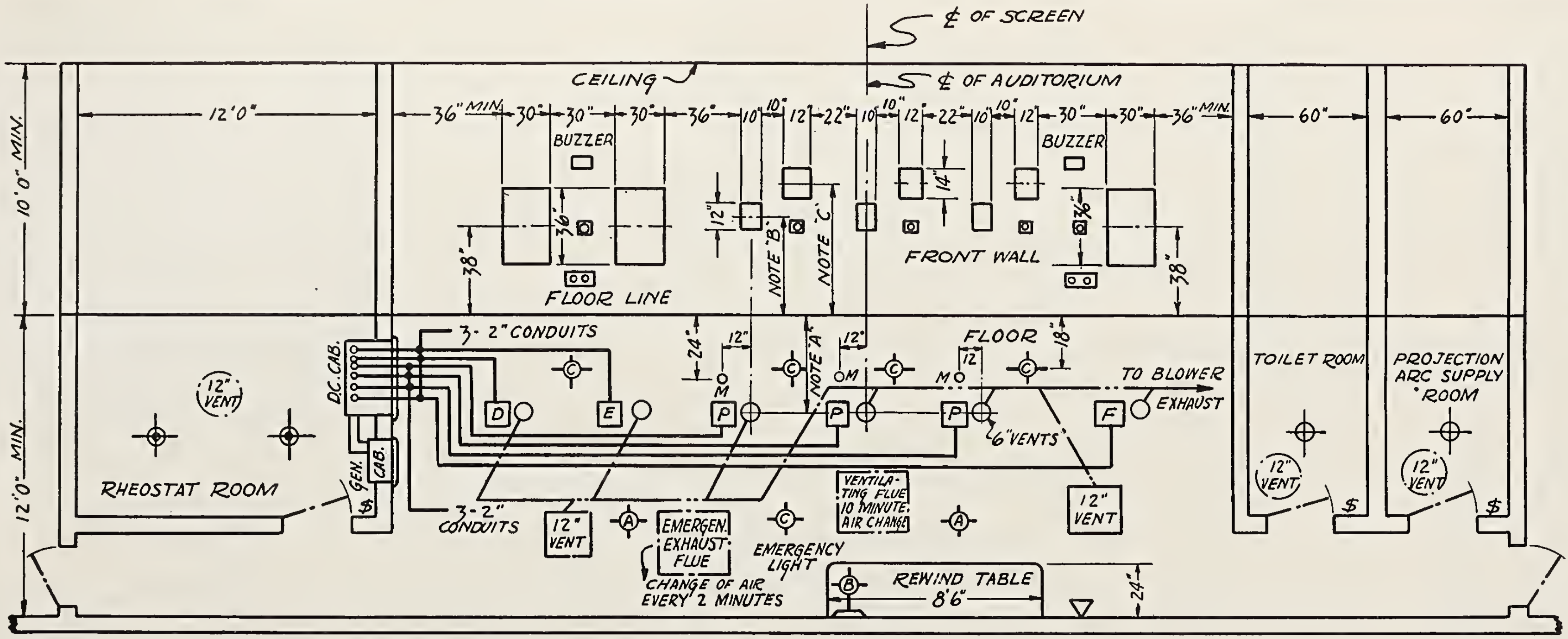

VELOCITY MICROPHONES NOT LESS THAN 15 FEET APART
FOOTLIGHTS
HALF INCH PIPE FLANGE
PLANE OF MINIMUM PICK-UP ELIMINATES AUDIENCE NOISES

Figure 2

Soloists will sometimes find the junior velocity microphone very convenient. Being only the size of a match box, it can easily be hidden inside the coat or even hung over the back. A violin reinforced in this way can be given many times its normal volume. An accordion can be made as impressive as an organ. High fidelity sound reinforcing, therefore, is available today at an unusually low cost. All that is necessary is a few velocity microphones, a suitable amplifier, and two or three good speakers. Such an installation will greatly increase the entertainment facilities of any theatre regularly or occasionally presenting stage numbers.

PROJECTION ROOM LAYOUTS

Recommended for Standard
Practice by the
Society of Motion Picture Engineers



℄ OF SCREEN
℄ OF AUDITORIUM
CEILING
12'0"
36" MIN. 30" 30" 30" 36" 10" 10" 12" 22" 10" 10" 12" 22" 10" 10" 12" 30" 30" 36" MIN.
60"
60"
BUZZER
BUZZER
14"
12"
36"
36"
38"
38"
NOTE 'B'
NOTE 'C'
FRONT WALL
FLOOR LINE
10'0" MIN.
12'0" MIN.
3-2" CONDUITS
3-2" CONDUITS
D.C. CAB.
GEN.
CAB.
$
RHEOSTAT ROOM
12" VENT
24"
12"
12"
NOTE 'A'
FLOOR
18"
M
OM
MO
D
E
P
P
P
F
TO BLOWER
EXHAUST
6" VENTS
12" VENT
12" VENT
EMERGEN. EXHAUST FLUE
CHANGE OF AIR EVERY 2 MINUTES
EMERGENCY LIGHT
VENTILATING FLUE 10 MINUTE AIR CHANGE
REWIND TABLE 8'6"
24"
TOILET ROOM
PROJECTION ARC SUPPLY ROOM
12" VENT
12" VENT

Layout for Standard Size

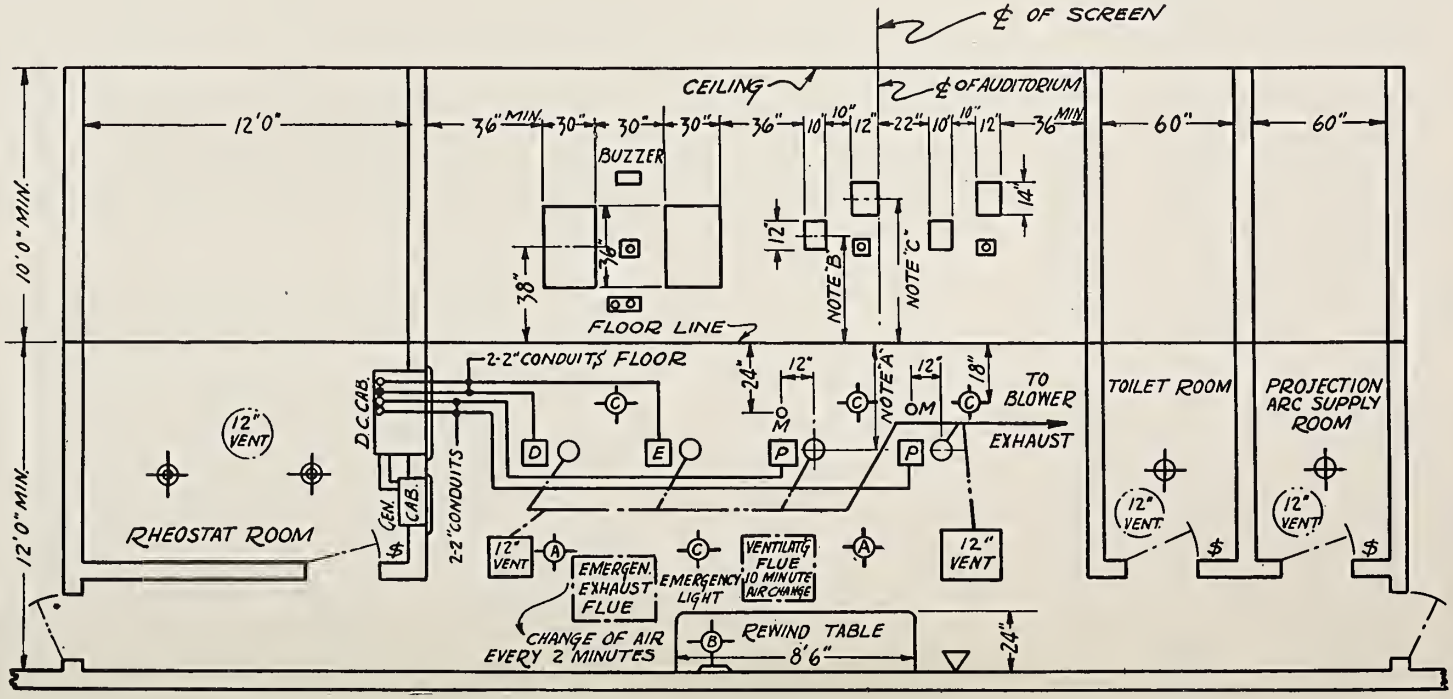
All conduits concealed.
All boxes flush.

See accompanying text, tables and diagrams.

Layout for Small Size

All conduits concealed.
All boxes flush.

See accompanying text, tables and diagrams.



℄ OF SCREEN
℄ OF AUDITORIUM
CEILING
12'0"
36" MIN. 30" 30" 30" 36" 10" 10" 12" 22" 10" 10" 12" 36" MIN.
60"
60"
BUZZER
14"
12"
36"
38"
NOTE 'B'
NOTE 'C'
FLOOR LINE
10'0" MIN.
12'0" MIN.
2-2" CONDUITS
2-2" CONDUITS
FLOOR
D.C. CAB.
GEN.
CAB.
$
RHEOSTAT ROOM
12" VENT
24"
12"
12"
18"
NOTE 'A'
M
OM
D
E
P
P
TO BLOWER
EXHAUST
12" VENT
12" VENT
EMERGEN. EXHAUST FLUE
CHANGE OF AIR EVERY 2 MINUTES
EMERGENCY LIGHT
VENTILATING FLUE 10 MINUTE AIR CHANGE
REWIND TABLE 8'6"
24"
TOILET ROOM
PROJECTION ARC SUPPLY ROOM
12" VENT
12" VENT

APPROVED PROJECTION ROOM LAYOUTS

Presenting specifications recommended by the Society of Motion Picture Engineers to be followed by architects

Distance from Front Wall to Center of Protector Conduit Outlet

Proj. Angle (Degrees)	Simplex R.C.A. Type R Stand	Simplex West. Elect. Type R Stand	Motiograph	Simplex R.C.A. L and M Base	Simplex West. Elect. L and M Base
—6	44½	45	24	30	33
—4	45	46	25½	30	33
—2	46	47	27	30	33
0	47	48	28½	30	33
2	48	49	30	30	33
4	48½	49½	31½	30	33
6	49	50	33	30	33
8	50	51	34	30	33
10	51	52	35½	30	33
12	52	53	37	30	33
14	53	54	38	30	33
16	54	55	39½	30	33
18	54	55½	40½	30	33
20	55	56	42	30	33
22	56	57	43	30	33
24	57	58	44	30	33
26	58	59	44½	30	33

Height from Floor to Center Line of Projection Port

Proj. Angle (Degrees)	Simplex R.C.A. Type R Stand	Simplex West. Elect. Type R Stand	Motiograph	Simplex R.C.A. L and M Base	Simplex West. Elect. L and M Base
—6	51½	51½	52	51	51
—4	50	50	50	50	50
—2	49½	49½	49	49	49
0	48	48	48	48	48
2	47½	47½	47	47	47
4	47	47	46	46	46
6	45½	45½	45	45	44½
8	44	44	44	44	43½
10	42	42	42	43	42½
12	40	40	41½	42	41
14	39	39	40	41	40
16	37½	37½	38½	40	39
18	35½	35½	37	38½	38
20	34	34	35½	37½	37
22	33	33	33½	36½	35½
24	32	32	31	35½	34½
26	31½	31	30	34	33½

Spacings covering several makes of projectors.

STANDARD PROJECTION room specifications approved by the Society of Motion Picture Engineers and representing prolonged study by the Projection Practice Committee of that organization, are described below, for the most part in the terms of the committee's report.

This report included three plans—one for a standard room, one for a small one, and another for an extremely large room. The plans for two of these types—standard and small—are reproduced on page 22. The committee's recommendations to theatre builders, owners and architects are as follows:

Plan.—The projection room shall be fireproof and sound-proof, and all walls exposed to the theatre shall be of tile, brick, gypsum, or other approved fire-resisting material. Minimum height 10 feet, maximum 12 feet. Minimum depth 12 feet. Length of projection room shall be governed by the quantity and the kind of equipment, as shown in the plans and in accordance with local requirements.

The projection room should be located outside the fire-wall of the theatre, and so situated that the projection angle does not exceed 15 degrees.

Floor.—A type of floor construction that is recommended consists of (1) a re-inforced concrete floor-slab not less than 4 inches thick; (2) a tamped cinder fill above the floor-slab not less than 2 inches thick; and (3) a trowelled cement finish above the cinder fill not less than 2 inches thick.

Ceiling.—The ceiling shall be of plaster or cement suspended on metal laths or other suitable material.

Walls.—The finished walls of the projection room shall be not less than 6 inches thick, including an inside and an outside layer of plaster at least ¾ inch thick. In all cases, the inside surface of the front wall shall be smooth and without structural projections.

Acoustic treatment.—The inside walls and ceiling of the projection room shall be finished with sound-absorbing material approved by the proper authorities.

Projector ports.—The finished projector ports shall be 10 inches wide and 12 inches high. The bottom of the opening shall be splayed in accordance with Table 2 on page 24.

The committee recommends the use of means other than glass in projector ports to prevent transmission of noise from the projection room to the auditorium, such as reducing the free aperture of the port to the minimum essential for projection.

Observation ports.—The free aperture of the observation ports shall be 12 inches wide and 14 inches high, and the distance from the floor to the center line of the openings shall be in accordance with the following table. The bottom of the port shall be splayed in accordance with *Table* 2 on page 24.

Height of Observation Port

Proj. Angle (Degrees)	Distance Floor to Center of Observation Port (Inches)	Proj. Angle (Degrees)	Distance Floor to Center of Observation Port (Inches)
—6	51	+10	43
—4	50	+12	42
—2	49	+14	41
0	48	+16	39
+2	47	+18	38
+4	46	+20	37
+6	45	+22	37
+8	44	+24	37
		+26	36

The observation ports shall be fitted with a good grade of plate glass set at an angle as shown in *Figure* 0, and provided with a rubber frame between the glass and the sides of the port hole in order to reduce the transmission of sound from the projection room into the auditorium. The glass shall be hinged at the centers of the side edges so that by swinging it to a horizontal position, both sides can be cleaned from the projection room.

Other ports.—All other ports, such as those intended for effect projectors, dissolving stereopticons, single spot-lamps, shall be 30 inches wide and 36 inches high. The distance from the floor to the center line of the ports shall be 38 inches. The minimum spacing allowed between these ports shall be as shown in the plans. The bottom of the ports shall be splayed in accordance with *Table* 2 on page 24. The placing of these ports to the right or the left of the projectors shall be optional and according to conditions.

Floor Covering.—Where local regulations permit, the floor of the projection room should be covered with a good grade of fire-proof material; otherwise, the cement should be painted or filled.

Projection room painting.—The color of the projection room walls and doors shall be olive green to the height of the door lines. Acoustic material should either be painted in accordance with the instructions of the manufacturer of the material, or materials of the specified colors should be chosen. Walls above the door line and the ceiling shall be a buff color. All iron work of projection ports shall be covered with at least two coats of flat black paint. All other rooms shall be painted buff.

Projection room lighting.—An individual ap-

Ⓐ	Ceiling Outlet—"Reelite"
Ⓑ	Wall Bracket
Ⓒ	Ceiling Outlet—Canopy Switch Type
◎	Ceiling Outlet
🄳	Outlet in Floor for Dissolving Stereopticon
🄴	Outlet in Floor for Effect Machine
🄵	Outlet in Floor for Flood Lamp
🄿	Outlet in Floor for Projector Arc
⊡	Push Button
⊙⊙	Double Baseboard Receptacle
○	M.P.M. Motor Outlet
◁	House Phone
$	Wall Switch for Ceiling Lights

WIRE SIZES

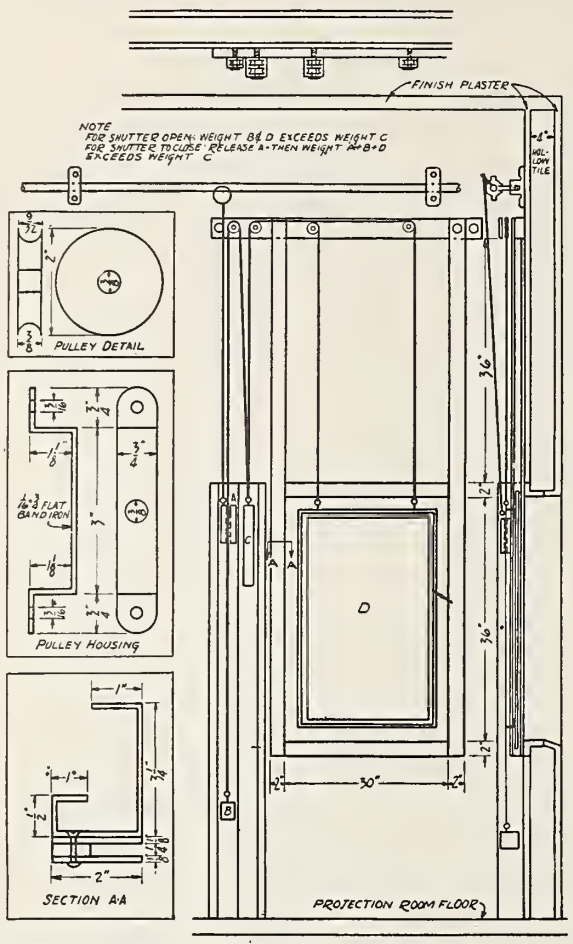
Low-Intensity
30 A. No. 4

Reflector High-Intensity
75 A. No. 2

High-Intensity
125 A. No. 00

Super High-Intensity
200 A. 200,000 C. M.

Symbols used in layouts on page 22. Wire sizes.


FINISH PLASTER
NOTE
FOR SHUTTER OPEN: WEIGHT B & D EXCEEDS WEIGHT C
FOR SHUTTER TO CLOSE: RELEASE A - THEN WEIGHT A+B+D EXCEEDS WEIGHT C
4"
HOLLOW TILE
PULLEY DETAIL
PULLEY HOUSING
1/16" x 3/4" FLAT BAND IRON
SECTION A-A
A
B
C
D
36"
30"
2"
PROJECTION ROOM FLOOR

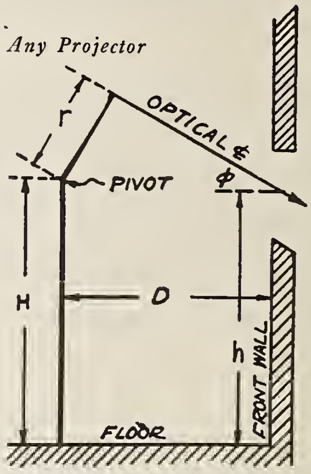
Standard projection port shutters.

Table 1

Method of Locating Projector Port for Any Projector

$$h = H + rA - DB$$

Projection Angle (Degrees)	A	B
0	1.00	0.00
2	1.00	0.04
4	1.00	0.07
6	1.01	0.11
8	1.01	0.14
10	1.02	0.18
12	1.02	0.21
14	1.03	0.25
16	1.04	0.29
18	1.05	0.33
20	1.06	0.36
22	1.08	0.40
24	1.09	0.45
26	1.11	0.49
28	1.13	0.53
30	1.16	0.58

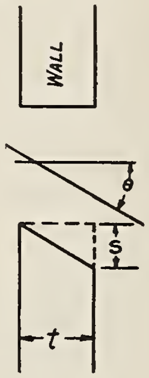

OPTICAL ℄
r
PIVOT
Φ
H
D
h
FRONT WALL
FLOOR

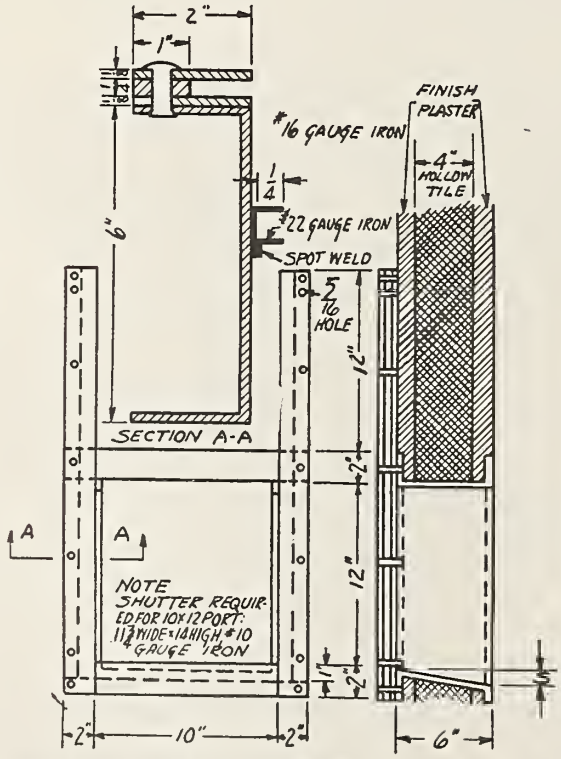
H is the height of the center of the projector pivot from the floor; r is the radial distance of the optical center line above the center of the pivot; D is the distance of the center of the pivot from the front wall of the projection room; ϕ is the angle of projection; and h is the required height of the center of the port from the floor of the projection room. Select the values of a and b corresponding to the angle of projection, and substitute in the formula.

Table 2

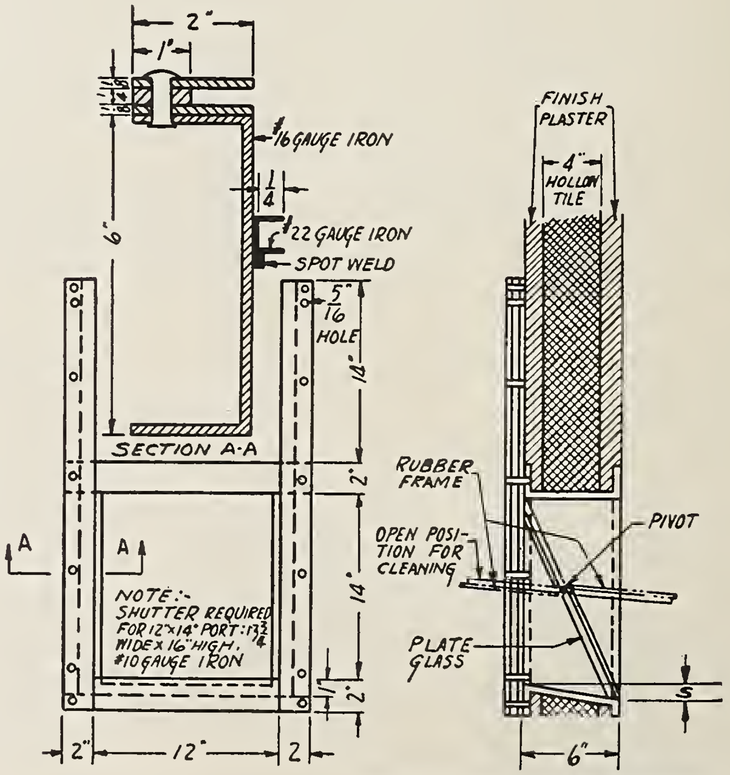
Splay of Projection and Observation Ports

Thickness (t) of Wall (Inches) / Angle of Projection (θ)	4	6	8	10	12	14	16
	Splay (Inches)						
5	3/8	1/2	3/4	7/8	1 1/8	1 3/8	1 1/2
10	3/4	1	1 3/8	1 5/8	2	2 1/4	2 5/8
15	1 1/8	1 5/8	2 1/8	2 3/4	3 1/4	3 3/4	4 1/4
20	1 1/2	2 1/4	2 7/8	3 5/8	4 3/8	5 1/8	5 7/8
25	1 3/4	2 7/8	3 5/8	4 7/8	5 7/8	6 7/8	7 3/4
30	2 3/8	3 1/2	4 3/8	5 7/8	7 1/8	8 1/4	9 1/2




2"
1"
#16 GAUGE IRON
FINISH PLASTER
4"
HOLLOW TILE
1/4
#22 GAUGE IRON
SPOT WELD
5/16 HOLE
6"
12"
SECTION A-A
A
NOTE
SHUTTER REQUIRED FOR 10x12 PORT: 11 1/4 WIDE x 14 HIGH #10 GAUGE IRON
10"
6"

Standard projection port construction.


2"
1"
#16 GAUGE IRON
1/4
#22 GAUGE IRON
SPOT WELD
5/16 HOLE
6"
14"
SECTION A-A
A
NOTE:-
SHUTTER REQUIRED FOR 12"x14" PORT: 13 1/4 WIDE x 16" HIGH, #10 GAUGE IRON
12"
FINISH PLASTER
4"
HOLLOW TILE
RUBBER FRAME
OPEN POSITION FOR CLEANING
PIVOT
PLATE GLASS
S
6"

Standard observation port construction.

PROJECTION AND OBSERVATION PORT CONSTRUCTION

proved ceiling fixture with canopy switch shall be installed for each piece of equipment, and shall be placed in line parallel to the front wall at a distance not less than 18 inches nor more than 24 inches from the front wall. The outlet connected to the emergency lighting system shall be located in the ceiling midway between the extreme ends of the projection room and 4 feet from the back wall. Small projection rooms shall be equipped with one approved "reelite," and large projection rooms with two such lights conveniently located.

Conduits.—(a) Conduits shall in all cases be concealed, and all boxes shall be of flush-mounting type. (b) The size of conduits for projection arcs shall be in accordance with the wire sizes indicated on page 23, and in conformance with the regulations of the proper authorities. These sizes anticipate the need for increased capacity, and should be adhered to in order to provide space for pulling in larger wires as needed. (c) Conduit for sound equipment shall conform to the type of sound equipment to be installed. The manufacturers of such equipment should be consulted with regard to the proper layout of the sound system before proceeding with the installation.

Toilet and Washroom.—Hot and cold water and other toilet facilities shall be installed, and located convenient to the projection room. Suitable space shall also be provided for clothes lockers.

Projectors and Spacing.—Where two projectors are used, they shall be equally spaced upon either side of the center line of the auditorium. When three projectors are used, the center projctor shall be placed upon the center line of the auditorium. The distance between projectors shall be 4½ feet, measured between lens centers, for projection distances greater than 100 feet. For projection distances less than 100 feet, the spacing shall be 4 feet.

Projection arc supply and location.—In those cases where the projection arc supply consists of machinery that generates acoustical hum or mecanical vibration, the use of acoustical or mechanical insulation will be required. Rotating machinery used for projection arc supply shall be located as remotely as possible from the auditorium and the projection room. Arc supplies other than rotating equipment may be located in the room adjacent to the projection room, taking precautions to place it at least 4 feet away from the sound equipment.

Power Supply to Equipment.—Where line-voltage variations are greater than about 3% the power company should be requested to rectify the condition. In those cases where it is impossible to maintain a steady line supply into the theatre, either manually controlled or automatic regulators should be installed.

Projection Port Shutters.—These shall be constructed of iron guides not thinner than 16-gauge, built up of iron flats, 2 inches wide and ⅛ inch thick, with spacers 1 inch wide and ¼ inch thick, in which the shutter may slide. The shutter shall be made of not less than 10-gauge iron, or of other approved fire-proof material. The bottom sill of shutter tracks shall be provided with leather bumpers. (*See page* 24.)

The shutter system shall be located a sufficient distance below the ceiling line to admit of easy operation. At each port, and securely fastened thereto, shall be a chain or rod of approved design attached to a metal ring fitting loosely over a pin inserted into the rod about 45 degrees upward from the horizontal, so that the revolving of the rod shall cause the pin to fall to a down-vertical position and permit the ring to slip off and drop the shutter.

Into each shutter cord or chain shall be inserted an approved fusible link. The master control cord shall be so arranged through a system of pulleys in conjunction with a counterweight that either automatic or manual operation will permit the shutters to drop. The master manual control cord shall be located at each of the entrances of the projection room. In addition, the master control cord shall be furnished with fusible links placed approximately 10 or 12 inches above and immediately upon the center line of the projector magazine.

Peerless MAGNARC
TRADE MARK REG.

HIGH INTENSITY LAMP

SECURITY!

There is a serene satisfaction, a superlative sense of security about owning a Peerless. Those who have always choosen Peerless Reflector Arc Lamps attest to this. It was their reason for repeatedly selecting this product.

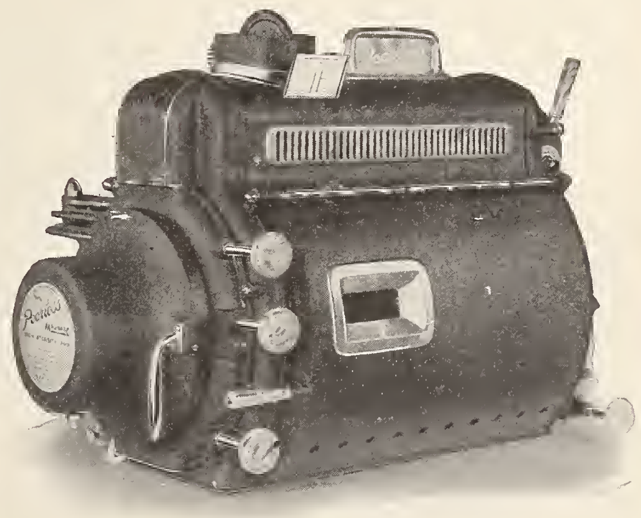
Every Peerless Lamp has been a product of *Creative* engineering. The PEERLESS MAGNARC is so entirely new and correct in design that we now witness the spectacle of a complete revolution in the lamp manufacturing industry.

Those who purchased Peerless afforded themselves the greatest possible economy, for the first cost was never higher than others and they do not now find their "buy" an obsoleted model.

FACTS—

The present and *only* model of the Peerless Magnarc has had since its introduction, every feature of construction and design now being announced as New! Revolutionary! Advance! and Triumphant by other manufacturers in their new models.

Every Peerless is "right" before it's placed on the market.



WHY HAVE LESS?

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F. H. RICHARDSON'S COMMENT

AND ANSWERS TO INQUIRIES

F H Richardson

GREEN FILM—EXCESSIVE WEAR OF PARTS—APERTURE TENSION

FROM TIME to time letters reach my desk complaining of trouble experienced in projecting green film and of excessive wear of projector gears, intermittent movement parts, etc. Some of the complaints include one or two parts which a manager believes has worn out too quickly. Others complain that the whole projector mechanism requires an inordinate amount of repairs. Still others ask why they have trouble with green film while another theatre does not.

Now there may be several causes for excessive wear of projector mechanism parts. It may be that a poor or otherwise unsuitable oil is used, or that oil is not applied frequently enough, the projectionist having the mistaken idea that giving a bearing a bath should make it run a long while. The surplus oil just runs off, doing the bearing no possible good and causing damage a-plenty otherwise. The proper lubrication for projector bearings is, as I have told you many, many times, just *one drop of an oil recommended by the projector manufacturer,* followed by another *one drop* within a reasonable time. If metallic bearings and parts working under stress are not properly lubricated, they will wear out very rapidly.

Cheap oil is just about the most expensive thing a theatre manager can buy. You may safely rely upon the recommendation of the maker of your projector. It is altogether to his interest to have his projectors perform well, hence even if he does recommend an oil he himself sells, making a profit on it, it is more than safe to say it will be in your interest to pay that profit. You may get an "oil" at half the price he asks, but you will pay much more for it later on.

So much for lubrication. Now let us consider a second source of trouble that is amazingly prevalent—excessive aperture tension. A moment of serious thought should convince almost anyone at all conversant with the operation of motion picture projectors that it very largely works under or against the stress of the braking friction set up by the friction of the tension shoes pressing upon the film as it passes under the gate. Remove this friction and the inertia of the film and intermittent movement parts would be too slight to cause appreciable wear in a year of steady running at standard projection speed. Not only is that true, but if tension pressure could be eliminated there would be little or no tendency towards emulsion deposit, regardless of how green the film might be.

Admitting the truth of this, it then logically follows that any excess in tension pressure, above that necessary to insure proper operation, automatically increases the strain and therefore the wear upon all parts of the driving mechanism, including current consumption by the motor and added wear upon its bearings; added wear upon all gears driving the intermittent movement, and their bearings as well, all parts of the intermittent movement, including the intermittent sprocket teeth that must bear the brunt of pulling the film down against the excess tension. And in addition to all this, there is the added strain and wear upon the film itself, not infrequently so severe that the sprocket holes are cracked, torn or badly strained.

Nor is this all, for common sense tells us that since excessive tension means an unnecessarily heavy pressure of the tension shoes upon the film, naturally there will be added tendency to pick up bits of emulsion if the film be in any degree green, or to pick up bits of excess film cement from dry film, and thus produce a condition imperilling the prints.

Notwithstanding the fact that a very large percentage of projectors in use have a tension much too high, there is no very practicable manner of securing evenness of tension pressure on both side of the film. It is, indeed, an extremely difficult proceeding to adjust the tension properly; also, since the springs providing the tension are merely thin strips of spring steel about ⅛-inch wide, which are intermittently subjected to high temperature (if you doubt that just stick the end of your finger in where they are) these springs are not at all stable. The pressure they exert changes, hence they should have frequent adjustment.

As matters now stand there is no commendable method by which projectionists can adjust tension properly. Several suggestions have been made for measuring the pull necessary to move the film under tension pressure, but they are for several reasons not very practicable. The method set forth in my new Bluebook of Projection is the best yet set forth, but it too has serious faults, chief of which is its difficulty of application, which means that tests will not be made often enough.

For years I have tried to get projector manufacturers to supply two things: first, a tension that will automatically equalize the pressure on both side of the film; and second, a tension adjustment in really practicable form, with an adjustment knob that may be reached and manipulated without asbestos gloves. Only deaf ears have been turned to my plea.

The reasons offered for such refusal have been that many men would "fool with it too much" and abuse both the mechanism and the film by jamming it down too tight.

In the first place that argument cannot possibly apply to an automatic equalization of tension on both sides of the film. If you think it is thus equalized, examine the device itself and be convinced. It is equal only if both of those little strips of bent steel happen to exert the same pressure. As to abuses, it is quite possible, but *practically all projectors and all film are*

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

Wage Problem of Small Theatre	Page 27
Proper Oil for Mechanism	Page 29
Have You a Slow Pick-Up?	Page 29
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Chicken Livers and Projection	Page 31
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50 Years of Service Rewarded	Page 32

abused by excess tension—and right here and now I say they are! Of all the tension tests I have made, scarcely one projector mechanism (and that where the projectionist had followed the Bluebook instructions as best he could) was found in which the speed could not be increased to 110 feet per minute (20 feet above normal) without unsteadiness or overshooting, and in several cases the speed was increased to as fast as I dared to crank the mechanism without any apparent effect.

I believe we have every right, at this stage of advancement in projection affairs, to demand a tension adjustment in really practicable form. I have every sympathy with projector manufacturers and their troubles, but this is something they owe to projection, to projectionists and to the exhibitor. If, say, two or three thousand of you will write me indorsing this proposal I will again take the matter up and see if we cannot get somewhere with it.

Get busy, spend three cents and a bit of energy. I want at least two bushels of letters to show the manufacturers. All you have to do is to write saying you want a tension adjustment and tension equalization. I should like to hear from some of the local unions also.

PLEASE WRITE LEGIBLY

My mail is very heavy. It requires much time, and very often reading and answering it is delayed by poorly written letters. I must ask that letters be written in such manner that they may be easily read. Handwriting is all right, if properly done, penciled letters give the most trouble. Typewrite your communications if you can. If not, then write plainly and legibly, preferably in ink, and all will be well.

WAGE PROBLEM OF A SMALL THEATRE

BEFORE ME lies a letter voicing complaint that reaches me quite frequently, though not always just in this form. In quoting from it I must omit, for obvious reasons, the name and location of the writer. He says:

"I own and manage the smallest and only independent theatre in this city. It seats a little more than 200; prices, 15 cents for adults, and 10 cents for children. Rent is high, as also is electric power, light and film rentals. But by far our most disproportionate expense is wages for the operators. Daily, except Satur-

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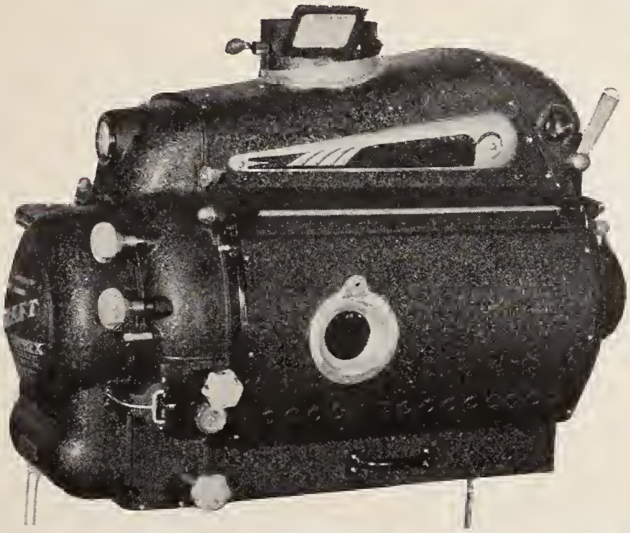

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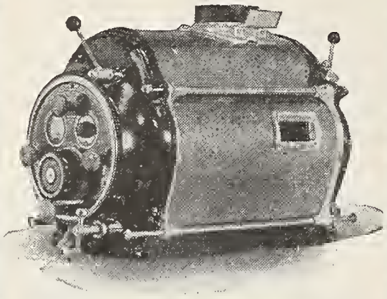

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days and Sundays, we show from 7 to 11 p.m.; Saturdays and Sundays, 2 to 11 p.m. We must pay the operators $29 each per week, or $58 for the two.

"I myself work from 7 a.m. until 11 p.m. each day. My sister tends door, and dad is cashier. Except for the operators, it is rather a family affair, but we are able to make only barely enough to have something to eat and keep a roof over our heads.

"Possibly from this you will assume we give a poor show, but that is not true. We have the best sound in the city. Our seats are air-cushioned, the aisles well lighted and carpeted. I ask you, Mr. Richardson, is it right that I should be compelled to work all day and half the night and my family work too, all of us almost without pay, while the operators drain $240 a month out of the receipts? To me it seems outlandish and unfair!

"Could you tell me, could I, without union interference, act as assistant operator, leaving the chief operator at his post. I am no greenhorn. I selected and bought the equipment, am a college graduate who passed the course in sound, light and electricity. Can you offer any helpful suggestions. I believe you to be fairminded. I read your department and am impressed with the idea that you try to hew to the line and be fair. Please, therefore, try to help me in this matter."

I am printing this letter almost as written, for the reason that many managers of small theatres find themselves in exactly the same position, which to them seems totally unfair. I can understand the rather bitter struggle they are making; also, exactly how they feel about it. But I think the struggle tends to make it impossible for them to examine the "other side" of the matter with an open mind.

It is not fair, of course, that any man or woman should work hard for long hours merely to get enough to eat and to provide shelter, and where that is the situation there is something very radically wrong. We are each and every one justly entitled to more than that. But is it quite fair that in order to provide better conditions for some, the living conditions of others, who themselves have barely enough to live on, should be lowered?

Your *projectionists* (I assume that is what they really are) are not in any degree to blame for the situation. The seating capacity is too low, as also is the admission price, though conditions may compel the latter. It is just as much work and requires exactly as much skill to project pictures properly before audiences of 200 as it does before audiences of 2,000. **It is not** so much that your projectionists are overpaid as it is that *you are underpaid.* Whether or not the scale is too high de-

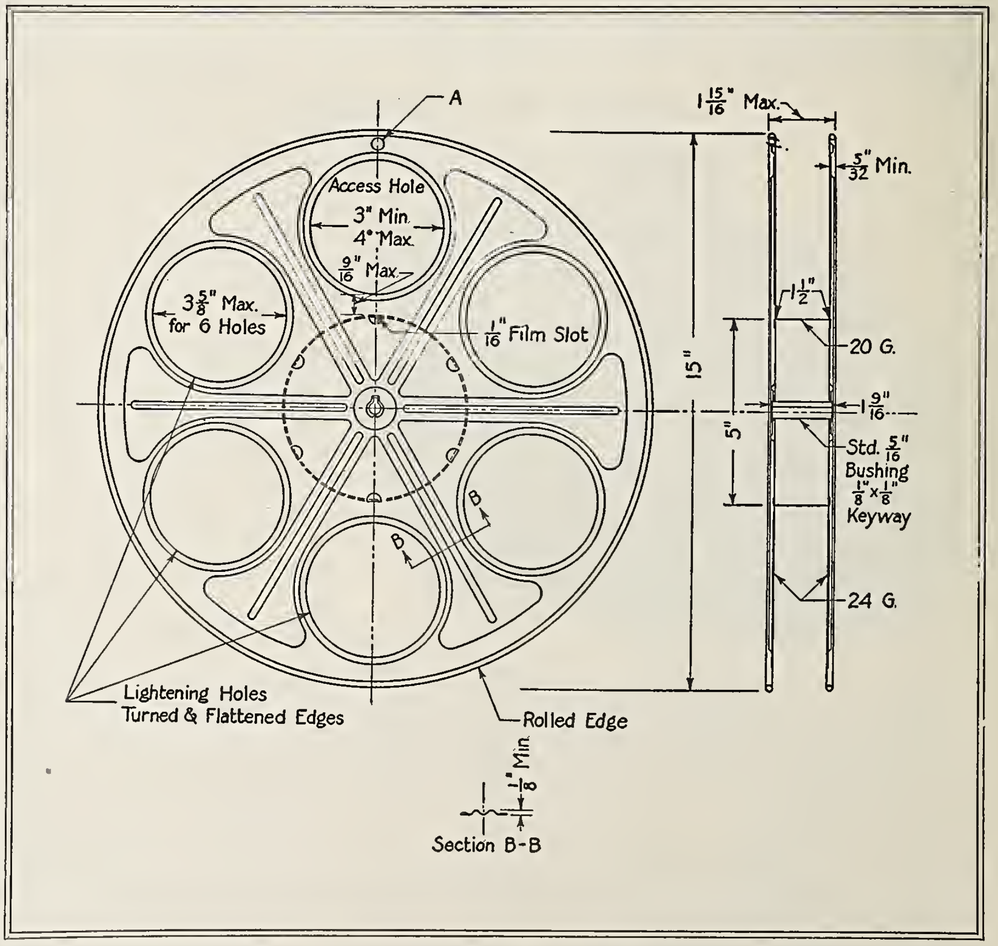

Diagram showing specifications of revised 2,000-foot reel (see page 6). The specifications call for an outside diameter of 15 inches, a hub diameter of 5 inches, and an inside clear width of 1½ inches. Center bushing must fit standard rewind and projection machine spindles, and have a ⅛ by ⅛ inch keyway. Access hole is to be provided in each flange adjacent to film slot, with minimum diameter of 3 inches. Material must be steel with anti-corrosive plating or coating, or non-corrosive alloy.

pends wholly upon the ability of the men themselves. If they are merely "machine operators" it is much too high. If they are projectionists it is scarcely high enough.

As to the remuneration of the exhibitor himself, that is determined by the fortunes of business. The projectionists receive a fixed sum each week, regardless of whether the theatre returns a profit or not; but if the theatre cleared $2,000 a week, they would still receive exactly the same sum.

In this case it is possible that you might increase attendance by working on the schools, churches and women's clubs. It is done to advantage by many exhibitors.

Having considered everything carefully, you might seek permission to appear before a regular meeting of the projectionists' union to lay the matter frankly before them *in a friendly spirit,* to see if some sort of solution cannot be worked out. Possibly some concession might be found practicable, though since you are in competition with other theatres a lowering of wages would not appear to be practicable. Competing exhibitors doubtless would instantly demand a similar cut.

PROPER OIL FOR PROJECTOR MECHANISM

JERRY KARR, projectionist of the Orpheum theatre in Okmulgee, Okla., writes, "Please advise as to price of the new bluebook and tell me whether or not the brand of oil named is good to use on projector mechanisms."

The price of the Bluebook is $5.25 by mail. I am not acquainted with the brand of oil you name.

At least two very different grades of oil are necessary on modern projector mechanisms for best results. I strongly advise you to obtain your manager's consent to order a supply of the oil recommended by the projector manufacturer for the intermittent movement. It will pay him well to do so. You may use any good, rather light oil on the gears. A light oil applied frequently tends to keep the dust and dirt washed off and thus to prevent the grinding that wears them out rapidly when a heavy oil mixed with dust and dirt remains on them, as it tends to do.

HAVE YOU A SLOW PICK-UP?

FRED W. WALLS, projectionist of Lisbon, N. Dak., writes, "I have been following the 'Bluebook School' in the HERALD some while, finding it to be both interesting and instructive. I ordered volumes one, two and three of the Bluebook but our jobber only had volume one. Can you advise where volumes two and three may be obtained?

"Inclosed find two clippings from an RKO leader for your inspection. You will note that beginning with the fourth frame beyond the figure 7, the film has been over-heated and warped out of level, each frame just a little more than the previous one. I have noticed this in several features.

"It seems to me, Brother Richardson,

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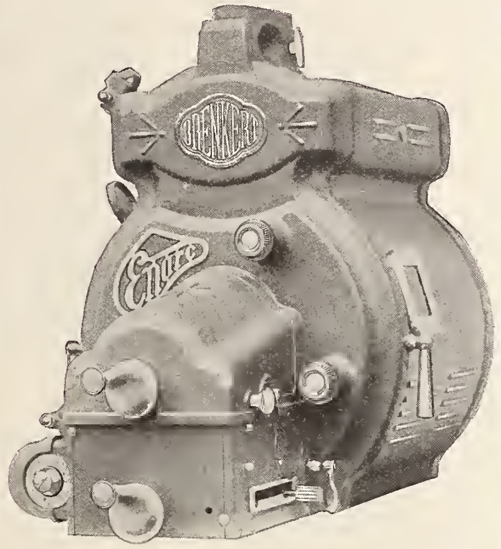

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Reliability by use of proper materials for each part and high grade workmanship.

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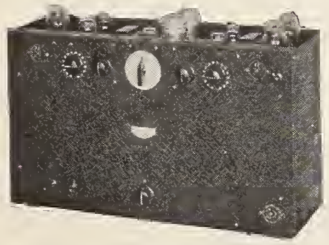
PHOTOTONE TRIPLE AMPLIFIER SYSTEM



In this amplifier are housed the three circuits that make Phototone SSS-3 the marvelous box-office producer that it is. All controls are on one panel: all tubes instantly accessible and constantly visible. Easy for the projectionist—delightful for the audience—profitable for you.

At last! Ever since you first heard a sound film you have wished shows could be like those given by Phototone SSS-3! The high frequencies are separated from the low and the voice range from both. Each is reproduced by a circuit and a speaker designed for it.

Voices are clear and natural, with no lisp or edge to the S. Bass tones are rich and true; treble sounds are pure, without any "mandolin tinkle" or "ukulele flatness." When you first hear it you'll say "I MUST get a Phototone SSS-3 right away—there's real money in a house that gives shows like this!"

Phototone SSS-3 is completely self-contained—all three amplifier circuits are housed in one cabinet, compact, accessible, handsome. The rectifier gives smooth, humless current for the exciter lamp. The screen speakers are perfectly balanced with the other units and a two-speaker monitor is included.

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dispel odors; add fragrance and freshness. Inexpensive; most effective. Ask your supply dealer for SANOZONE or write for samples and prices to
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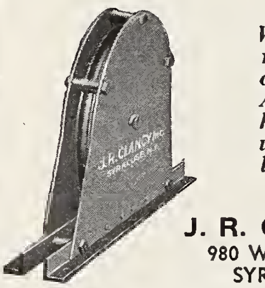

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that some fellow projectionists using high-intensity arcs are just a bit careless and are verging on fire danger. The fact that the trouble always occurs between five and seven would seem to indicate that the offender or offenders have projectors with a very slow pick-up. The fact that the damage is so close to the start mark makes it appear that the projector is set into motion and the dowser opened almost in the same instant. I trust this will interest some of the H. I. brothers and that the damage will cease."

What Brother Walls says is supported by the clippings, though I am puzzled by the fact that in one of them the center of each warp comes almost exactly at a frame line. Apparently some "machine operator is starting out of frame," and that gives me an idea. It makes me doubt the high-intensity suggestion. I believe it is being done by someone using a front shutter and probably one of the reflector type low-intensity lamps which, with the front shutter, produces a very torrid spot. Surely no theatre large enough to use a high-intensity lamp would tolerate starting out of frame. It looks more like a front shutter hot spot, plus some village five-dollar-a-week schoolboy. However, thanks for bringing the matter to our attention.

Many village projectionists are quite competent, but unfortunately some village theatres "save" a few dollars a week by employing some kid whose projection knowledge consists chiefly in knowing that when he closes some switch a lot of wheels start going 'round. Of course in the end that theatre loses several times what is "saved."

As to the fifth edition of the Bluebook, copies are all gone. However, the new sixth edition, just published, is complete. This book may be obtained from the Quigley Bookshop, 1790 Broadway, New York, or at theatre supply dealers. The price is $5 plus 25 cents for mailing.

FROM DAUGHTER TO POP: A REPORT

RECENTLY I got a letter from my daughter a few hours after she had escaped from my house, as follows:

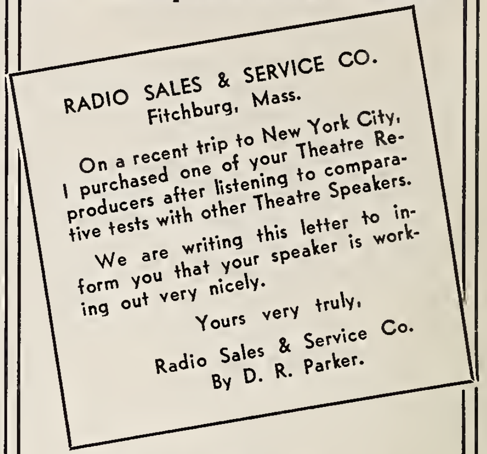
"Dear Dad: Here I am at Stamford, N. Y., about 170 miles from the Great White Way. I am stopping at a five-story hotel which, until my arrival, contained just one paying guest. While here I visited a small theatre, one of the Smalley chain. Driving past I saw a gentleman out front whom I took to be (and darned if he wasn't!) its manager. Your darling daughter, wondering if her dad was as well known as he should be, stopped and addressed the gentleman, asking if he was the manager. He said yes, so then I asked:

"Do you happen to know F. H. Richardson?"

"Certainly," he replied. "He writes for MOTION PICTURE HERALD and BETTER THEATRES. Most motion picture men know him."

So then I introduced him to myself and we had a real nice visit. Mr. Wesley Tefft,

WRIGHT-DECOSTER WINS in Comparative Tests



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Yours very truly,
Radio Sales & Service Co.
By D. R. Parker.

Write for full information about the NEW Model 5900 (309) Theatre Reproducer and Horn with the startling improvement made by the revolutionary new Wright-DeCoster PARA-CURVE High Fidelity Diaphragm. Can be used with any equipment.

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Rect-O-Lite changes 220-volt A.C. into 30, 40 or 55-volt D.C. at 30 to 60 amperes. Gives perfect changeover. Costs little to buy and operate. With ammeter, $20 more. Bulbs not included in price.

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A TRYOUT WILL CONVINCE YOU

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the manager, was once a projectionist, but was so well liked that presently the company promoted him to manager, and a bit later made him manager of this very nice 795-seat theatre.

"In the projection room I met Mr. Howard West, projectionist. The room and equipment were clean and apparently in good order, though the room itself was small. It contained two Simplex projectors equipped with Peerless low-intensity. There was also an effect projector and two discs used for music between shows.

"The lower half of the room was painted a dark gray, with (get this) passionate tangerine on its upper portion. Projection distance, 108 feet with practically no angle."

Well, I guess that saves her a spanking.

CHICKEN LIVERS AND PROJECTION

HERE'S ONE that contains a good laugh and something to think about. It comes from the wife of a projectionist in Cleveland. She writes:

"Dear Mr. Richardson: I am merely a projectionist's wife, with three husky children to look after. Now I suppose you are asking, 'Well, what are you bothering me for?' My husband's manager sends his copy of BETTER THEATRES to the projection room when he has read it so we can keep our copy right here in the house. I read your *Comments,* and believe it or not, they have made a projection fan of me. The 'Bluebook School' in the HERALD I am very much against, however, for as soon as it comes, my lord and master (he thinks) buries his nose in it and simply growls if I so much as speak to him.

"Have chicken livers ever been mentioned in your columns? I think not, but one of your articles in a recent issue reminded me of something that happened in the grocery-meat store at which we trade.

"I had to wait several minutes for a clerk. On the counter was a large platter piled with oozy, gooey looking chicken livers, from which ran an ugly smear of blood. Many women looked at them, turned up their noses and bought something else, even though they were specially priced for the day.

"When my turn came I spoke to the clerk, suggesting that he put most of them out of sight, place the rest in pound containers set level so that there would be no visible drainage, and garnish the tops of the containers with sprigs of parsley. As an experiment he agreed to do so while I waited to see the result. *Seven out of the next eleven customers bought those specially priced chicken livers!*

"And now, Mr. Richardson, if we change chicken livers to screen image and sound we have your article in a nutshell—or butcher shop."

While amusing, this letter carries plenty of *food* for thought by theatre managers who are permitting (or in some cases compelling) a smeary mess of screen image and sound to be placed before their customers, and then wondering why seat sales are so few. If they would clean up the goods offered, garnish the screen with a beautifully lighted, knife-sharp picture, and pack the loudspeakers with real naturalness in sound that is carried at proper

Compare this smooth, beautiful, easily cleaned housing with the usual exterior, and just for its looks you'd be glad to have the Kni-tron in your booth.

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in combination with

10¼" Reflectors

for your low intensity lamps.

10¼" reflectors alone will increase your light 50%, in connection with KNI-TRON RECTIFIERS and the proper carbon combination 80%. Kni-trons produce the quality of light you desire, and 10¼" reflectors return every bit of it to the aperture.

It's the combination that you have been waiting for. A trial in your lamps will thoroughly convince you. See your distributor or write direct to

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that represent standard practice in air conditioning for motion picture theatres. Practical advice on how to attain the best atmospheric conditions for your house winter and summer. Devised to be put on the wall for constant reference. Available until the supply is exhausted at 25 cents each, payment with order. Write direct to

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you will make in your projection when you install the newly improved *Garver Kurrent Changer*. Give your patrons a beautiful, steady picture of unvarying light intensity and without flicker Change-over troubles will be a thing of the past. Then too, you'll appreciate the saving of 20% to 30% changing A.C. to D.C.

The *Garver Kurrent Changer* delivers 15 to 30 amperes, steadily, quietly and without interference.

Invest in equipment as modern as tomorrow.

$125.

See your dealer or write today for free circular.

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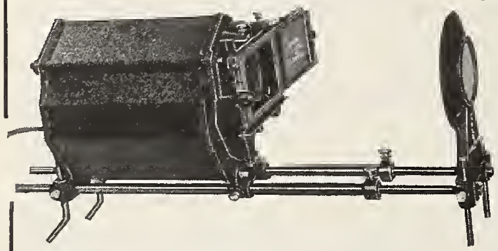

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A slide or effect projector of better construction, with adjustable reflector for wide range—up to 100 feet. Solid in construction, using cast aluminum lens mount and housing frame. Well ventilated. Flexible in adjustment and focus. Uses 250, 400, or 500 watt G-type lamp.

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1770 W. Berteau Ave., Chicago

volume level at all times, seat sales might soon increase. Smeary chicken livers won't enjoy very heavy sales, *nor will smeary pictures and sound.*

I wish I could have named the writer of this provocative letter, but the signature is not clear, and rather than give it incorrectly I have decided to omit it.

SOUND INTENSITY AND FREQUENCY

D. P. JOHNSON of Salem, Ore., asks, "Will you explain just what is the difference between frequency and intensity in sound?"

The physical intensity of sound is the vibration energy transmitted per second through a unit of cross-section of the sound wave under investigation. It records itself in the human ear as loudness. Frequency, on the other hand, is the number of sound waves per second. It records itself in the ear as pitch.

We are told that the range of sound intensities to which the human ear responds is enormous; that a painfully loud sound at about 1,000 cycles has some two and one-half trillions as much physical energy as a barely audible sound at the same pitch.

As a matter of general interest I might add, while I am at it, that unless otherwise stated, intensity level of any sound means the number of decibels it is above the lowest sound that can be heard. Here are a few informative examples:

A low whisper or the rustle of leaves, 20 decibels; faint sound, as quiet conversation, 20 to 40 decibels; moderate, as ordinary conversation, 40 to 60 decibels; loud, as telephone conversation, 60 to 80 decibels; very loud, as pneumatic drill, 80 to 100 decibels.

50 YEARS OF LOYAL SERVICE REWARDED

A RATHER amazingly complete and excellent projection department, in which are many projectors, thousands of stereopticon slides and a great number of motion picture-sound films, is maintained by the National Cash Register Company of Dayton, Ohio. All this is used in advertising and in providing motion picture shows in the great auditorium to which all employes are invited. There, without charge, they may spend the noon hour, eat their lunches and enjoy a motion picture.

This department is under the supervision of our old friend Otto Nelson, who entered the employ of the National Cash Register at its beginning, fifty years ago. Otto is known to many of us. He is a quiet, unassuming man who knows his business well. He attends almost every meeting of the SMPE and keeps right up-to-date.

On October 7, Mr. Nelson was called to the executive office of the company, where President Patterson presented him with a beautiful gold watch, chain and knife, in recognition of his fifty years of faithful, efficient service.

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Easy Method Ledger System
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All orders C.O.D. unless accompanied by remittance.

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

I AM GOING to build a theatre which will seat about 400 people. I intend to build as cheap as possible. I can purchase tile at a very cheap price and by the use of Celotex in the interior the cost will be somewhat diminished.

I would like to know what size lot I would need. Please give your measurements for the lobby and the inside, also the size of length and width of the building. May I have the above answered by your next issue?—M. D.

The Answer:

THE MOST satisfactory plan for you is one with a center bank of 12 seats with an aisle on each side, and two wall banks of four seats each across. This will make the overall width of the building 44 feet.

To obtain 400 seating capacity, you will require 20 rows or 50 feet. The lobby should be about 12 feet deep, 18 to 20 feet wide. Make stage 15 feet, add to this wall thickness and space between front row of seats and stage apron, space for cooling plant, etc. A lot 44x100 feet will be large enough to accommodate such a theatre.

The lowest estimate of the cost of such a building is 14,000.

●

The Question:

WILL YOU PLEASE tell me the ideal size for a picture house if one was building a new one to hold about 500, and the cheapest and best construction? I have almost decided to build a new building instead of remodeling the garage on the lot as I first intended. I am sending a sketch of the lot and present building. As the building is now located next to the post office lot nothing will ever be built that will shut off the idea from the street on two sides. But is 100 feet from the street a bad feature, and is the parking space of too great value to sacrifice?—F. R. H.

The Answer:

I AM GLAD that you have decided to build a new building instead of remodeling the old one, which should be torn down anyway. Your sketch shows your location worth a rating of between 75% and 80% and right at the beginning of the business section, which center generally is considered 100%.

A parking lot is not usually considered an attraction for a theatre, and if you plan your theatre according to my suggestions, you do not even have to sacrifice the parking space, as enough room will be left behind the theatre and along side passage court to accommodate nearly as many cars as the former parking space allowed.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to Better Theatres, 1790 Broadway, New York.

The most economical plan for a 500 seating capacity is a center bank of thirteen seats with an aisle on each side and two wall banks of seven seats each across. This will make the width of your building 56 feet, and as the width of your lot is 81 feet there will be left 25 feet for side passage court. This court can be used for parking, and available for the same purpose is the space in the rear of the theatre, which will be approximately 85x90 feet.

The cheapest and best construction is one employing fireproof materials.

●

The Question:

I HAVE READ your *Planning the Theatre* with a great deal of interest, and as I am confronted with a very difficult problem, I am asking your advice. This house was originally built for a store building, but was remodeled into the old opera house type of theatre some years ago. The inside dimensions are as follows:

North to south, 85 feet, 6 inches; east to west, 88 feet, 3 inches. The west portion of the roof is supported by a truss, which in turn is supported by a column on either side of the auditorium. These columns are 66 feet, 6 inches apart, inside measurement, which leave a space of 66 feet, 6 inches by 88 feet, 3 inches for foyer, auditorium and stage. Inasmuch as these columns are set in approximately 10 feet from outside walls, it leaves plenty of room for lobby, office, women's and men's rooms, etc., on the ground floor without using any of the space mentioned above for them.

I wish to remodel the auditorium and cut the stage down from its present depth, 29 feet, to just sufficient depth to play vaudeville. I am contemplating gutting the building completely and rebuilding to get the best result with the space I have. There is a balcony at present and plenty of height, but I wish to get as large a proportion of the seats on the first floor as possible without cramping width of aisles or distance between seats, and would like to get as near 750 seats as possible, keeping the balcony as shallow as possible to reduce cost of construction.

Please advise proper slope for floor in a building of this size and which is preferable steps, or uniform slope.

The walls of the building are brick, stuccoed over. What construction would you advise for the auditorium and what ceiling height? I expect to employ an architect, but there are several ways of doing this and I am sure this is the most economical if I can get a satisfactory result. Hope I have not imposed too much on your good nature.—J. E. S.

The Answer:

ACCORDING TO THE description of the building in your inquiry, I come to the conclusion that the space for the auditorium proper will be 66 feet, 6 inches by 88 feet, 3 inches and that on each side of same there will be spaces 10 feet by 88 feet, 3 inches, which may be used for lobby, foyer, offices, women's and men's rooms, exits and dressing rooms.

If a stage 15 feet deep is satisfactory, you may be able to obtain a seating capacity on the lower floor of 700 seats.

Since the foyer is to one side of the auditorium, it will be necessary to provide a wide cross-aisle in about the center between stage and auditorium wall.

I cannot see the benefit of a ramp to lead to the balcony because it takes too much room. A stairway properly designed with short flights is in my opinion just as good or better and takes less floor space.

A slope of 3 feet, 6 inches for the lower floor will be satisfactory. This is based on leaving level the floor under the first four rows of seats near the stage. A uniform slope in the auditorium is preferable to steps. Divide floor space in 15-foot sections, add 9 inches to first section near stage, to second section 12 inches, third section 15 inches, etc.

The proscenium arch should be about 40 feet wide and 30 feet high. The ceiling height of the auditorium is governed by the height of the last rows of seats in balcony and should be 8 feet, 6 inches above same.

BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

A

Acoustic materials
Air filters
Air conditioning, complete
Air washers
Amplifiers
Amplifier tubes
Architectural materials (specify purpose for which material is wanted)
Automatic curtain control

B

Batteries, storage

C

Carbons
Carpets
Carpet cushion
Chairs, theatre
Change makers
Changeable letters
Changeovers
Color hoods
Cutout machines

D

Dimmers
Disinfectants

E

Effect machines
Electric signal and control devises
Emergency lighting plants
Exciter lamps

F

Fans, ventilating
Film rewinders
Film splicing devices
Fire Prevention Devices, projector
Fire extinguishers
Flashers, electric sign
Flood lighting
Floor surfacing material
Fountains
Frames, lobby display

G

Grilles, ventilating

H

Heating systems
Horns

L

Ladders, safety
Lamps, incandescent projection
Lamps, projection arc
Lenses
Lighting, emergency
Lighting, decorative
Lifts—organ, orchestra

M

Marquees
Mats and runners
Microphones
Motor-generators
Motors (specify purpose)
Music stands

O

Organs

P

Paints, lacquers, etc.
Perfumers
Photo-electric cells
Portable projectors
Portable sound equipment
Projectors, motion picture (specify kind)
Public address systems

R

Rectifiers
Reflectors, projection arc
Reflector shields
Regulators, mazda
Reels
Rewinders, film
Rheostats

S

Safes, office
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, theatre name
Shutters, projection port
Soundheads
Speakers
Splicers, film
Stage lighting equipment
Stage rigging
Stereopticons
Switchboards

T

Tickets
Ticket booths
Ticket issuing machines
Transformers

U

Uniforms

V

Vacuum cleaners
Ventilating systems
Ventilation control instruments
Vending machines

"BETTER THEATRES" DIVISION, Motion Picture Herald, [6-29-35]
1790 Broadway, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1 .... 7 ....
2 .... 8 ....
3 .... 9 ....
4 .... 10 ....
5 .... 11 ....
6 .... 12 ....

Remarks (or any items not listed above): ....
....
....

Name .... Theatre .... City ....

State .... Seating Capacity ....

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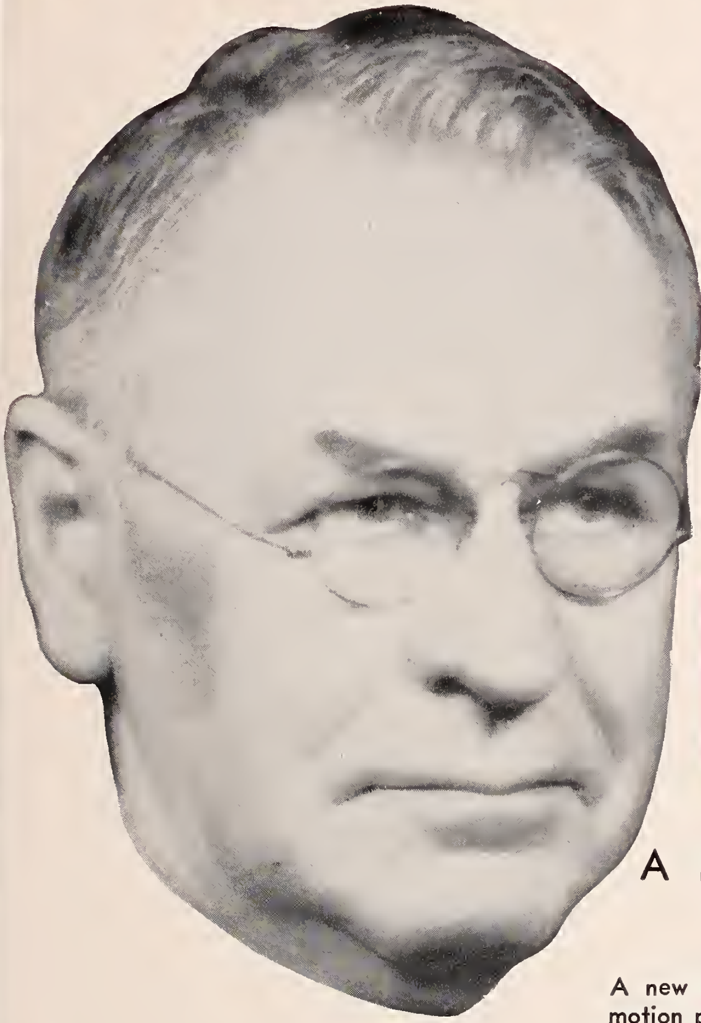
ANSWERS ALL PROJECTION PROBLEMS!!



Sixth Edition of

F. H. RICHARDSON'S

BLUE BOOK OF PROJECTION

A PRACTICAL GUIDE TO GOOD PROJECTION AND QUICK TROUBLE-SHOOTING

A new Bluebook by Richardson is always an event of signal importance to the motion picture industry. It is being issued at this time to meet the truly urgent demand of thousands of users of the old Bluebooks for an accurate, modern evaluation of the changes and refinements in the art and science of sound reproduction and projection including all the apparatus. Richardson's expert knowledge of the craft he has taught and followed for more than three decades makes this latest treatise, in the opinion of leading authorities, the most comprehensive, most useful projection manual ever published.

700 Pages of Text, Charts and Data

The new Bluebook contains 700 pages and 153 illustrations—photographs and schematics of every description. It is 6x9 in size with large readable type for easy visibility in the projection room under all conditions. It is entirely original from cover to cover, not a line of type from any of the many previous editions being used. Its low price of $5.25 and its handiness in one volume are among the many innovations.

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2 COMPLETE and UP-TO-DATE

The new Bluebook does a three-fold job: (1) it gives a detailed description of the construction, wiring and functioning of every piece of sound and projection apparatus used in a modern projection room. (2) It gives all the instructions for the operation and maintenance of this equipment and (3) it contains a complete trouble-shooting department as a first-aid in breakdowns.

3 QUICK-FINDING INDEX

An extremely simple but comprehensive indexing system makes the new Blue Book a truly great aid to working projectionists. Whatever problem comes up in the day's routine is covered on the instant with hardly more than the twirl of your thumb. Projectionists of long experience in the projection room will be first to appreciate this remarkable time-saver.

4 QUICK TROUBLE-SHOOTER

And it is, within its 700 pages, a practical trouble-shooter, which alone entitles it to a place in every projectionists tool kit.

Collaborator on Sound:
AARON NADELL

$5.25

WITH POSTAGE
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1790 Broadway **New York**

GENTLEMEN:

Please send me F. H. Richardson's new BLUEBOOK OF PROJECTION, Sixth Edition. Enclosed find remittance of $5.25. Foreign price, $5.50.

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City ______________________

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PROJECTION
Radio City Music Hall

No Theatre is —
Better than it's Projection

INTERNATIONAL PROJECTOR CORPORATION
88 – 96 GOLD ST.
NEW YORK, N.Y.

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

DEC 20 1935

A New Tax Burden

Every Employer of Eight or More Persons Must Pay One Per Cent of Payroll to Unemployment Insurance; Employees Also Subject to Levy for Old Age Fund

"Think Quick—Captain"

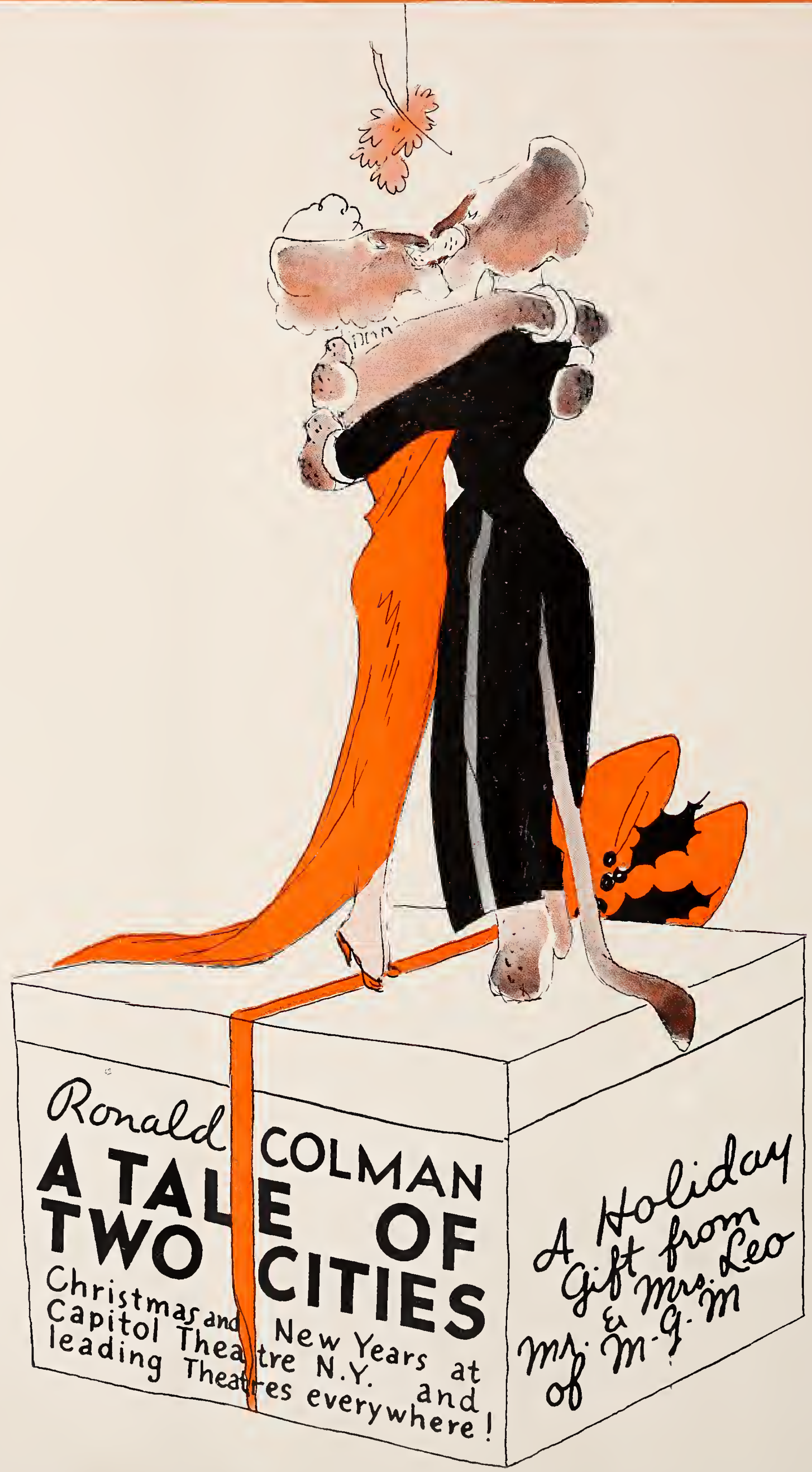
Terry Ramsaye Considers Certain Aspects of the Issue of Radio versus the Box-Office, the Example of Mickey Mouse and Chinese Policies in Hollywood

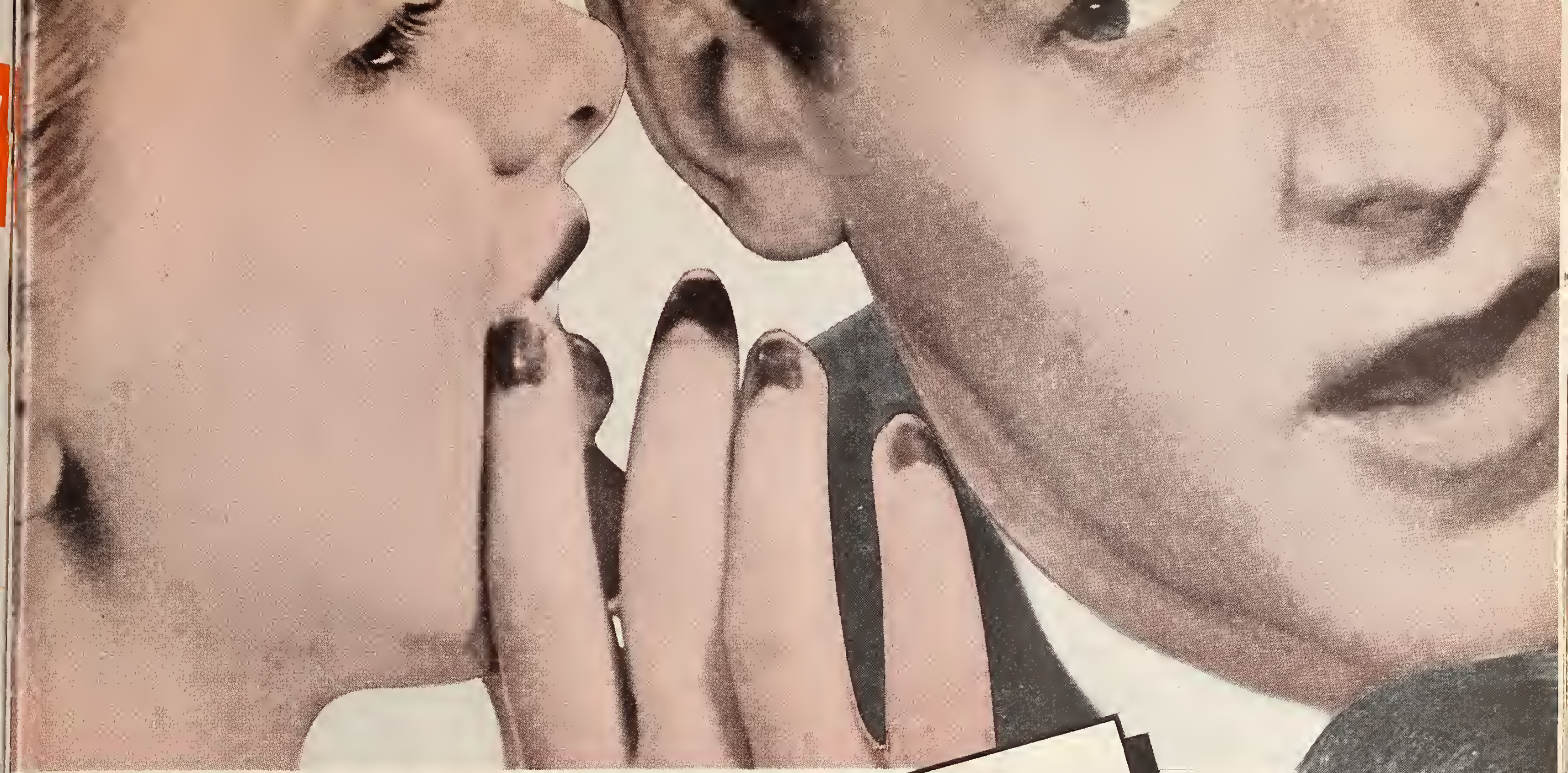
Next Week:

THE MONEY MAKING STARS OF 1934-35

VOL. 121, NO. 12 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* DEC. 21, 1935

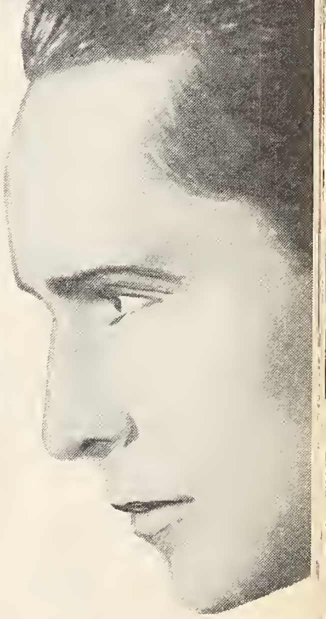
"AND THE SAME TO YOU!"


Ronald COLMAN
A TALE OF TWO CITIES
Christmas and New Years at Capitol Theatre N.Y. and leading Theatres everywhere!
A Holiday Gift from Mr. & Mrs. Leo of M-G-M



And she says to him...

"My love isn't the kind a man can have and walk away from. I've got something that these safe women haven't. They don't know what it is, but they're afraid of it . . . and heaven knows they've a right to be!"



...I heard it with my own ears in

"DANGEROUS"

A Drama to Write Home About · · · with Asterisks!

Starring

BETTE DAVIS

Teamed for the first time with

FRANCHOT TONE

Directed by Alfred E. Green for

WARNER BROS.

MARGARET LINDSAY
ALISON SKIPWORTH
John Eldredge • Dick Foran

"CAPTAIN

. . . Ready for Selected Xmas Dates After One Year of Preparation – Three Months of Filming – and this Powerful Preliminary Spade-Work –

- Four solid weeks of daily nation-wide publicity breaks
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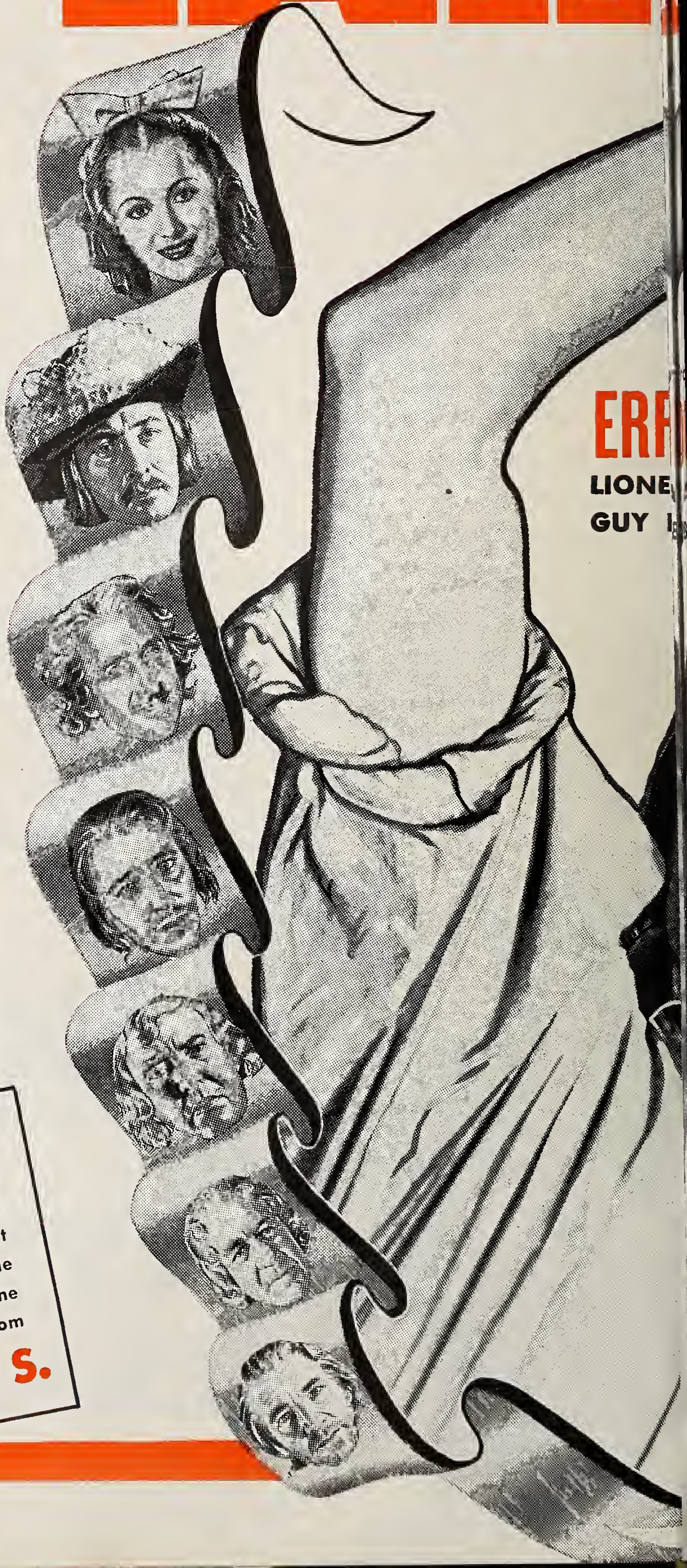

ERR

LIONE

GUY

IT'S A GIFT! Only unique production talent and resources could turn out a holiday show as big as this and follow it up immediately with pictures as important as Bette Davis in "Dangerous" with Franchot Tone, Cagney and O'Brien in "Ceiling Zero", Leslie Howard in "The Petrified Forest", Paul Muni in "The Story of Louis Pasteur" . . . all coming soon from

WARNER BROS.

BLOOD"

rom RAFAEL SABATINI'S world-famed classic, starring

L FLYNN · OLIVIA DE HAVILLAND

ATWILL • BASIL RATHBONE • ROSS ALEXANDER
BBEE • 23 MORE NAME PLAYERS • 1500 OTHERS
Directed by Michael Curtiz

By Actual Count, A Million Dollars' Worth of Adventure

Cities built and razed with cannon-fire . . . Great ships launched and blown to bits . . . 1500 men battling to the death with club and cutlass . . . The white slave markets of the Caribbean reproduced in all their infamy . . . Screen miracles performed to bring you Rafael Sabatini's immortal romance of the lovable rogue who fought a king's armada to win the beauty who had bought him as a slave!

Six-feet-four of fighting manhood —Olympic hero— world adventurer—idol of the London stage! . . . Ladies and gentlemen, we give you ERROL FLYNN!

A Cosmopolitan Production
A First National Picture

"KING OF BURLESQUE"

IS IT A DRAMA?

IS IT A COMEDY?

IS IT A MUSICAL?

IS IT A GIRL SHOW?

IS IT A SPECTACLE?

We have all the answers, but this picture has so much of everything you can't classify it — except as . . .

"THE KING OF SHOWS
WITH
THE KING OF CASTS!"

A FOX PICTURE
Darryl F. Zanuck in charge of production

20th CENTURY FOX
THE KEYSTONE
OF YOUR FUTURE

See PAGES 35 to 45 (inclusive)
AND KNOW HOW BIG IT IS! *(Even all those pages can't half do it justice!)*

MOTION PICTURE HERALD

Vol. 121, No. 12

December 21, 1935

WHOSE VOTE COUNTS?

A CERTAIN dumb humor attaches to the implications of the comment of the New York *Herald Tribune,* in connection with the announcement of the organization of the New York Film Critics and their annual award, saying: "The critics make no bones of the fact that they hope to oust the Academy of Motion Picture Arts and Sciences from its position of chief judge of what is meritorious in films."

The Academy awards, interesting as they are, represent what Hollywood thinks best of its own efforts. The award is tremendously interesting to Hollywood.

The decisions of the New York critics will be very interesting to the critics—also the winners will quote the critics, conspicuously.

Meanwhile, let it be considered germane to suggest that the box office champions, monthly and annually announced on the basis of the public cash vote in the pages of *Motion Picture Herald* and the *Box Office Check-Up,* represent evaluation of the pictures and their people by the customers for whom they are made. Again, *Motion Picture Herald's* annual poll of the showmen of the nation on the "Ten Best Money Makers" among the players would also seem to be a shade more significant. *If motion pictures are made for the customers,* the answers will be found in Motion Picture Herald.

Critics write for readers—pictures are for lookers.

△ △ △

FOR THE TROMBONE

PROFESSOR JOHN (Helen of Troy) ERSKINE, in Kansas City to lecture on cultural matters, confided to an interviewer for the *Star* that: "musical expression of our times still fumbles for birth." He feels that today has "struggles that cry to art for expression." There is a probability, however, that the whole job of scoring the present picture could be done quite adequately with one slip-horn in the back of a tank town barbershop.

△ △ △

MR. JOLSON GETS FUNNY

WEDDINGS attended by the children of the contracting parties are always likely to develop moments of embarrassment, and even Hollywood is whispering its annoyance and concealed discomfort at the publicity aspects of the radio-screen "wedlock" ceremonies attendant upon the opening of NBC's studio pumping station in Melrose Avenue the other night.

Undoubtedly with the best intent in the world, Mr. Merlin H. Aylesworth in behalf of the National Broadcasting Company had his good friend, Mr. Will Hays, there to speak for the screen.

And no doubt Mr. Al Jolson, officiating as master of ceremonies, thought he was running just a Hollywood party for the local talent and audience, when he gave the networks of the nation, right from the motion picture's production capital, the shock of sallies of ridicule addressed at the man who represents the industry before the world. Mr. Jolson repeatedly reached for a *bon mot* and dragged down a large *faux pas.*

In the more conscious upper brackets of Hollywood's personages there is a sensation kindred to that produced when the small son of the household breaks into the parlor and spills the beans before company.

This untoward happening is another of the incidental ripples that betray the objection of some parts of the production community to the regulative aspects of the industry's trade association and the functioning of the men who serve them.

Just now it would seem most important to impress upon this faction of the picture makers that the elements of the American taste and the forces expressing it that at last brought the Production Code into existence and empowered it are constants, not expressions of a flurry of agitation.

Some slight indication of the inadequacy of the acceptance and promulgation in the Hollywood community of the nature, purpose and status of the Production Code and its Administration is afforded in the sad humor of the fact that when the NRA Blue Eagle Code blew up in Washington two Los Angeles city editors, on big papers, called up the Producers Association to ask "What will Joe Breen and his staff do now?"

△ △ △

LET AMERICA VOTE, TOO

THE problems in international relations posed by the project to produce the tremendous story of "Musa Dagh," as pointedly discussed by Mr. Martin Quigley in *Motion Picture Herald* of December 7, serve to make exceedingly clear once again that the motion picture has before it practical considerations as an industry that would not obtain if it were an independent medium of expression—just an art. Because the motion picture is international merchandise it must be concerned about such extraneous matters as the attitude of Turkey and those to whom Turkey can talk turkey. The motion picture industry seems to be able to understand that clearly enough. **Therefore it should be expected to understand, quite as readily, the attitude of a great American majority. The millions at home count, too.**

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, Boone Mancall, manager; London Bureau, Remo House, 310 Regent Street, London W 1, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 2B, Joachim K. Rutenberg, representative; Paris Bureau, 19, Rue de la Cour-des-Noues, Paris 20e, France, Pierre Autre, representative, cable Autre-Lacifral-20 Paris; Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Sydney Bureau, 600 George Street, Sydney, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, Mexico, James Lockhart, representative; Prague Bureau, Uhelný trh 2, Prague I, Czechoslovakia, Harry Knopf, representative; Budapest Bureau, 3, Kaplar-u, Budapest, Hungary, Endre Hevesi, representative; Buenos Aires Bureau, Corrientes 2495, Dep. B, Buenos Aires, Argentina, Natalio Bruski, representative; Shanghai Bureau, 142 Museum Road, Shanghai, China, J. P. Koehler, representative; Tokyo Bureau, 47 Higashi-Gokencho, Ushigome-Ku, Tokyo, Japan, H. Tominaga, representative; Rio de Janeiro Bureau, Caixa Postal 335B, Rio de Janeiro, Brazil, A. Weissmann, representative; Barcelona Bureau, Harry Chapin Plummer, Hotel Ritz, Plaza de las Cortes, Barcelona, Spain. Member Audit Bureau of Circulations. All contents copyright 1935 by Quigley Publishing Company. Address all correspondence to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, Motion Picture Almanac, and The Box Office Check-up, both published annually.

This Week

MOTION PICTURE HERALD'S

More Taxes

A law of which not many in the industry are aware, but of far-reaching scope, goes into effect January 1, and will immediately be applied in nine states and the District of Columbia.

This is the Social Security Act, which levies a payroll tax on the employer, as his contribution to state unemployment insurance funds. An income tax on employees and an excise payroll tax on employers are also to be levied for old-age pensions.

All employers of eight or more persons—in some states fewer—are affected, and these must comply with the federal and state regulations, or suffer penalties.

An explanation of the law, and how it affects the employer, is contained in the story starting on page 36. A chart showing the state regulations in tabular form will be found on page 13.

Rothacker Named

The uncertainty of the future permanent construction of Paramount's top executive management in Hollywood production ended this week with the elevation of Watterson R. Rothacker to the post in complete charge and the continuance of his associates, Ernst Lubitsch, Henry Herzbrun and George Bagnall.

Other Paramount plans, such as an outline of the new $250,000 advertising campaign to be launched in daily newspapers throughout the country, the conclusion of S. A. Lynch's work as advisor to the trustees, the appeal of claim holders from the reduction of lawyers' fees and an increase of the common stock of the company on the New York Stock Exchange are all discussed in the story found on page 33.

Sabath Witness

An extended investigation of motion picture company reorganizations by the Sabath Congressional committee was indicated this week when Joseph P. Kennedy, former head of Pathe, was called from Palm Beach, Fla., to testify before the committee meeting in New York, on the financial history of both RKO and Pathe.

The Sabath committee's study of film company reorganizations will also embrace financial reorganizations of Fox Film and phases of its recent merger with Twentieth Century, Murray W. Garsson, counsel for the committee, said Tuesday. In addition, the committee is continuing its study of the General Theatre Equipment reorganization and that of Paramount Publix, both of which which were begun some time ago. The pending reorganizations of the Paramount theatre subsidiaries, Mullin and Pinanski Theatres and Olympia Theatres, will also be explored by the committee, it was said.

Harley L. Clarke, former president of Fox Film, who was scheduled to testify before the committee on Tuesday, on both the Fox and GTE reorganizations, was excused until Thursday to permit Mr. Garsson and Meyer Kraushaar, attorney for the committee, to complete their questioning of Paramount officials begun Monday in closed hearings. John D. Hertz, Paramount director and partner in Lehman Brothers, which has investments in Paramount, RKO, Twentieth Century-Fox and Warner Brothers in conjunction with the Atlas Corporation, was on the stand both Monday and Tuesday. He was followed Wednesday by Adolph Zukor, John E. Otterson and members of the Paramount board.

The questioning of Mr. Clarke Thursday will also be during a closed session, but the hearing will be opened to the press and public when Mr. Kennedy, former Securities Exchange Commission head, testifies on Friday.

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No Chance

Chance games at motion picture theatres this week lost two decisions in the fight that still rages nationally to establish their legal status in municipal and state courts. Boston's mayor, Frederick Mansfield banned Bank Night and a grand jury in Texas recommended their discontinuance. Regardless, advances were made in the extension of the policy in Kansas City, Chicago, Pittsburgh and New York.

Following a special hearing, Mayor Mansfield of Boston declared Corporation Counsel Foley had classed the game a lottery, and therefore illegal in the city. Warnings had been previously sent out that the city was frowning on the games, and arguments of George S. Ryan and Roy Heffner for Bank Night and of exhibitors were of no avail.

Anti-Trust Suits

Little time was wasted this week in furthering the progress of two "key" anti-trust suits as instigated by independent exhibitors against the larger distributors as Samuel Friedman's suit against eight companies went to trial in Pittsburgh and as January 6th was set as the date for the beginning of the trial of the United States government's equity case against Warner Brothers, Paramount and RKO in the St. Louis-Fanchon and Marco matter.

Other actions started in Detroit and in Lincoln, Nebraska, along with the acquittal of Sol A. Rosenblatt of any "improper action" at the recent St. Louis criminal indictment case by the receipt by him of a letter from Attorney General Homer S. Cummings in Washington. See page 50.

One Big Union

Welding of "one big union" of all creative talent in Hollywood is the aim of various groups active on the West Coast. This appears in connection with the closer affiliation between the Screen Actors' Guild on the Coast and Actors' Equity Association in New York, recently effected through modification of their original working agreement.

Similar steps are being taken by the Screen Writers' Guild in its tie-in with the Authors' League of America. Behind these moves is the aim to force producer recognition in collective bargaining.

The developments are related in the story on page 42. Full text of the modified Equity-Screen Actors' Guild agreement will be found on page 44.

NEWS SUMMARY COVERING THE SCREEN WORLD

Music Taxes

Warner Brothers will not levy a music tax on exhibitors, relying on collections from radio stations for revenue for its 11 music subsidiaries which are scheduled to break away from ASCAP at the end of this month, according to reports in New York this week.

It was also reported that Warner has offered to license radio stations on terms corresponding to two-fifths of what they now pay to ASCAP in music fees. The Warner-ASCAP-radio music situation must be determined in less than two weeks.

Meanwhile in Canada a federal order is expected soon to reduce music taxes which were raised to as high as 20 cents a seat for theatres last January. A royal commission investigating the music tax situation has recommended a return to 1931 rates.

This action, as well as revision of the copyright laws in the Dominion and other music tax legislation, is forecast as a result of the recent inquiry. Details of the developments in both countries will be found in the stories starting on page 38.

Memorial

The national organization in charge of the Will Rogers memorial fund campaign formally closed the drive this week, although sponsors decided that any one who still wishes to give to the memorial may do so. Final reports still are to be received from many of the 2,727 local committees which functioned throughout the United States and Canada to collect subscriptions to perpetuate the memory of the cowboy humorist.

No announcement of the total subscriptions received will be made until final reports have been obtained from all the local organizations and the various other agencies, such as banks and municipal departments, which were designated in the course of the drive as official depositories for contributions.

When the financial report is completed, the memorial commission of the fund will meet to determine the exact form which the memorial is to take. This commission, which includes in its membership Herbert Hoover, Charles G. Dawes, Henry Ford, John N. Garner, Jesse Jones, Alfred E. Smith, Fred Stone, Patrick J. Hurley and Owen D. Young, has already agreed that handicapped children of the nation are to be the principal beneficiaries of the fund.

Some last minute participations by the film industry in the drive included a Will Rogers Memorial show held in Kansas City last week which raised approximately $3,700. More than 11,500 people attended the performance, which was in charge of George Goldman, H. F. McElroy, Jr., Ernest Mehl, Landon Laird and H. P. Wolfberg.

In San Francisco a joint appeal by Morgan Walsh, head of the Independent Theatre Owners of Northen California, and A. M. Bowles, president of the California Theatres Association, to exhibitors was responsible for the placing of Will Rogers Memorial Posters, pledge pads and boxes for donations in lobbies of nearly 300 theatres in Northern California. Theatremen there are also planning a monster benefit performance, in which all local showmen will cooperate. No date for the affair has been set as yet, however.

Union Objectives

The IATSE, victor over its competitor, IBEW, in the recent bitter engagement to win back from IBEW the jurisdiction over Hollywood studio union affairs, a victory which last week averted a nationwide IATSE strike in theatres, evidently will not be content until it extends its "closed shop" demands and jurisdiction over production in the east. This, and other union developments, such as the suit filed against Local 306, IATSE affiliate, in New York, and the conditions on the coast, are discussed in a story found on page 26.

Monopoly Charged

Counsel for the Raytheon Manufacturing Company of Massachusetts told the supreme court in Washington that the Radio Corporation of America "had attempted to monopolize the entire field of interstate commerce in radio apparatus."

RCA attorneys, including John W. Davis, asked the court to block a $15,000,000 anti-trust suit by the Raytheon company. Previous to oral argument this week they asserted that this claim was voided by an agreement between RCA and Raytheon under which Raytheon obtained use of patents and exemption from $1,500,000 in royalties.

Rubin Elected

J. Robert Rubin has been elected vice-president of Loew's, Inc., to fill the vacancy created by the recent resignation of David L. Loew. The other officers, from President Nicholas M. Schenck, were reelected last week at the directors' meeting, which was described as routine.

British Projects

That leading British circuits will go through with reported plans for expansion in collaboration with producing organizations is expected, but that London Films has a connection with the circuit program of County Cinema Corporation has not been confirmed, writes Bruce Allan, HERALD correspondent, from London.

That Union Cinema Company has a large development in prospect is generally agreed, but whether it will include production and distribution interests is still to be determined.

Sound City, Ltd., is increasing its capital by a stock offering. The story of British activities is on page 48.

Walker Resigns

Resignation of Frank C. Walker as executive director of the National Emergency Council was confirmed at the White House Wednesday. It was added that he had agreed to return to Government service as soon as his business affairs permit. Lyle C. Alverson was named acting director of the council.

Reports that Mr. Walker would retire from Government service to assume operating charge of the Comerford circuit followed the death of M. B. Comerford but were denied at the time by Walker.

M. E. Comerford, head of the circuit, has not fully recovered from an illness of last winter. These factors, it was reported, prompted Mr. Walker's return to take charge of the business of which he had been treasurer and general manager before joining President Roosevelt's Recovery Administration. It is expected that his time while he is serving with the Comerford theatre interests will be divided between the New York and Scranton, Pa., offices.

Join MPPDA

The regular quarterly meeting of the Hays organization directors held at the New York headquarters Wednesday resulted in the election of Harry D. Buckley, United Artists vice-president, as a member of the board, and the election to membership of the organization of Willis Bright, vice-president of Pathe Film.

There was also discussion relative to the registration of motion picture titles and the board authorized that arrangements be made for the registration of titles by foreign companies.

This Week in Pictures

STUDIO HOST TO NOTABLES. As Warner executives entertained for H. G. Wells and Will Hays at a luncheon at the Burbank plant. Shown seated on the dais are Mr. Hays, Mr. Wells, J. L. Warner, Paulette Goddard and Hal Wallis.

SEEKING NEW STORIES. (Below) Jesse L. Lasky arriving in New York to select material for Pickford-Lasky product to be produced for United Artists release. Also shown is Una Merkel, come East for the holidays.

REMINISCENT. Is Alice Moore (left) of another day of the motion picture, when her mother, Alice Joyce, was a Vitagraph star. Miss Moore has been signed by MGM following an apprenticeship in amateur theatricals.

WATCH YOUR STEP

IN EAST FOR OPENING. Errol Flynn, star of Warner's "Captain Blood," and Lili Damita (Mrs. Flynn) upon arrival in New York for the holidays and to attend opening of the picture at the Strand Christmas Day.

BECKY SHARP
RKO
RKO
RKO

FAR EAST FILM MEN CONVENE. The banquet which was the social high point of an RKO Radio convention in Calcutta, India, attended by exhibitors, producers and distributors and organized by Reginald Armour, RKO general manager in the Far East. RKO Radio executives attending are pictured in a group on the next page, immediately opposite.

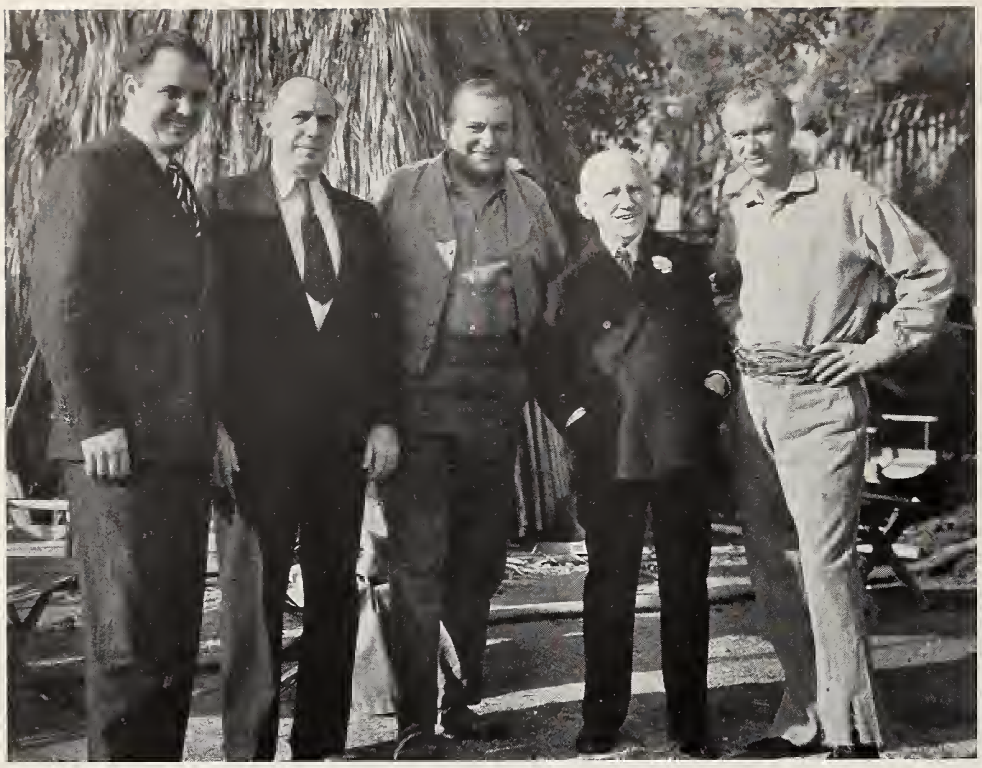
RETURNS TO ENGLAND. (Below) Mark Ostrer, chairman of Gaumont British, being seen off on the Aquitania by Howard S. Cullman, trustee of the Roxy theatre. Mr. Ostrer ended a stay of six weeks in New York.

HOST TO SHAKESPEARIAN ACTORS. Max Reinhardt, creator of Warner's "A Midsummer Night's Dream," welcoming veteran players of Shakespearian roles to the showing in the Hollywood theatre, New York. [Cosmo-Sileo photo]

NAMED PRESS REPRESENTATIVE. G. R. O'Neill (right), Erpi executive who has been appointed public relations representative for that company. His new post is that formerly held by Walter F. Eberhardt.

RKO RADIO FAR EAST EXECUTIVES. Who attended convention pictured on preceding page. Seated: Dalsukh Pancholi, G. E. Gregory, Reginald Armour, Rewashankar Pancholi, T. K. Uttamsingh, J. Remi Crasto. Standing: B. C. Ganguly, B. P. Parekh, R. K. Sharma, N. T. Mudnaney, S. R. Hemmad, J. R. Patel, Damodar Pancholi. This convention was the first of its kind ever held in India.

MARKS LONG CAREER. Victor J. Morris, who has completed 25 years of theatre management in Boston, and 28 years in the service of the Loew organization. He is shown in his office at the Orpheum in Boston.



TIME OUT FOR A VISIT. Carl Laemmle, Universal chief, drops in on proceedings on the set for "Sutter's Gold," based on an actual career in the history of the West. Pictured are Edmund Grainger, producer of this Universal special; Sam Van Ronkel, Edward Arnold, who has the role of Sutter; Mr. Laemmle, and Lee Tracy.

GREETING NEW YORK. Raymond Massey, star of London Film's H. G. Wells production, "Things to Come," forthcoming United Artists release, arriving from England.

FOR CONFERENCES. J. D. Trop, Eastern representative of Harry Sherman Productions, arriving in Hollywood to discuss Sherman's "Hopalong Cassidy" series.

OFF TO STUDIO. Mary Ellis as she left New York for Hollywood to appear in "Brazen," which Walter Wanger is producing for Paramount release. [Cosmo-Sileo photo]

WATCH THEIR STEPS. Not here, but in "Colleen," Warner musical wherein they figure importantly among those who dance. Looking upward, they are Ruth Eddings, Virginia Dabney, Marguerite Earle, Jean Ashton, Frances Dietz and Jane Ray—each a blonde.

INDUSTRY FACES HUGE TAX FOR JOBLESS AND PENSIONS

Every Employer of Eight or More Persons in Film Business Must Pay One Per Cent of Payroll to Unemployment Insurance under Federal Act

Theatre owners, distributors, producers and others in the motion picture industry who employ eight or more persons will be required to pay a special tax in compliance with federal laws providing for unemployment compensation, effective January 1, 1936. Furthermore, employees as well as employers will be subject to another tax for old age pensions.

The great majority of theatremen are either unaware of the far-reaching scope of social security legislation or do not know what it means to them as employers.

Under the federal law, all employers of eight or more persons must pay a tax of one per cent on their payrolls, minus a credit for contributions to any state unemployment funds up to 90 per cent of the federal tax. Nine states now have unemployment insurance funds, and others are planning enactment of similar legislation. (See table on page 36.)

Widespread interest in the federal and state social security laws as it affects them as employers has been evidenced by the legal and accounting departments of the motion picture companies and theatre circuits in New York, and a study of the many phases is being conducted by the legal department of the Motion Picture Producers and Distributors of America on behalf of producer-distributor members.

Old Age Pension Levy

The states having unemployment compensation laws and which are immediately affected are New York, Wisconsin, Massachusetts, New Hampshire, California, Oregon, Washington, Alabama and Utah. These states and the District of Columbia where such laws have been enacted represented 35 per cent of the entire payroll of the country, and the states which are expected to adopt such legislation in the next few months will bring this total to more than 50 per cent, according to A. J. Altmeyer, member of the Social Security Board.

Unemployment compensation is provided for in the federal Social Security Act passed at the last session of Congress. The act is a series of related measures intended to alleviate the principal causes of insecurity in our economic life by making provision also for old age security, aid to dependent children, public health measures and aid to the blind.

Home Offices Study Effects

Those engaged in the industry as employers are primarily interested in the sections relating to unemployment compensation and the excise (payroll) tax on employers of eight or more. The act does not set up a federal unemployment compensation system. It is intended merely to encourage, and to make it possible for, the states to establish their own unemployment compensation systems.

Home offices in New York of the large distributors and theatre circuits are studying the federal and state provisions, where they are available, to determine the extent to which enlarged or separate accounting departments may be required to fulfill the many requirements concerning keeping of records and reporting of payrolls. Also, companies having branch offices or theatre units in various states face the prospect of multiple accounting systems in accordance with the individual states' requirements.

The purpose outlined in the federal Social Security Act is accomplished (1) through grants-in-aid to the states for the administration of unemployment compensation laws; and (2) through the imposition of a uniform payroll tax on employers against which a credit is allowed for contributions made by them to unemployment compensation funds set up pursuant to state law.

Federal old-age benefit payroll taxes are an entirely separate proposition and have no relation to the state or federal unemployment insurance law, points out the Commerce Clearing House, Inc., a division of the Corporation Trust Company of New York.

The federal payroll tax imposed on employers of eight or more is in the nature of an excise tax on the privilege of employing persons. It is payable by any employer who has had eight or more in his employ at least one day a week for 20 weeks during the taxable year. But the taxable weeks need not be consecutive. The employees, who need not necessarily be the same people, need not all be employed at the same moment; it is enough if, during the day the total number is at least eight, says Commerce Clearing House.

No discrimination is made as to the type of business in which the employer is engaged except as certain services are not covered by this act. Among the few em-

(Continued on following page)

IDENTIFICATION PLAN UNDER SECURITY TAX

The nation's 28,000,000 wage earners may receive social security "numbers" under an identification plan receiving careful scrutiny by officials of the Social Security Board as a possible solution to one of the vast administrative problems before them, reports the Associated Press.

If it proves feasible, a glance through the board's bulging card index system two years hence may show:

"No. 567,984, John Smith, New York, theatre manager.

"No. 689,321, Mary Smith, Hollywood, motion picture studio extra."

The idea behind this is that to determine how much an individual shall receive as an old-age pension, the Government must know not only how many years he has worked but also his salary for each year after 1938. Numbers would be used to facilitate record keeping and to prevent confusion in similarities of names.

Walter Hutchinson Fox Foreign Head

Walter J. Hutchinson, managing director for Twentieth Century-Fox in England, was officially named Tuesday general foreign manager for the company by Sidney R. Kent, president. He succeeds Clayton Sheehan, who resigned a few weeks ago.

Mr. Hutchinson is a veteran with Fox, being in point of service the oldest executive of the company. He organized all the Fox branches in the Far East and in Australia and New Zealand before being placed in charge in England, where he has been for 11 years.

Mr. Hutchinson will return to England soon to remain until his successor has been chosen and installed in London, and probably will come back to New York in March.

Cut Studio Press Credentials

Hollywood press correspondents who in the future will be granted studio credentials by the Producers' Association must show a circulation of 50,000, it was decided last week at a meeting of the studio publicity directors at the Hollywood office of the Motion Picture Producers and Distributors of America. According to a check by the Producers' Ass'n, the list is now overcrowded with 290 accredited press correspondents.

WORKERS TO HELP PAY OLD AGE FUND

(*Continued from preceding page*)

ployee exemptions, and the only one which appears to affect the motion picture industry, is service performed by an individual in the employ of his son, daughter or wife or husband, and service performed by a child under the age of 21 in the employ of his father or mother. Employers engaged in intrastate as well as interstate business are subject to the tax.

With respect to the federal old-age benefit payroll tax, the levy on employees, which is collected from the employer, and the excise tax on employers, measured by wages paid his employees, are designed, apparently, to raise funds for use in the federal old-age annuity or benefit system. All employers are subject to this tax and it does not matter whether they maintain private pension plans, unless, of course, the employment is exempted under provisions of the federal act.

The law specifies employment within the United States, and this would seem to exclude from the taxable payroll for unemployment insurance, wages paid for any employment outside the United States.

Contributions From Employers

Contributions to the unemployment insurance fund under the New York law and contributions under the federal payroll tax come exclusively from employers. No contributions are to be made by the state or employees. No person is to be relieved from payment on the ground he is engaged in interstate commerce. Contributions relating to old-age benefit systems are derived from an income tax on employees and an excise payroll tax on employers. The income tax on employees is, nevertheless, collected from the employer who must deduct the amount of the tax from the wages as and when paid to the employee. The employer is liable for the payment of this tax and is indemnified against the claims and demands of any person for the amount of any such payment.

The federal tax in connection with unemployment compensation is levied on the entire payroll regardless of the amount paid to employees. For the year 1936 the tax will be one per cent of the total payrolls of the employers subject thereto. This will be increased to two per cent for 1937 and three per cent for 1938 and thereafter. (Payroll tax requirements in states where such laws have been enacted is shown in the accompanying chart).

Credits Against Federal Tax

The credits given against the federal tax materially reduce the amount payable. The employer is credited with the amount of contributions which he may have paid into a state system of unemployment insurance that has been approved by the federal authorities. In no event may the credit exceed 90 per cent of the federal tax. Every employer, therefore, will have to pay at least 10 per cent of the federal tax. If the maximum credit is taken the federal rates will be 1/10 of one per cent of the total payroll of 1936; 1/10 of two per cent for 1937, and 1/10 of three per cent for 1938 and thereafter. However, due to exemption of employees paid at the rate of $2,500 a year under the New York law, the payroll tax in that state may in some instances be less than the credit allowed by the federal Government.

Under the New York law, contributions for 1936 will amount to one per cent of the total wages paid by employers having four or more employees engaged in non-exempted occupations. For 1937, the contributions will be two per cent and for 1938 and thereafter the annual contribution will be three per cent of the total annual payroll.

EMPLOYERS ADVISED TO CHECK ON LAWS

Since the unemployment compensation laws are effective January 1, unless delayed, it is to the advantage of employers in the motion picture industry in the states where such legislation has been enacted to acquaint themselves immediately with the requirements, according to the home office of the Motion Picture Producers and Distributors of America.

Distributors and circuits who have offices or theatres in various states are advised to inquire into the status of unemployment laws in those states.

Complete information, as well as required or suggested forms for keeping records and making reports, in most instances can be obtained from the unemployment insurance commissioner at the state capital. In New York, upstate employers are to communicate with the Director of Unemployment Insurance at the Broadway Arcade Building in Albany, and employers in the New York metropolitan area are to address the Director at 342 Madison Avenue, New York City.

Old Age Tax

The tax for federal old age benefits is based on wages paid up to $3,000. During the calendar years 1937 to 1939, the rate is one per cent on employers and a similar rate on employees; for the years 1940 to 1942, the rates are 1½ per cent; for the years 1943 to 1945 they are two per cent; 1946 to 1948, two and a half per cent; and for the years following December 31, 1948, they are three per cent.

Additional unemployment insurance credits are allowed by the federal law where the state laws permit reduced contribution rates on account of stabilization of employment under so-called "merit rating" systems. The New York act directs the state advisory council to investigate the feasibility of establishing a rating system for individual employers or particular industries based on their employment records. It will, however, be necessary to amend the state law to put such a plan into operation. There is no provision in the present law for the exemption of employers who guarantee employment.

Collected by Revenue Bureau

The federal unemployment insurance tax is to be collected by the Bureau of Internal Revenue under the direction of the Secretary of the Treasury and is to be paid as internal revenue collections. It is to be collected annually after the end of the taxable year in a fashion similar to the income tax. Thus the 1936 levy will not be paid until some time in 1937. Quarterly payments are permitted, subject to certain regulations.

Contributions under the New York act are to be paid into a fund to be known as "the unemployment insurance fund." Such contributions will accrue as of January, 1936, to be paid on or after March 1, 1936, and thereafter as prescribed by regulations. In the Instructions to Employers, released December 3, it was said in the accompanying letter that no contribution would be required before April 1, 1936. Upon default in any payments required the commissioner may bring civil action against the taxpayer.

For non-payment of the tax when due, the federal law imposes interest at the rate of one-half of one per cent per month from the date the tax becomes due until it is paid. In New York six per cent interest is assessed on delinquent contributions from the date on which they should have been paid.

Where an employer in New York pays less than he should a penalty of five per cent of the deficiency is assessed if such deficiency was not due to an intent to defraud, even though the rules and regulations were intentionally disregarded. In case of fraud, the penalty is 50 per cent of the total of the deficiency. The law provides that the amount due for contribution to the fund, with interest thereon, shall be a lien against the assets of the employer, subordinate, however, to claims for unpaid wages and prior recorded liens.

The New York Penalties

The New York act, in addition to penalties in connection with negligence or fraud on paying contributions and penalties for falsification of or failure to keep proper records, provides that any person who wilfully makes a false statement to obtain any benefit under the act for himself or another or to lower contributions paid to the fund, or who wilfully refuses or fails to pay a contribution, or refuses to allow authorized inspection of payrolls or other records, or any employer who deducts from the wages of an employee in order to pay contributions owed by the employer, shall be guilty of a misdemeanor.

The federal statute does not detail specific penalties, but provides that "all provisions of law (including penalties) applicable in respect of the taxes imposed by Section 600 of the Revenue Act of 1926, shall insofar as not inconsistent, be applicable in respect of the taxes imposed" by the Social Security Act. The same would apply to refunds and repayment of wrongfully collected taxes subject, however, to the statutes of limitation applicable thereto. The New York law makes no provision for adjustment or refunds of incorrect payments, and this point remains to be clarified.

Each employer is required by the federal law to make returns for payroll tax purposes not later than January 31 following the close of the taxable year, to the collector of internal revenue. Returns are to be made in the district in which the principal place of the employer is located, or, if he has no principal place of business in the United States, then with the collector at Baltimore, Md.

It is apparent that bookkeeping systems must be broadened to cover the requirements of the

(*Continued on page 34*)

Think Quick—Captain!

A consideration of certain aspects of the radio issue, the example of Mickey Mouse and Chinese policies in Hollywood

by TERRY RAMSAYE
In Hollywood

WITH the National Broadcasting Company's chromium studios in Hollywood's Melrose Avenue set up to sell motion picture fame as lure in behalf of pickle pedlers and soap vendors it is time indeed to consider "whither are we drifting" in the issues of the radio versus the box office.

Just at the moment gentlemen whose business is smoothing things over, talk of the "wedlock" of the arts, of the twin functions and parallel interests of radio and the screen, how the screen and the radio may supplement each other and kindred shallow verbal persiflages of the same temporizing sort.

Nevertheless the motion picture industry is confronted with as well defined an invasion, and one as ill-camouflaged, as the one before North China. Also the situation has other parallels in the degree of organized persistent purpose on the part of the invaders and the diffuse unconcern of the invaded, made up of interests so busy with the apples on their own trees that they do not have time to look at the orchard.

Further, while the subject of the "wedlock" between radio and the screen is concerned, let us for a moment, in behalf of those who came in after the show started, recall a moment a significant meeting of about 1928 at the office of the Motion Picture Producers and Distributors of America, Inc., in New York, when in sequel to "interchangeability" and related new talking matters, the topic of home-sound-movies came up. On that occasion Mr. David Sarnoff, radio titan, disclosed important plans and anticipations for that field. Such important picture makers as Mr. Adolph Zukor and others present expressed alarm as to what home-movies might do to the theatre screen. Mr. Sarnoff was quoted as saying that he did not care a hoop in the superheated hence, or words to that general effect, about what happened to the theatre. And Mr. Will H. Hays spent the rest of the afternoon relieving the situation with cold compresses.

FUEL TO KEEP THE HOME FIRES BURNING?

Just in case you have forgotten, one of the important considerations in the patent pooling arrangements between RCA and the Telephone company, meaning "Erpi" gave the Telephone company certain equipment advantages and RCA the whole of the home-sound-movie field.

Home is where the customers are. Home is where the radio sets were sold. Home is where Mr. Sarnoff was, and is, looking.

Anyway, one of Mr. Sarnoff's hired men spent a million of RCA's money, or RCA Photophone's money, or somebody's money making a horse market in the Gramercy region into a studio with which to get far enough into the movie business to find out how to make home-sound-movies—and they don't know yet. The only profit was in the horse manure they moved off the site.

But it was not a total loss. RCA did not get into the movie business very far in Gramercy, or the home-sound-movies field, but it has gone quite a distance into the home with movie entertainment and with people bought right out of the studios of Hollywood where they know how to make both movies and people. And while the studio at the sign of the gilded horse in Gramercy is a mere ledger memory, its successor, the new NBC plant in Hollywood's Melrose Avenue, is an operating fact.

Maybe when, about two months ago, RCA got so neatly out of the picture business by its Atlas-Odlum sale it was merely for the purpose of being out from under what it was to do to the pictures' great talent assets —getting out of the picture to get into the gravy.

SOME ANALOGIES FROM DAYS MORE DISTANT

The NBC Melrose plant in Hollywood, mind you, broadcasts nothing. It is just a well head pumping station that feeds Hollywood entertainment to the pipe lines of the telephone wires that go back east and feed the networks.

There will be those, certainly, who will say that radio is bound to take its course and work out its career, D. V., which now seems to demand pumping dry the Hollywood pool of screen talent, regardless. In answer to that may it not be observed that when the Telephone Company, about twenty years ago, was confronted with a competitive system based on "automatic" or machine switching, through the agency of what was called "The Chicago Tunnel Company," a way was found to do something about it, and something rather effectual from the point of view of Telephone stockholders. It is not reasonably clear that when the steam car promised to become an important factor in the automotive field arrangements were made. And that when a much better steam car got to going really well the demonstrators were abruptly retired, the patents purchased and the subject quickly rocked to sleep before the eyes of a press that looks for news in the gutters while the nation is run from pent houses?

The stage lost the amusement world in the competition of the machine of the motion picture against the handmade individual art of the footsore trouper. The screen made its way into dominant importance with its own people, with Mary Pickford "Class B" outdrawing Sarah Bernhardt Class A. With John Bunny and Charles Chaplin funnier for the price, or any price, than Weber & Fields.

RADIO METHODS AND MR. LAEMMLE'S TURKEYS

Radio covering the nation by network at a single shot, has not and can not make its personality merchandise as fast as it can consume it. It has reached into every field of personality production, even to the newspaper columnists, the fortune tellers and the amateur piccolo players, for appeal to give away with the advertising for which it is paid.

Years ago a story used to be told about Mr. Carl Laemmle and some phases of his early education in business. It seems, so the story goes, that when he was running Stern's haberdashery in Oshkosh he started a premium system of giving away a small turkey with every suit sold one holiday season. The clothier down the street saw him and raised him about five pounds per turkey. Mr. Laemmle raised back. By the time Thanksgiving Day arrived it is alleged that Mr. Stern was delighted at how many suits he was selling, but shocked to find that each sale took a twenty pound turkey. It would still have been good business if he had not had to pay for his turkeys.

Just now radio is getting its turkeys, not free to be sure, but for less than cost of production, from the motion picture.

There will inevitably be an end of that, in time, but what will have happened to the motion picture the while?

If one cared to do a bit of speculating it might be possible to cast about and see, while not an entirely perfect demonstration, at least the exemplification of a process—in the case of most impersonal and crystaline star product of the motion picture—Mr. Mickey Mouse.

Mr. Mickey is another one of those stars who works in the pictures and for advertising, but it so happens that Mickey, being who and what he is, gives the producer a

(*Continued on following page*)

Think Quick—Captain!

[Continued from preceding page]

sizeable cut, a commission of 100 percent on what he gets from the advertisers.

Mr. Mickey was, like a number of other names, made entirely on the genius, labor and money of the producer who put him to work. Like some other players Mickey changed his name—it was at first just "Steamboat Willie." But that's not part of the story, except as an incidental part of the evidence of parallels in star making.

When Mr. Mickey got famous so that the gadget vendors wanted to lean on his goodwill and attention value, he was still, so far as the screen went no gold mine for his boss and producer. Mickey by reason of the increasing demands for quality in his pictures to keep up his fame cost a lot of money. The first real profits that he turned in, and most of the actual important profits that he has made since have come from the sale of his movie made fame to advertisers. Meanwhile Mickey's producer has been encouraged to pour the mouse's screen mite all back into screen merit and quality, enhancing the while the by-product where the profits are.

But just suppose that Mr. Mickey had had an agent to sell his spare time to the air, to the candy box makers, the toy makers, the brass watch business and the like—without a cut to Mr. Walt Disney! About where do you fancy Mickey would get off by now?

Or we might suppose there were a hundred Mickeys, working for say about six or seven busy bosses. And every Mickey had an agent working for Mickey and a split. And suppose the bosses were so concerned with their rivalries with each other, and with what they were going to get for themselves today instead of for their companies and their industry tomorrow, that they figured it was easier to let the Mickeys go out and sell the fruits of the production genius that made them—you would have what? The galloping status quo is the answer. And quo vadis?

But Mickey Mouse is under control. Somebody is tending to his business—all of it.

And screen starring is not a part time job.

▽

Lastly, so far as Gramercy studio was concerned, RCA's home-sound movies turned out to be a lot of horsefeathers, but in case of television coming through, the fondest hope of Mr. Sarnoff, this new Melrose avenue studio plant, ample as it is, adjacent as it is, would be just as handy as a gun emplacement in a Belgian garden. Just in case.

The sequoias, they grow high in California. It's the sap that does it.

Eugene Zukor Elected to Head Paramount Pep Club

Eugene J. Zukor has been elected president of the Paramount Pep Club of the Paramount Pictures home office in New York. Joseph J. Doughney was chosen vice-president, Homer Traw treasurer and Doris Meyer secretary.

Henry Anderson and Jack Roper were added to the board of governors, of which E. A. Brown is chairman. Others are Joseph A. Walsh, Montague R. Gowthorpe, Charles Gartner, Aldyth Reichenbach, Helen Winston, Ida Wolff, Lillian Stevens and John McDermott.

The officers will be installed at a dance to be held at the Hotel Astor Saturday night.

Mrs. Hazel Cohn Dies In Hollywood

Mrs. Hazel Lent Cohn, wife of Al Cohn, well known writer and Collector of the Port of Los Angeles, died at her home in Hollywood, Tuesday, from a heart ailment. She had been afflicted for three years.

Mrs. Cohn passed away in her sleep. She is survived by three children, Jack, Dorothy and Adrian, and also her mother and a brother. She was 48.

Wilby Managers Hold Meeting

Theatre managers of the R. B. Wilby Theatres, Atlanta, Ga., held a one-day conference in Birmingham, Ala., last week, with approximately 50 men in attendance. R. M. Kennedy, district manager with headquarters in Birmingham, was host.

WPA Motion Picture Branch Holds Conference and Banquet

A dinner for the staff of the Motion Picture Record Division, Works Progress Administration, with headquarters in Washington, was held there last week after a three-day conference, attended by its expert cameramen from every part of the country, including Alaska. This newly-created organization is making a motion picture historical record of the vast Works Program of the federal government.

Sydney H. MacKean, former newsreel editor and executive, now head of this division, was the host and principal speaker at the banquet.

Van Schmus Sees Further Improvement in Product

"The product in the next six months will be very much better than release in the last four," W. G. Van Schmus, managing director of the Music Hall in New York, said upon his return Tuesday from a short Hollywood visit.

He added forthcoming attractions would stress star values heavily. "And stars are important with the public, as you know," he concluded.

British Trans-Lux Theatre Sites Sought

Inauguration of the contemplated circuit of Trans-Lux theatres in the British Isles is being delayed by inability of the sponsors to find suitable sites for the first two houses, to be erected in the West End of London, it was learned in New York this week.

Exhibitor Units Hold Elections

New Jersey Allied, Denver's Theatre Managers' Association and Cleveland's Showmen's Club this week elected new officers, and Pennsylvania and the Carolina exhibitors' organizations set meeting dates for their elections, December 19th in Philadelphia, and January 26th in North Carolina.

Lee Newbury of Belmar, N. J., has been elected president of Allied of New Jersey to succeed Sidney E. Samuelson. The election took place at the adjourned annual convention, held this year aboard the *Queen of Bermuda* as the organization cruised to Bermuda. Louis Levin, Newark, and Simon Myers, Moorestown, were elected vice-presidents at the same time. Other officers chosen were Jacob Unger, Hillside, secretary; David Snaper, New Brunswick. treasurer; Maurice Miller, Passaic, and Edward Lachman, Morristown, assistant treasurers.

In Denver the Theatre Managers' Association elected A. P. Archer president at their second annual meeting, and chose Bernie Hynes vice-president, Emmett Thurmon secretary, B. Briggs treasurer. Harry Huffman, B. D. Cockrill, Frank Milton, Dale Cline, Burns Ellison, Gerald Whitney and Rick Ricketson were elected directors.

The Showmen's Club of Cleveland, composed of local theatre men and those connected with allied industries, elected the following officers for the year this week: President, Harry Henderson; vice-president, Frank Greenwald; Secretary, Burt Diener; recording secretary, William J. Banks, and treasurer, Louis Swee.

The combined membership of the Independent Exhibitors' Protective Association and the Motion Picture Theatre Owners, the two organizations which recently merged, have set December 19, at the Broadmoor Hotel in Philadelphia, as the date for the meeting to elect officers and a board of governors.

In Charlotte, N. C., new dates have been set at the headquarters of the Motion Picture Theatre Owners of North and South Carolina have been set for the annual convention, and the gathering is scheduled now for January 26th. Ed Kuykendall, president of the Motion Picture Theatre Owners of America, will be present. Charles Picquet is expected to be re-elected president.

No Action Taken On Fox Court Summons

Judge William Bondy of the New York Federal court said this week that no action had been taken by him as yet on the order directing William Fox to appear by December 13 to purge himself of contempt of court. The judge declared he had heard no arguments on the order, but expected to do so within the next few days.

The order was presented to Judge Bondy by attorneys for the Capital Company, San Francisco corporation which had obtained a $297,000 judgment against Mr. Fox last summer as a result of rent defaults on a theatre lease said to have been guaranteed by Mr. Fox. The order was taken under advisement by Judge Bondy.

BRITAIN WELCOMES LORD TYRRELL, SCREEN "FAN", AS ITS NEW CENSOR

Sympathetic Approach Seen in Selection of Statesman Who Since Silent Days Has Attended Theatre Weekly

by BRUCE ALLAN
London Correspondent

In selecting Lord Tyrrell of Avon, K. C. M. G., to succeed the late Rt. Hon. E. E. Shortt, K. C., as president of the British Board of Film Censors, the industry in the United Kingdom has followed its own tration of selecting a well known public figure to administer its machinery of self-regulation. It is the general view that it has made a very happy choice.

Lord Tyrrell, now official representative of the British film industry, was until April, 1934, the representative of the British Government in the distinguished post of Ambassador in Paris. That appointment, which he had held since 1928, was the climax to a notable career in the British public service. He entered the Foreign Office on leaving Oxford in 1889, became senior clerk in 1907 and permanent under-secretary in 1925 and during his service was private secretary to Sir Edward Grey; he acted in that capacity at the outbreak and during the first stages of the War. Previously Sir William Tyrrell, he became a Baron in 1929.

Sympathetic Approach Indicated

Apart from the prestige which the industry must gain from its association with a personality intimately associated with the inner circles of government, the appointment of Lord Tyrrell seems to promise a definitely sympathetic approach to film problems and an outlook very far removed from the insular.

The two distinguishing characteristics of the new president are that he is a man of international experience, reputation and outlook, and that he is a confessed and confirmed "film fan"—his own term.

On the first count it is significant that shortly before his appointment to the B. B. F. C. was announced he accepted the chairmanship of the British Council for Relations with Other Countries, a body with the specific purpose of increasing international contact and friendship.

Has Patron's Point of View

On the second, there is his own confession that, right back from the days of silent films he has been a regular visitor to the cinema, "at least once a week." A censor with a patron's likes, dislikes, and knowledge of screen values is an asset which the British trade will not undervalue—and which perhaps it did not expect to find in so distinguished an appointee. From the point of view of film importers it means that decisions of serious importance to them will be made by a man who has bought and enjoyed their entertainment.

Lord Tyrrell is a man of the world who has seen the world from many more angles than most men. An early associate of the Fabian group which included Bernard Shaw, H. G. Wells and the Webbs, he is possessor of the Grand Cordon of the Legion of Honour of the French Republic, a musician who has brought foreign critics to England to hear the work of British composers, and an official who, even at the Foreign Office, established friendly relations with the press. A Catholic, his daughter was the first Englishwoman to be married at the Cathedral of Notre Dame, Paris. He is 71.

His personal qualities and his official background should both be great assets to the British Board of Film Censors, a body which has no statutory powers and the effectiveness of which largely depends on the nature of its contacts with "Whitehall."

LORD TYRRELL, STATESMAN CENSOR

Papers Served In FWC Suit

Papers were served on old Fox West Coast Theatre's Corporation in Thomas L. Tally's suit to have the bankruptcy reorganization set aside. The circuit has 20 days to answer. Papers have not been served on Charles Skouras, also named in the suit.

Charles and Spyros Skouras and Herman Wobber conferred in Portland last Friday with Evergreen States executives on an expansion program for the Evergreen, Rainer and Multnomah circuits.

New Kansas City Exchange

Joseph Levy, will open an independent exchange in Kansas City about January 1. Mr. Levy will join with Henri Ellman, owner of the present Capitol Film Exchange in Kansas City, in the deal and indications are that the name of Mr. Ellman's exchange will be retained.

Iowa-Nebraska Buying Combine

Theatre owners of Nebraska, western Iowa and South Dakota this week joined the growing movement in exhibition toward cooperative buying combinations as a means of protection against so-called circuit "aggression." New York owners continue at work for their $2,000,000 combine, and owners in Philadelphia were proceeding likewise.

After meeting in secret for two days independent exhibitors of Nebraska, western Iowa and South Dakota have announced the formation of the preliminary organization of a cooperative film buying group. Details of how the new group is to function will not be made known until a tri-state committee of seven members turns in its report to Charles E. Williams, president of the Nebraska Motion Picture Theatre Owners, who is handling the secretarial work of the group.

According to Mr. Williams, the group will not be known as a film buying combine, but rather as a protective organization to meet the encroachment of the circuits in smaller situations. The organization will be considerably different from the one recently set up by Allied in Iowa, where a fund of $50,000 was raised to meet circuit menaces.

On the board of directors of the new organization, which has the temporary title of Nebraska, Iowa and Dakota Association, are: H. Tammen, Dale Goldie, Dick Kehrberg, H. F. Kennedy, Mons Tompson, Mrs. Jennie Wickman and Oscar Johnson.

CARR RESIGNS FROM REPUBLIC PRODUCTIONS

Golden Withdraws as General Sales Manager; Johnston Says His Status Is Unchanged

Trem Carr this week resigned as president of Republic Productions, Inc., and disposed of his stock interests in the company and in Republic Pictures Corporation to unnamed parties reported to be Consolidated Film Industries, Inc., of which Herbert J. Yates is president.

Following Mr. Carr's withdrawal, Edward A. Golden on Wednesday resigned as general sales manager of Republic. Reports were that Budd Rogers would succeed him.

Nat Levine, identified with Mascot Pictures Corporation, takes complete charge of Republic production, and Morris J. Siegel, a Consolidated figure, becomes executive vice-president in charge of studio operations, succeeding Mr. Carr.

It was reported that Mr. Carr received $500,000 for the unexpired portion of his five-year personal service contract and his company holdings. The deal was officially closed in Hollywood on Tuesday, with W. Ray Johnston, president of Republic, on the ground.

Johnston Status Unchanged

Following Mr. Johnston's arrival in New York by plane late Wednesday, the change was announced in the following statement:

"W. Ray Johnston, president of Republic Pictures Corporation, today announced that Trem Carr had resigned as president of Republic Productions, Inc., a production affiliate of Republic Pictures Corporation. Mr. Carr has already sold his interests in both companies. His resignation has been accepted, to take effect at once. Nat Levine assumes complete control of Republic Productions activities. This does not in any way change Mr. Johnston's personal status with Republic Pictures Corporation or Republic Productions, Inc."

The implications in the statement were that Mr. Johnston denies published rumors that Mr. Carr's resignation is a prelude to Mr. Johnston's own withdrawal from the company at the end of a year.

Carr Explains Withdrawal

"The policies I have pursued successfully for many years were different from those now employed by Republic," said Mr. Carr in Hollywood, "and I could not consistently remain with the company."

As part of the deal, Mr. Carr agreed not to engage in independent production for a year and a half, but there are no restrictions on his affiliating with a major company, and Mr. Carr said he has had three offers from major studios. He plans a vacation of two months in Europe before announcing a new connection.

He added that he was "very much pleased" with the deal. Monogram, forerunner to Republic, can be resumed and is "all set to go now," he said, and he wouldn't be surprised, he indicated, if it reappears in the independent field at the end of his stipulated retirement period.

It is understood that David S. Jacobson acted as the agent for Mr. Yates, and that the president of Consolidated agreed to the terms before leaving for New York last Friday.

Report Kaufman Advancement

Hollywood reports were that Joseph Kaufman, a Republic executive, would be advanced as assistant to Mr. Johnston in an executive capacity in the distribution department. Mr. Siegel, who is listed as an assistant treasurer of Consolidated, has been assigned to the Republic studio since last spring when Consolidated and Mr. Yates effected a consolidation of Monogram, Majestic, Mascot and Liberty to form Republic Pictures. Mr. Johnston and Mr. Carr formerly headed Monogram.

John Wayne, under contract to Trem Carr Pictures, Ltd., will conclude his eight-picture series for Republic next spring. Four are already completed.

In production since 1922, Mr. Carr was vice-president of Rayart Pictures until 1919, and was also vice-president in charge of production of Syndicate Pictures. He affiliated with Monogram at its inception in 1931 as head of production.

Atlantic SMPE Hears Laboratory Practice Report

The Atlantic Coast Section of the Society of Motion Picture Engineers held its monthly meeting at the Hotel Pennsylvania, New York, Wednesday with a detailed report of the Society's Committee on Laboratory Practice featuring the meeting.

The report contained a resume of some practical methods of manipulations of raw stock, picture negative, sound track negative, duplicating picture negative, duplicating sound track negative, regular positive prints, master positive prints and special films in the various laboratories of the country.

Ross Federal Men Shifted

Five changes in the managerial staffs of Ross Federal Service become effective January 1. All the men in the changes have been with the company in various capacities since its inception.

J. J. Jonas, manager at San Francisco, to New York, succeeds Jack Kraker, formerly in charge of Philadelphia, who returns there; Ray M. Olsinger, from Philadelphia, to New York; H. W. Keitle, manager at Portland, to San Francisco, and C. W. Medley, assistant manager at Portland, being promoted to manager there.

Reverting to Weekly Publication

Film Curb, published by Tom Hamlin, will be published as a weekly after January 4 instead of on a monthly basis.

C. U. Yaeger Purchases Five Houses in Denver Area

With the purchase of five theatres in the Denver territory, making six in his possession, C. U. Yaeger, bank night originator and owner, seems to be rapidly organizing a theatre chain. During the past two months Mr. Yaeger has bought and sold one South Dakota theatre, and purchased five others: the Gem theatre at Golden, Col., the Rialto at Brighton, Col., the Granada at Del Norte, Col., and two houses at Lamar, Col. He purchased the Victory from Fred Lee, who has been in the exhibition business ever since the start of pictures, and the Isis from DeForrest Swanson, which house Mr. Yaeger expects to make into a deluxe theatre.

Mr. Yaeger also owns the Roxy theatre in the colored section of Denver. This house he built shortly after the beginning of bank night, and the theatre was pulled out of the red by it, he said. He has bought the building on film row which formerly housed the Pathe exchange and has centered his companies there. All his recent activities he has carried on through the Atlas Theatre Corporation, which he organized. In addition he operates the Affiliated Enterprises, Inc., which controls bank night, the Roxy Theatre Corporation, and the National Theatre Calendar and Printing Company.

"Modern Times" at Rivoli In New York, January 16

"Modern Times," Charlie Chaplin's new feature, has been booked into the Rivoli theatre in New York beginning January 16. It was declared that the pictures will play 12 weeks at this house and will not be booked into any other theatre in America aside from Fox West Coast and that the Rivoli has guaranteed $125,000 on the run, thereby outstripping seven competitive bids.

Donahue and Coe will handle the outdoor advertising campaign and plan to use 300 billboards along railroad rights of way between New York and Boston, Buffalo and Philadelphia.

Session On Mexico Situation Delayed

A meeting of foreign managers of major distribution companies which was scheduled to be held at the Motion Picture Producers and Distributors of America's home office in New York, Tuesday, to hear a report by A. L. Pratchett on industry conditions in Mexico was postponed until Thursday. Mr. Pratchett, who is the Paramout representative at Mexico City, was unable to complete his report in time for the scheduled meeting.

Major Frederick L. Herron, in charge of foreign activities for the MPPDA, said he had not been notified of any major company's intention of withdrawing from Mexico as a result of the new stringent tax legislation in force there.

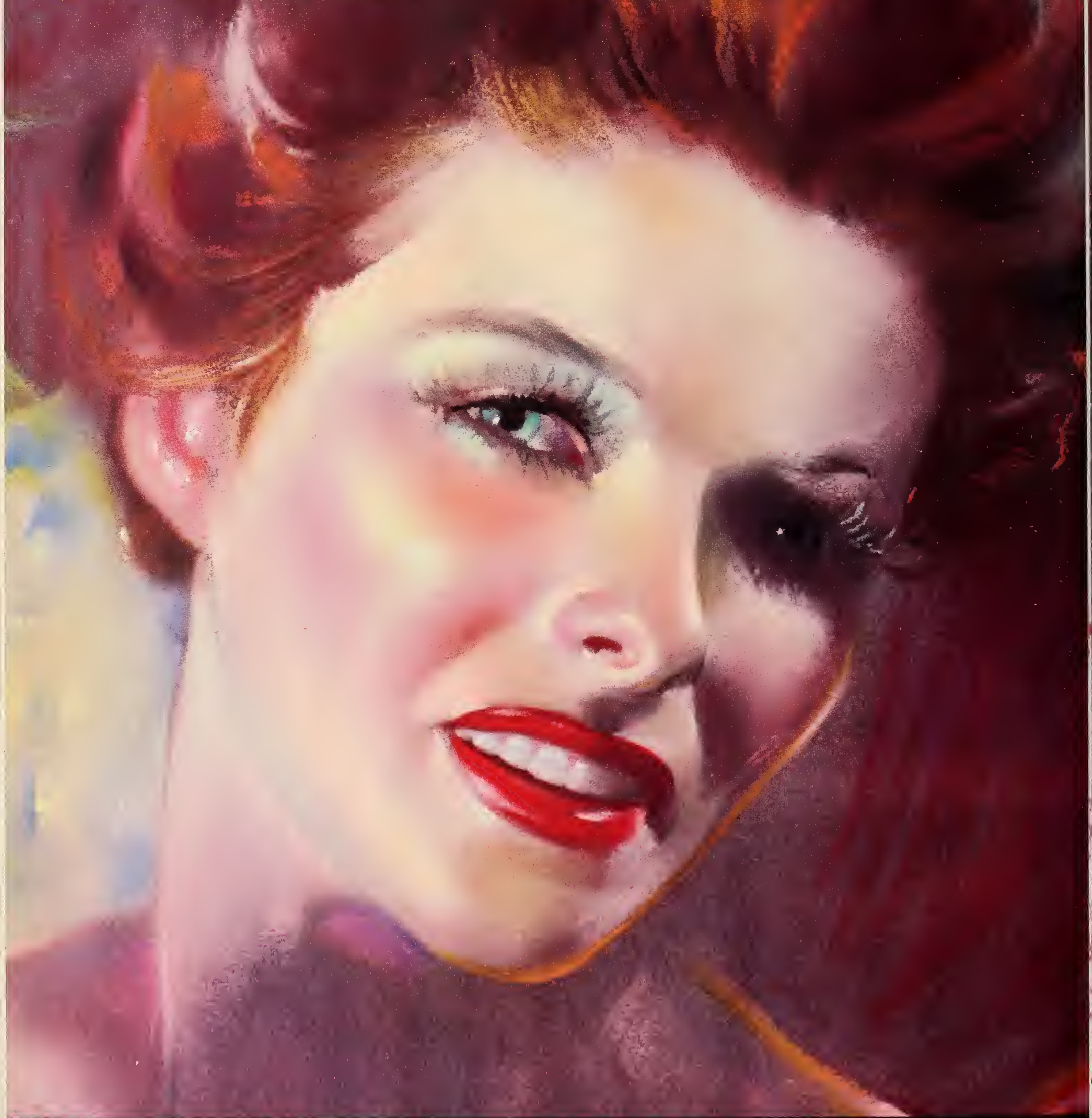
Republic Talent Search

Republic Pictures Corporation has appointed Jules Schermer, assistant to Nat Levine, in charge of a talent searching department to enlarge the present list of contract players who are to be groomed for star and featured roles. The company's present list of contract players include Evelyn Venable, John Wayne, Gene Autry, Ann Rutherford, Barbara Pepper and Smiley Burnette.

"MISTER" HEPBURN . . . TO YOU!

SHE'S A BOY! . .

Another astonishing characterization to delight your patrons . . . who always expect the unexpected from the screen's dramatic firebrand . . . See her as a daring, carefree young fellow, ready for any adventure . . . and as a breathlessly beautiful woman . . . recklessly in love!



KATHARINE HEPBURN in "SYLVIA SCARLETT"

KATHARINE
HEPBURN
as
SYLVIA SCARLETT
with
CARY GRANT ★ BRIAN AHERNE
EDMUND GWENN

Directed by George Cukor
Pandro S. Berman Production

Two of the biggest attractions of the year for Christmas and New Year's! — That's RKO-RADIO'S holiday gift to the showmen of America . . . Key city theatres from Coast to Coast are presenting as their greatest of all holiday shows, KATHARINE HEPBURN in SYLVIA SCARLETT, and LILY PONS in I DREAM TOO MUCH * * * Two productions with big ATTRACTION VALUE as well as great ENTERTAINMENT VALUE . . . For instance, that million dollars' worth of publicity showered on Katharine Hepburn when she had her hair cut short to play this role . . . Front page stuff for the newspapers . . . Photos in all the roto sections . . . Stories in all the fan magazines . . . The question on every lip:

"Wonder how she'll look as a boy," . . . You have the answer . . . in the most amazing role ever played by the screen's most amazing star.

* * *

And in the Pons picture . . . A SENSATIONAL NEW STAR . . . not only a charming new personality that all fans will love to love . . . but a glorious girl with one of the most wonderful voices in all the world . . . You can depend on rave reviews from your local critics (the New York reviewers went overboard with praise) . . . You can depend on actual APPLAUSE every time you show the picture . . . You can depend on top-bracket business . . . with the picture that held over for two weeks at Radio City Music Hall!

LILY PON

in

"I DREAM TO MUCH". . . . *wit*

HENRY FONDA

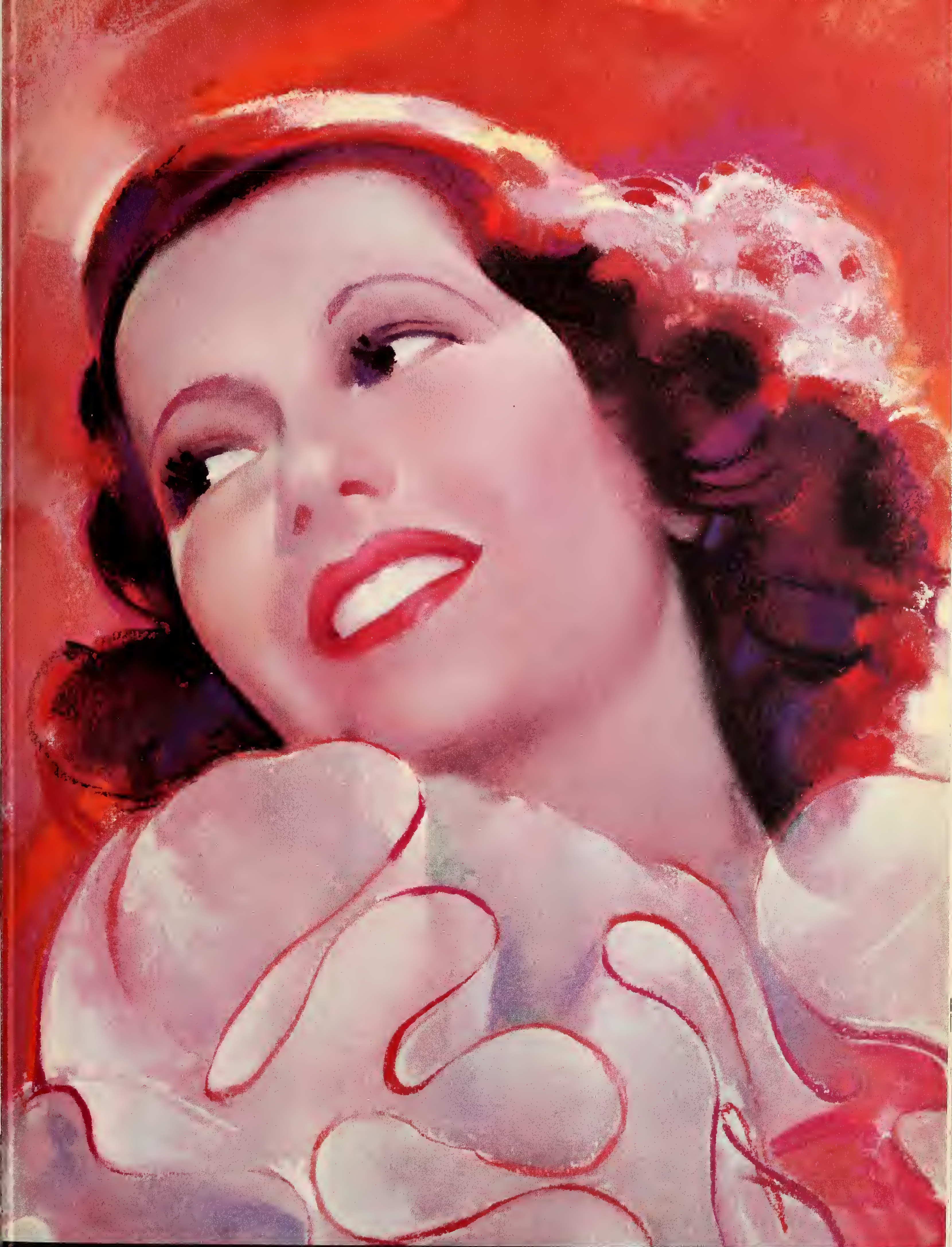
ERIC BLORE · OSGOOD PERKINS

Directed by John Cromwell
Pandro S. Berman Production

Music by

JEROME KERN

Composer of "Roberta"



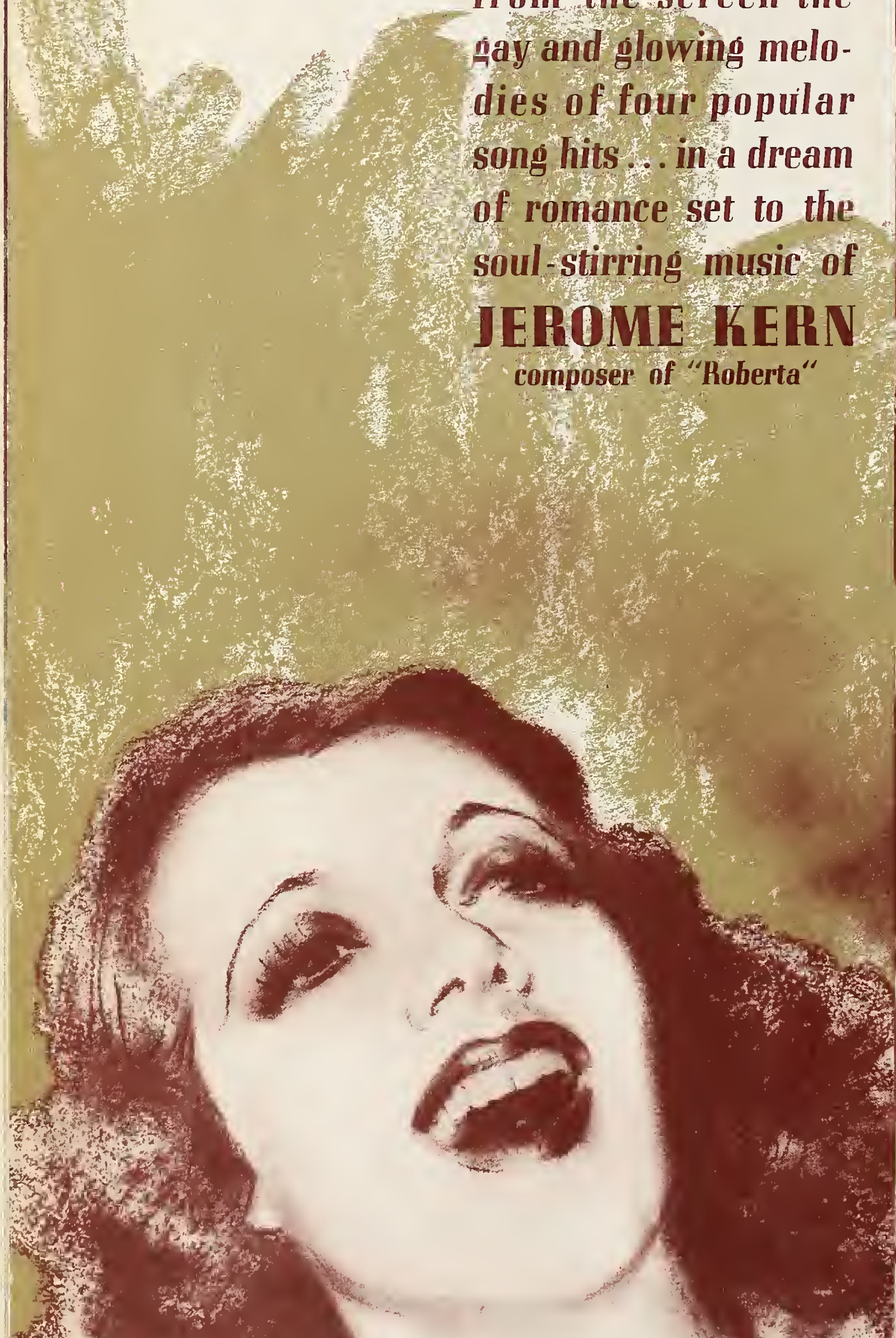
LILY PONS *in Jerome Kern's* "I DREAM TOO MUCH"

WHAT A GLORIOUS GIFT TO THE WORLD!

. . the liquid gold of a magic voice . . . pouring forth from the screen the gay and glowing melodies of four popular song hits . . . in a dream of romance set to the soul-stirring music of

JEROME KERN

composer of "Roberta"



RKO-RADIO PICTURES

"JOCKEY ON THE CARROUSEL"

"I'M THE ECHO"

"I'VE GOT LOVE"

"I DREAM TOO MUCH"

GIGANTIC COAST TO COAST AD CAMPAIGN IN LOCAL NEWSPAPERS TO ANNOUNCE XMAS AND NEW YEAR'S OPENINGS OF LILY PONS IN "I DREAM TOO MUCH"

Sensational Big-Space Ads In Papers Totaling Millions in Circulation To Run In Key Cities —Ads To Carry Theatre Date-Lines

Smash announcements! . . . Full pages . . . three-quarter pages . . . half pages . . . quarter pages . . . *double trucks* . . . blanketing the nation to jam the theatres playing Lily Pons in "I Dream Too Much" . . . Great big, punch-packed ads in newspapers from Coast to Coast.

Ads geared to the gaiety of the season . . . Tuned to the theatre-going spirit of holiday crowds . . . Aimed straight at the heart of folks who are looking for a REAL EVENT for their holiday entertainment.

A campaign urging fans to "OPEN YOUR HEART THIS CHRISTMAS OR NEW YEAR'S TO A SOUL ABLAZE WITH SONG!". . . Heralding in showman's headlines, copy and layout the arrival of a sensational new screen star . . . and each ad carrying the local theatre date-line!

A mighty mass attack of *paid newspaper advertising!* . . . Big guns booming their barrage in the key spots . . . the thunder of their seat-selling smash working for theatres lucky enough to have holiday dates for the screen's new star of stars . . . and making all America talk about "I Dream Too Much" for months to come!

Advertising weight alone enough to assure sensational openings everywhere . . . for a picture destined for long runs and record attendance wherever it plays!

—THAT'S RKO-RADIO'S REAL HOLIDAY GIFT TO THE SHOWMEN OF AMERICA!

IATSE SEEKS CLOSED SHOP IN EAST; LOCAL 306 IS SUED FOR $650,000

Victor Over Electrical Workers on Coast Now Turns to Laboratory and Studio Centers in New York

The IATSE, victor over its competitor, the International Brotherhood of Electrical Workers in the recent bitter engagement to win back from IBEW the jurisdiction over Hollywood studio union affairs, a victory which last week averted a nationwide IATSE strike in theatres, evidently will not be content until it extends its "closed shop" demands and jurisdiction over production in the East. This became apparent during the week when it was learned that control of laboratory and studio union matters in the East is IATSE's aim, following enactment on January 2nd of the new five-year IATSE studio agreement in California.

Trouble also was brewing in other union circles, principally in New York, where a suit for $650,000 damages was filed in supreme court by independent exhibitors against Local 306 of the IATSE projectionists branch, charging conspiracy to launch an attack on the exhibitors through the picketing of plaintiffs' theatres.

The basic controversy between the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators and the International Brotherhood of Electrical Workers concerned jurisdictional rights over certain skilled workers in studios and had long been raging when, two weeks ago, the IATSE threatened the industry with a strike at all theatres and studios where its members are employed, unless the question of jurisdiction at the studios was settled in its favor. The highest motion picture corporate officials in New York met on December 9th and settled by granting a five-year contract with IATSE covering the labor classifications at the studios which are placed under IATSE jurisdiction.

Hollywood "Closed Shop"

By the terms of the settlement, the IBEW's studio control of union matters shifts to the IATSE, bringing a "closed shop" to Hollywood, and giving the IATSE jurisdiction over propertymen, laboratory workers and cameramen, while at the same time retaining complete jurisdiction in the theatres where IATSE members man the majority of projection booths and back stage positions.

Film Technicians' Local 669, New York, is the principal cog in the IATSE drive for a "closed shop" in the East. Its jurisdiction over laboratory workers includes about 75 per cent of the approximately 800 involved. Its drive for the additional 200 laboratory men was begun late last week with the active cooperation of the IBEW and, if it succeeds, will mean the end of the "open shop" in eastern laboratories.

Eastern studio workers have been almost 100 per cent IATSE workers in the past, therefore the current "closed shop" drive will be of less significance there than in the laboratories.

Producers' Meeting Called

In Hollywood, Pat Casey, producers' union contact, called a producer meeting for Tuesday to issue formal notification of the IATSE "closed shop" agreement in the studios. It is expected that the effective date of the agreement will be January 2.

With the new IATSE agreement signed, all IBEW men who last week were discharged from Hollywood and Los Angeles theatres, have returned to their jobs, and IATSE is submitting a plan to the local Independent Theatre Owners whereby union men will man all non-affiliated houses in Los Angeles. A similar plan was recently adopted in St. Louis, a portion of Pennsylvania and Wisconsin.

Picketing Suit

The New York picketing suit was instigated by Times Square Theatres, Inc., operators of the Colony Theatre, Jackson Heights; the G-T Amusement Corporation, operators of the Central; Rudolph Saunders, who owns the Saunders in Brooklyn; Lewis Brandt, operator of the Globe, and the Sam-Glo Operating Company, owners of the Globe, Brooklyn. Mr. Saunders and the Sam-Glo company asking for $100,000 each, and the remaining plaintiffs who ask for $75,000 each, named Joseph Basson, individually, and as president of Local 306 in the action, which charges a conspiracy on the part of the defendant, its officers, members and employes to launch an attack upon the plaintiffs for the purpose of ruining their business.

The petition charged that Local 306 acted arbitrarily in demanding a two-man operation of a booth whereas Allied Picture Operators' Union requires only one man and that one man receives greater pay. The complaint further states that since January 1, 1934, the defendants have picketed in front of the plaintiffs' theatres.

Mandatory Increase Provided

Meanwhile, Local 306 made provisions for a mandatory increase in operators' wages after the first two years of their RKO-Loew contract, according to Mr. Basson.

In Chicago, George Hall, business agent for the Independent Motion Picture Operators' Union, Local 101, was found guilty of conspiracy to bomb by a jury in the criminal court of Judge Joseph Burke. He immediately was sentenced to serve from one to five years in the penitentiary. Mr. Hall was accused as ringleader in a plot to bomb the operators' school conducted by the IATSE union in Chicago.

New RKO House Organ

The first issue of The RKO Foreign World is off the press. It is a house publication printed in four languages, English, French, Spanish and Chinese.

Thelma Todd Dead; In Films 8 Years

Thelma Todd, comedienne, who reached the peak of her fame recently on the strength of her performances with Zasu Pitts and Patsy Kelly in two-reel comedies produced under the banner of Hal Roach, was found dead in her garage Monday in Hollywood. It was announced that she had died of monoxide fumes "that she breathed accidentally." The county autopsy surgeon, Dr. A. F. Wagner, gave the finding on the cause of death.

It was at first believed to have been a homicide case, since she had been the recipient of extortion notes during the past year. Department of Justice officials to whom Miss Todd had turned over the notes, however, had called them the work of a crank and two men later were arrested on Long Island. One was committed to a psychopathic ward of a hospital and the other is under indictment charged with extortion.

Miss Todd was guest of honor at a dinner party Saturday night, given by Stanley Lupino, father of Ida Lupino, and himself a star in England. More than twenty persons attended. Following the dinner Miss Todd drove off with her chauffeur, dismissing him a few yards from her home. She was not seen again until her maid discovered the body slumped over the wheel of her car on Monday.

Miss Todd, born in Lowell, Mass., July 29, 1906, entered pictures eight years ago by accident. She was a school teacher when an exhibitor friend of her father entered her portrait in a beauty contest, writing about her to Jesse Lasky at the same time. Mr. Lasky then was vice-president of Famous Players-Lasky. When Miss Todd won the contest Paramount was looking for young talent and she joined the company's Long Island studio group of young actors and actresses. Her first picture was "Flaming Youth." When the Long Island studio closed she went to the Coast. Her rise had been steady since, for she was featured by the major companies, finally winning her greatest popularity in two-reel comedies with Miss Pitts and later with Miss Kelly.

She is survived by her mother, Mrs. John S. Todd of Lawrence, Mass., who was visiting her daughter at the time of her death.

Among Miss Todd's more recent efforts in feature-length pictures include roles in "Counsellor-at-Law," "The Poor Rich," "Hips, Hips, Hooray," "Cockeyed Cavaliers," "Lightning Strikes Twice," "Take the Stand," "Palooka," "Bottoms Up," "Unknown Blonde" and "Two for Tonight."

St. Louis Bill Before Board

The Board of Aldermen of St. Louis now has before it a bill introduced by Alderman Schweppe to impose a special city tax of one tenth of a mill on each foot of motion picture film rented or leased in St. Louis.

HOLLYWOOD SCENE

Increased Use of Color, Musicals and Biographies Predicted for Next Year—Nine Features Started in Week, Six Finished—Public Called Humor-Hungry

Looking Ahead

A return to clear, sharp photography, an increased but not universal use of color, more musicals and biographies, and a decided jump in production expenditures are in the cards for 1936 in Hollywood, according to Edward Small, production head of Reliance Pictures.

"The new year will see further experimentation in, and the possible perfection of, stereoscopic and color films and television. More than 525 features will be produced, which is an increase by 25 over the usual number made here.

"More money will be put into production, and that money will show on the screen, for the past year has seen a new efficiency in the studios; much waste and deadwood have been dropped. Better pictures will be made and enough of these will strangle double bills."

Mr. Small believes that all studios will make a number of operettas, but urged that the release of these be properly spaced. He sees stories swinging more to down-to-earth themes and to fact, citing biographies such as "Beau Brummel" and "Napoleon."

"Fact advertising and the elimination of timeworn adjectives are on the way," he continued, "and there will be a radical change in the type of trailers."

Mr. Small cited the following as the most important events of the past year:

The untimely passing of Will Rogers, America's counsellor.

News from distributors and exhibitors that business is 40 per cent better than in 1932.

The public's appreciation of good music through general use of wide range recording and reproducing.

The many changes in studio operation and the introduction of new blood and of business men into the film plants, which, he said, have taken producers out of the rut.

New Product

With the number of pictures actually shooting at a total of 38, nine new features started during the week and six were finished. While the Charlie Chaplin picture has been reported previously as finished, final alterations were completed Friday and "Modern Times" is now ready in complete form for preview or initial release showing.

Paramount is one of three companies starting two pictures. Going at that studio are "13 Hours by Air" and "F Men." In the first, the title of which is explanatory of the character, Fred McMurray, Gertrude Michael, Elizabeth Patterson, Alan Baxter, David Holt and Brian Donleavy are the featured players. Mitchell Leisen is directing. The second feature will present Jack Haley, William Frawley and Adrian Mardin in the principal roles. Edward Cline is directing.

Two pictures also were started by 20th Century-Fox. "Everybody's Old Man" stars Irvin S. Cobb with Rochelle Hudson, Donald Meek, Warren Hymer, Ross Alexander, Johnny Downs and Charles Coleman in supporting roles. James Whale is directing. Important players in the second feature, "The Black Gang," are Paul Kelly, Arline Judge, Mona Barrie, Gregory Ratoff and Sammy Cohen. Lew Seiler is directing.

The third company starting a pair of pictures is Republic. In the first of these, "Dancing Feet," Ben Lyon, Joan Marsh, Edward Nugent, Nick Condos, Isabel Jewell and Vince Barnett will be seen. Joseph Santley is directing. The cast for "Oregon Trail," an historical western, includes John Wayne, Ann Rutherford, Yakima Canutt, Joseph Girard, Roland Ray and Fern Emmett. Scott Pembroke is directing.

"Showboat" Starts

At Universal, the long deferred "Showboat" finally got underway. A lavish musical production, names currently listed among the pretentious cast are Irene Dunne, Charles Winninger, Helen Morgan, Paul Robeson, Helen Westley, Marilyn Knowlden, Hattie McDanields and Arthur Hohl. James Whale is directing.

Radio started "The Wild West." Its title indicative, it is a Wheeler and Woolsey feature with Dot Lee, Harry Woods, Ethan Laidlaw, Richard Alexander and Delmar Watson currently listed in the cast. Fred Guoil is directing.

The final starting picture, "Face in the Fog," is a Victory feature. With Robert Hill directing, the cast includes Lloyd Hughes, June Collyer, Lawrence Grey and Al St. John.

Pictures Finished

Making room for the two starting pictures, Paramount transferred a pair to the cutting rooms. Finished as far as actual shooting is concerned, is "Desire." Long in production, it again teams Marlene Dietrich with Gary Cooper, with whom she made her American screen debut in "Morocco." Supporting cast names are John Halliday, Alan Mowbray, William Frawley, Ernest Cossart, Akim Tamiroff, Effie Tilbury and Alden Chase. Frank Borzage directed. Also under the wire is "Klondyke Lou," though the title is still temporary. Mae West is starred and Victor McLaglen and Phillip Read are featured. The lengthy supporting cast lists Harold Huber, Trixie Friganza, Helen Jerome Eddie, Harry Beresford, Conway Tearle, Edward Gargan, Julian Eltinge, Huntley Gordon, Lawrence Gray,

At MGM "Tough Guy" (formerly "The Getaway) was completed. The cast includes Joseph Calleia, Jackie Cooper, Lewis Stone, Robert Warwick, Robert Greig, Edward Pawley, Mischa Auer, Willy Mayer, Dwight Frye, William Tannen, Willard Robertson, Robert Livingstone, Sidney Bracy and the dog, Flash. Chester Franklin directed.

Radio finished "Mother Lode." Richard Dix and Leila Hyams are featured, supported by Moroni Olsen, Onslow Stevens, Ray Mayer, Ted Oliver, Art Mix, Ethan Laidlaw, Andy Clyde, George Lollier and Dorothy Colburn. Wallace Fox directed.

Republic completed "The Leavenworth Case." The cast includes Norman Foster, Gavin Gordon, Clay Clement, Erin O'Brien-Moore, Warren Hymer, Jean Roveral, Maude Eburne and Ian Wolfe. Lewis D. Collins directed.

Humor-Hungry

The public is humor-hungry and "sex no longer lures the customers," said Mark Sandrich, RKO-Radio director.

"Today," he said, "the essential quality of a love scene is the playing down of heavy-handed emotions, and the playing up of involved situations which touch the heart and the sense of humor simultaneously."

"We may gratefully thank the churches for causing us to stop writing "sex" in tall letters across every page of our scripts," he declared.

News Flashes

Pat Casey is back in town following signing of the IATSE agreement in New York. Steve Newman, studio representative for the union, is also back. . . . The appointment of three Academy representatives on the sectional committee for motion pictures of American Standards Association was announced by Nathan Levinson, chairman of the Academy Technicians' branch. They are Porter H. Evans, who will be Eastern representative on standardization matters, J. M. Nickolaus, chairman of the Research Council standards subcommittee, and Gordon S. Mitchell, manager of the Research Council. . . . The old FWC circuit, which went through bankruptcy, and the new FWC Theatre Corporation have been served with papers in Thomas L. Tally's suit to have the bankruptcy reorganization set aside. Charles Skouras also is mentioned in the suit. . . . Louis B. Mayer, Howard Strickling and Frank Orsatti, Hollywood agent, left on the Chief for New York on MGM business. . . . The IBEW men who were taken out of local theatres when the jurisdictional dispute with IATSE started, have been returned to their jobs since the signing of the new agreement.

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hair-raising experience

FRANK BUCK'S FANG AND CLAW

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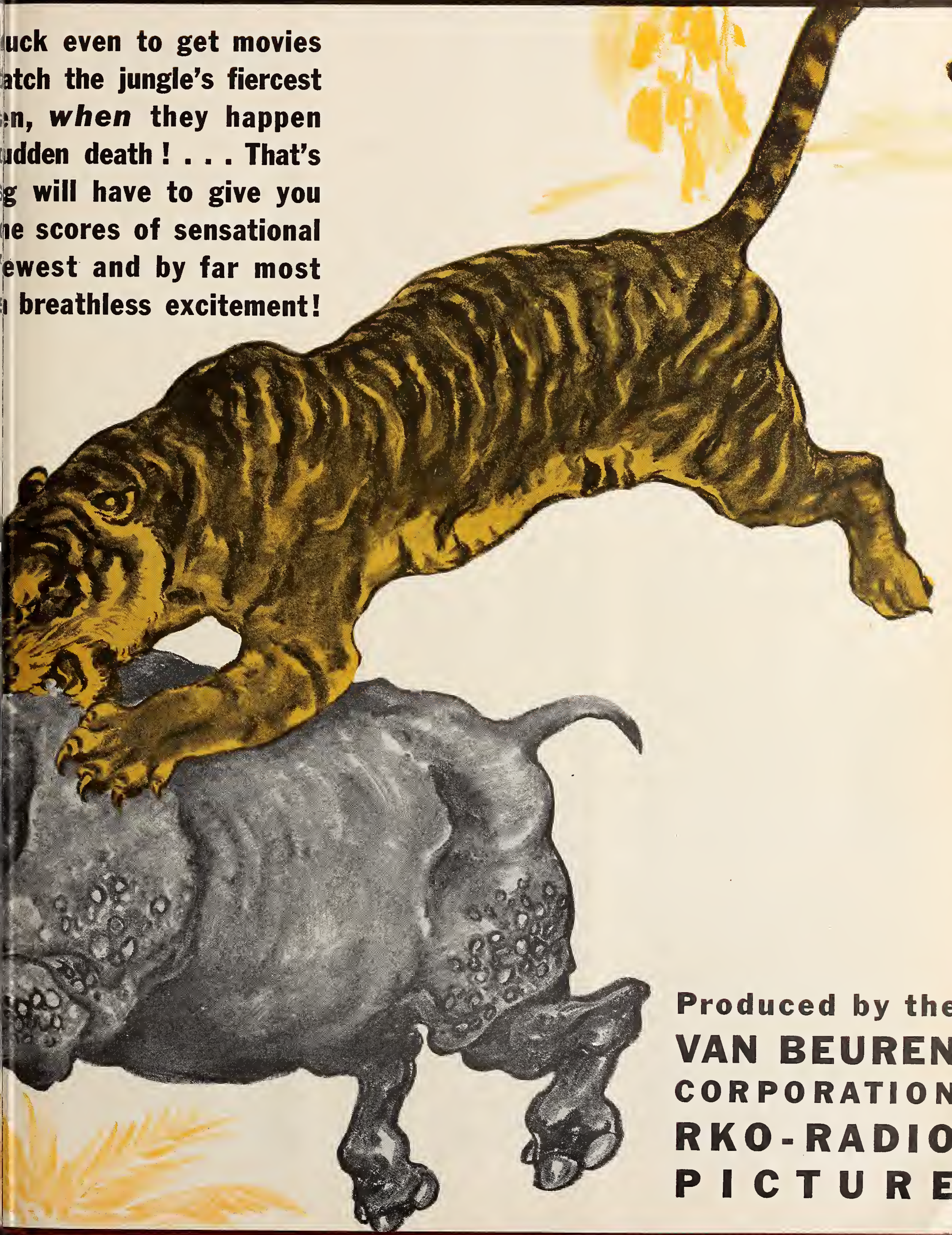


Produced by the
VAN BEUREN
CORPORATION
RKO-RADIO
PICTURE

Newsreel Turn from Baby Parade To Recording History Is Reflected

Story of Precedent after Precedent Is Told in Year's Camera Achievement

The motion picture newsreel is well on its way to a trend that will remove it, finally, far from baby parades and ship launchings, to the picturing of history in the making, the reporting of news "on the spot," and the interpreting of the meanings of sociological problems. Today the newsreel is ending 1935 giving full effect in its normal procedure to more scientific advancements than have ever been employed for coverage at any previous time in its history.

This is the conclusion of newsreel managements, as expressed this week in New York by A. J. Richard, editor of Paramount News, *who analyzes the story behind the newsreel camera in 1935 as one of precedent piled upon precedent in recording the world's ten outstanding news events at a pace that was forcibly stepped up as never before because of the advancements made both by the press and radio in competitively speeding accounts of major events to the public.*

Tracing the progress of the newsreel as a whole, Mr. Richard cites, in the order of their importance as news—as he views the events—the direct precedent or significance for newsreels established by the ten major news stories of the year. His summary follows:

1. Hauptmann Case

The technique employed by newsreels on this story was probably more revolutionary and far reaching than the handling of any previous story by a newsreel cameraman.

It marked the first time a complete court record was photographed in sight and sound. It started an agitation that such newsreel records should be made of all important cases, since they show facial expression and tonality of utterance, instead of cold type which the court stenographer's transcription officially represents.

Mechanically, the Hauptmann case also figured. Newsreels found that by changing certain gear in their cameras from metal to fibrous material they could reduce noise to a minimum in a courtroom. Another newsreel annoyance, powerful artificial lighting, was also partially obviated by the use of special lenses which had to be imported in order to effect newsreel coverage of this story.

2. Italo-Ethiopian Situation

It has doubtless proved to be the most expensive story of the year for all newsreels, and has probably exacted the greatest toll of hardship for working cameramen. Typically, Paramount, while covered against all material losses by heavy blanket insurance, has had wrecked two airplanes, a sound truck and a camera. Minor illnesses have been sustained by cameramen.

Primarily, however, the African fracas is of the utmost significance. It proved that newsreels must be internationalized; that they must have men spotted throughout the world so that they may be able to converge upon any given point within a comparatively few hours.

Like an army, newsreels that attempted really to cover this conflict had to have a regular staff in the field of action. Unlike an army, however, camera crews had to be under direction of a central office, familiar with every detail of the terrain.

3. Post-Rogers Catastrophe

Newsreels are becoming more and more dependent upon airplanes in the ever increasing acceleration to get important camera news on the screen while it is still spot news. A precedent established by this story was that two of the newsreels "flew" the story for 6,000 miles, one of the longest distances for any camera report to be in the air. Unknown to each other, the two reels were under the impression that the flight was being made for their own exclusive coverage. One reel got its story into its New York office 20 minutes before the other.

But the second claims it got its picture on Broadway screens five minutes before the earlier arrival.

4. Florida Hurricane

The story behind this is the method used in obtaining the story; tying up every available free lance cameraman in Florida.

From a trade perspective, this means that legionnaires, virtually lost to the newsreel field since sound, are returning to activity.

5. The Dust Storms

In other years the newsreels seemed to look askance upon such stories. But in 1935, instead of regarding their camera value as little more than a pile of dirt here, and a dead cow there, the reel editors took into consideration the fact that such a condition affected millions of people; far more, in other words, than would be concerned by the average spot news story lending itself to ideal camera angles and merchandising.

6. Huey Long

The newsreels lost one of their most colorful subjects. He was a great publicist who had an appreciation for newsreel value such as few men in national politics. He would pose any time, whether the film story was for or against him.

7. The Macon Disaster

Cameramen had developed a variable technique in covering disasters of the navy's lighter-than-air blimps. The Shenandoah had been the first, followed by the Akron. The Macon explosion has probably ended for all time this type of assignment.

8. Alaskan Colonization

This established a precedent in history since it was the first frontier to be opened since America colonized the far west. Paramount thought enough of the story to send a cameraman among the pioneers. He lived with them several weeks, before making a newsreel record.

9. The Demise of the NRA

Not so far back newsreels would have regarded this decision simply as a piece of paper that wouldn't look particularly interesting on celluloid. The Supreme Court judges wouldn't pose and no camera could be projected into the court room. This year, however, reels set about interpreting the effect of the decision upon the man in the street. It marked an important step in interpretive handling of such important news.

10. Weyerhauser Kidnaping

Newsreel cooperation with the Department of Justice, as well as extra service to exhibitors in several localities, was evidenced in the manner in which several of the reels handling this story.

Speaking generally of news on the screen, Paramount News' editor observes:

"The trend away from stilted, outworn and commonplace events, such as spectacular parades, horse races, fashion shows and the like, toward intelligent presentation of interesting problems of the day, such as the New Deal, Old Age Insurance, the Alaskan colonization, education's oath of allegience, and similar questions of widespread interest, is a significant step forward in modern newsreel reporting.

"While the chief duty of the newsreel will always be the picturing of history in the making and the reporting of news while it takes place, this news development toward interpreting the meaning of sociological problems and the importance of scientific discoveries has given the newsreel an additional function as the mirror reflecting the actual progress of mankind."

Spain Bars All Pictures Misrepresenting History

A decree has been published in Spain authorizing the minister of the interior to prohibit, in the territory of the Republic, the exhibition of every class of films produced by companies which in Spain or abroad exhibit films which tend to misrepresent historical facts or to impair the prestige of Spanish institutions or personalities.

The decree followed the banning by Spain of the Paramount picture "The Devil Is a Woman."

Quintuplets Do Their Own Script And Miles of Publicity for Fox

But When Emilie and Yvonne Cut New Teeth During Shooting, Producers Groan

by JAMES CUNNINGHAM

Out of the swirling snowstorm travels of a little Hollywood production crew of two actors and 17 technicians to the cribside of the Dionne quintuplets in the bleak, frozen backwoods at Callander in Ontario, Canada, for the filming of their "roles" in "The Country Doctor," there has accrued to Twentieth Century-Fox, sponsors of the expedition, more page-one publicity than has ever before preceded the immediate filming of a motion picture. And to the industry it has brought more good feeling from the press and populace of the two countries than could be fired by the eloquent pleadings and countrywide visitations of a dozen motion picture "ambassadors" of good will.

Whether it was a case of filming them or feeding them, anyone might reasonably expect some complications with such a bevy of babies, but the young ladies and the visitors from Hollywood parted thinking exceedingly well of each other—parted with the "quins" $50,000 richer, and the producers a "million dollars' worth" of publicity to the good. Any complications which threatened were of distinctly outside origin—and short-lived; Doctor Dafoe and the Canadian Government saw to that.

Completing the filming of five actresses, who, on their first appearance before the motion picture camera attained stardom and set an all-time record for salary, Director Henry King reported that the babes wrote their own script. All their acting consisted of whatever they happened to feel like doing at the moment. No attempt was made to have them show any special reactions or emotions. The original contractual arrangements would reveal that any such attempt would be halted unceremoniously.

And they sang, these quintuplets, in "French." Jean Hersholt, who is "The Country Doctor," and Dorothy Peterson, who played the nurse role, were not certain what they were singing, and even the Dafoe Hospital staff confessed themselves doubtful. But the tones are the strident utterances of five healthy babes—though they do lack harmony in spots.

These independent young stars also set the time at which shooting began each day—again by contractual arrangement. One of the rules laid down by Dr. Dafoe was that the children always be allowed to sleep until they wake up naturally—an all-time precedent for Hollywood production. So, each morning, camera and sound men tiptoed with Mr. Hersholt and Miss Peterson and Director King to the sleeping quarters, and there waited until young Yvonne, Marie, Cecile, Annette and Emilie elected to wake up and go to work.

It was 10 degrees below zero outside.

In terms of actual "working time" before the cameras—never permitted to exceed 30 minutes each day—the Dionnes together were paid a little over $450 per minute, $90 each—a new high in Hollywood film pay, which at times has been pretty steep.

It was Joseph Moskowitz, Twentieth Century-Fox production representative of the new Schenck-Zanuck administrative forces, who negotiated the agreement and supervised Fox's job on the spot. He revealed that one of the provisions limited the time members of the crew could be in the rooms with the babies to—besides the one half hour for filming—a half hour for setting up apparatus and removing it, and the whims of the children themselves, such as exuberant cries that drowned out the speech of the adult actors, further cut down the shooting time. On one day, only four minutes of shooting was accomplished. The tots were especially noisy and neither the great scientific mind of Dr. Dafoe, nor all of the corporate powers together of Sidney Kent, Joe Schenck, Darryl Zanuck, Twentieth Century-Fox and their Chase Bank parent, could quiet them. But with all of their calling and gurgling they were not frightened by Hollywood's invasion.

The extreme caution which Dr. Dafoe exercises to protect the babies' health was reflected in the rules provided for shooting. Special anti-glare lights, made and tested with occulists in consultation at the studio, completely sterilized clothing and equipment, rubber gloves, interne's aprons were required of each member of the filming party. Each member wore a surgical face mask, except Jean Hersholt and Miss Peterson. In their case, a thorough throat examination and spraying of antiseptics were compulsory each day before they were permitted to enter the babies' room. The Hollywoodites had never before witnessed such protection against germs.

Of more importance to Fox, the expedition produced miles of Grade A publicity; every move of the entourage was covered both by Canadian and American writers assigned to the unit for the purpose. The Hollywood party evidently made a good impression on the Canadians and this was duly recorded in great detail on front pages of the Dominion's best newspapers.

The 3,000-mile trek of the Hollywood workers to the northwoods ended in a blinding snowstorm early one morning last week, bringing out some hundred North Bayites for their first glimpse of "movie people" in the flesh.

At virtually every stop on the trip on the Grand Trunk-Canadian National Railways, photographers, reporters and the special writers boarded the train to chronicle the movements of this small company suddenly become famous because they were en route to "do" a picture with the "quins." Never before had a picture received as much attention from the press, before even one foot of the film was unrolled.

The quintuplet scenes were shot in the Dafoe Hospital, with Dr. Dafoe personally checking the physical and mental well-being of his charges as filming progressed, and nurses Leroux and Lamoureux keeping tap on the visitors. The slightest complication in the hospital would have brought the job to an abrupt end, and the potential profits would have vanished on the spot.

Judging from the reactions of the actors and technicians on their return to the States, rumors regarding possible ill-effects on the health of the babies had been much more widely circulated in the United States than in Canada. The reaction of the Canadian public was that if Dr. Dafoe said it was all right, that settled it.

At the first session, the Hollywood celebrities were the only ones ill at ease. The veteran Jean Hersholt, trying his hand at dressing one of the "quints," managed to get the young lady's nightgown on backwards. Cameramen, too, were slightly nervous, but the babes themselves toddled about unconcernedly and greeted the hardened filmers with smiles.

Director King reported, presumably for the benefit of the psychologists, one curious fact about the behavior of the famous five. When one of the group does anything, the other four will imitate exactly and without any delay. This made it much easier for Mr. King, who found that when five babies are in agreement on what to do and where to do it, there are no outbreaks of rugged infantile individualism—a condition in Hollywood.

What the producers obtained is a series of authentic shots of the babies in their natural surroundings, carrying on their normal daily activities, and scenes of the countryside. Not a single scene shows the babies sad or frightened.

According to word from the Ontario Government — official guardians of the babes, "in the name of the King"—the sum of $50,000 was paid into the quintuplets' trust fund, which already exceeds some $250,000, and to which Pathe News has variously contributed considerable for the exclusive newsreel rights of filming. The guardians chose a lump sum instead of a percentage of the picture, which was offered them by the Fox company. Evidently they were more interested in the immediate tangibilities than in potentialities.

The producers groaned at one time when they learned that Emilie and Yvonne cut new teeth during the shooting.

"Watch the letters of criticism of detail roll in when, as and if audiences notice it," said the studio workers, who pointed out that the reason for this lies in the difference—before and after—in the babies' cinematic appearance.

The press wire services picked up the yarn and within a flash reported from Hollywood to Callander, Ontario, that the arrival of a new tooth radically alters the shape of a baby's mouth, as it appears to the fine eye of the camera. Sometimes they do not look the same at all, 'twas said.

Furthermore, they pointed out, scenes are not filmed in the order of their appearance in the finished picture. There have been cases when an infant appeared, in the early part of the story, with a tooth—but in the later scenes, where the child is supposed to be older, the tooth was not there.

"In the case of the Dionnes we will not be

(*Continued on following page*)

THE QUINTUPLETS MAKE A FEATURE

(*Continued from preceding page*)

able to do anything about the discrepancies," Darryl Zanuck in Hollywood told Associated Press. "We'll just have to hope that with five babies, audiences will not notice they do not look in some scenes as they do in others.

It was also made known in Hollywood during the shooting at Callander that test scenes of the quintuplets are valued by Twentieth Century-Fox at more than $2,000,000. Insurance policies cover every conceivable damage possible.

In fact, an expert was hired just to think of things that might happen—and insure against them.

Guarded now in a steel-lined Hollywood studio vault, the film negatives of the world's most famous babies are insured against earthquake, fire, theft, hurricane, scratches and every mishap that could prevent them from being developed satisfactorily.

There was a standing policy of $25,000 on each day's consignment of negatives shipped from Canada to the Movietone Studio in California. Premiums were paid daily on each separate shipment. Each member of the filming company was also insured.

This scene celebrated the quintuplets' second birthday—six months ahead of time for the sake of a Hollywood script—in a fairyland of toys in which the babies were placed. The girls stared wide-eyed and overjoyed as they cautiously inspected jumping jacks, wrestled with big wooly teddy bears and poked tiny fingers at blue-eyed dolls—all toys supplied by the Twentieth Century-Fox Film of Mesesrs. Kent, Schenck and Zanuck.

Newsreel pictures of the babies (taken by Pathe News, 'tis assumed) to mark developing periods in their lives, will be inserted into the picture—though the story is purely fictional.

Will Rogers was considered for Jean Hersholt's role of Dr. Allan Roy Dafoe when it was first considered.

Anyway, the quins thrived on Hollywood—gaining (besides the $50,000), from one to 10 ounces each in the week they worked.

One morning they awoke to find themselves in a bleak little room—totally unlike the warm and white-colored nursery in which they went to sleep the night before. While they slept, Hollywood, moving on the tiptoes of its technicians, had transformed the nursery into the room in which the children were born for the next "set."

The party was nearly upset the next morning when, awaiting the awakening of the quins, Jean Hersholt went sightseeing outside North Bay and slipped on the snow, suffering a severe bruise on the upper part of his left leg.

Mr. Hersholt limped back to his hotel and Dr. Dafoe was called. He prescribed a day in bed and treatment with electric lamps. That saved Twentieth Century-Fox $5,000 for each day's delay that might have ensued had Mr. Hersholt's strain caused postponement of filming.

The Hollywood troupe left the United States borderline at Port Huron, Mich., when they were stopped by Canadian authorities and told that a protest had been filed against their entering the Dominion. And it was not until Attorney Moskowitz agreed to hire a Canadian union man for every Hollywood technician entering Canada was the company allowed to proceed.

CARL LAEMMLE SELECTS ANNIVERSARY PICTURE

"Magnificent Obsession," the John M. Stahl production adapted from Lloyd G. Douglas' celebrated novel of the same name, has been chosen by Carl Laemmle, president of Universal, as the picture to be released in 38 different territories on January 10, 1936, the date which marks the 30th Anniversary of the veteran producer's activities in the motion picture field. Irene Dunne and Robert Taylor are co-starred. The picture also opens at the Radio City Music Hall in New York on December 30.

The protest had been made against the importation of Hollywood workers by the Canadian International Photographers' Union and the Canadian branch of the International Alliance of Theatrical Stage Employees.

Canadian union representatives declared that an agreement had been made with the Honorable David Croll, Ontario's Minister of Welfare, that Canadian technicians were to be employed and that the official permission extended by the government as the quins' custodians, which came from Mr. Croll, depended on this. Actual admission of such workers into Canada comes within the province of the Canadian Department of Immigration at Ottawa. F. S. Blair, assistant deputy minister, said he was assured that only necessary help was brought in from Hollywood —a total of 22 persons, including Director King, his assistant, three cameramen, three sound engineers, a script girl, chief electrician, a generator man and the players.

An anomoly of the situation was the fact that protests against the entry of American technicians came from unions whose headquarters are in the United States. Most of the Canadians seeking employment with the Hollywood crew were former workers in the Ontario Government Motion Picture Bureau, closed by the present administration, which disbanded the staff. The matter, therefore, had a political angle. Eventually, five Canadians were employed with the unit and sent north from Toronto to Callander.

The matter had by this time reached the point of a protest over the protest, with T. N. Fairley, acting for Toronto Projectionists' Local No. 10, of the IATSE's competitive National Union of Theatrical Employees, protesting that the IATSE men who were making the protests were vice-presidents of international unions "drawing at least a portion of their pay from over the border." At the same time a controversy broke out in the daily motion picture page of Toronto's *Mail and Empire,* edited by Roly Young, over the skill and abilities of the men concerned in the protest.

Regardless, no Hollywood carpenters nor electricians, other than the chief, were brought into the Dominion.

For a time the union dispute threatened to crash the expedition from Hollywood on the rocks, with rumblings heard in Canada of a countrywide strike by the IATSE unless its members secured employment with the unit.

And as the five babies finished work and graciously took their bows, raising a terrific bedlam, beating spoons against their metal food trays, to the consternation of the monitor men controlling the sound volume, the Dionne parents—Mrs. Oliva and Mr. Elzire Dionne—refused to appear in the story, protested against the use of the photographic lights, and refrained from talking with Dr. Dafoe except when absolutely necessary.

Neither of the parents visited the hospital while their children were being filmed.

A flood of quick French from the mother answered a reporter's questions.

Father Dionne said that Mrs. Dionne refused to see the children at work because of her objection to being photographed without receiving the remuneration they thought they were entitled to. It appears that the Fox company then offered $700 for the permission of the parents to cast two Hollywood players as the quins' mother and father. This they refused, and so are not appearing, in person or otherwise, the story, written on the train ride to Callander, by Charles Blake and Sonya Levien, providing no role for Oliva and Elzire.

Meanwhile, Jean (Hollywood's 'Dr. Dafoe') Hersholt, set out on return from Callander for Hollywood wearing a safety pin and with his pockets full of pebbles. The safety pin had served a normal period of use during the filming, performing the traditional function of safety pins for small infants. It has a large rubber ring attached to prevent children—such as the quints—or souvenir hunters—swallowing it. A curious French-Canadian legend has already grown up in the Callander country concerning pebbles from the vicinity of the quintuplets' home. They are supposed to have great power in the development of posterity. A pebble, if given to a childless family, so the backwoods' folk believe, is effective in remedying that lack in due course.

Work on "The Country Doctor" will be completed in Hollywood. The picture will be released to exhibitors in March. Fox undoubtedly will make much of the announcement issued this week by H. D. Clark, of the Toy Manufacturers, Inc., that the Dionne quintuplets have had the greatest influence this year in filling the bags of Santa Claus.

Already, toy tieups are being arranged, Master Art Products, of the Film Center Building, New York, announcing a contest to place prizes consisting of Dionne quintuplet dolls, with "a house and furniture," in theatres, with trailers, in place of Bank Nights, Race Nights, giveaway nights and whatnot.

And, amid all of the hullabaloo, the new British "Who's Who" for 1936 appears with a new listing, that of Dr. Allan Roy Dafoe, of Callander, Ontario, who remarks, with the greatest of brevity, that he has practiced medicine since 1907, and that he has been with the Dionne quintuplets since birth.

ROTHACKER, LUBITSCH, HERZBRUN AND BAGNALL HEAD PRODUCTION

Rothacker Paramount Chief Executive in Hollywood, Lubitsch Managing Director, Herzbrun on Business, Bagnall Finances

The uncertainty of the future permanent construction of Paramount's top executive management in Hollywood production ended this week with the elevation of Watterson R. Rothacker to complete charge of the post and the continuance, as his associates, of Ernst Lubitsch, as production managing director; Henry Herzbrun, in charge of business affairs, and George Bagnall, in charge of finances. This was the outstanding development this week in a round of activities involving the corporation as follows:

Paramount detailed the plans for reaching 75,000,000 readers in a $250,000 three-month newspaper campaign which will definitely establish a merchandise setup that will include exhibitor and public.

S. A. Lynch concluded his work as advisor to the Paramount trustees on theatre reorganization.

The courts granted claim holders the right to appeal from the large reductions which had been made in fees sought, and expunged a $483,524 claim filed by Paramount International, a subsidiary, against the parent Paramount company.

Paramount common stock now totals 1,576,682 shares listed on the New York Stock Exchange.

It was indicated some time ago that Mr. Rothacker would be appointed head of Paramount production on the coast when he was elected a vice-president of Paramount Productions, Inc., but the official announcement was made by President John E. Otterson this week in a message to the men in the field. Mr. Otterson announced at the same time the association with Mr. Rothacker of Mr. Lubitsch, Mr. Herzbrun and Mr. Bagnall.

Studio Organized First

In discussing the new appointments, Mr. Otterson had this to say:

"When Paramount emerged from the long process of reorganization many problems confronted the new management of the company.

"Of primary importance to you in the field—and to all of us—was the matter of product. Due in a large measure to a change in studio management a few months previously, the producing organization was demoralized and this condition was reflected in the pictures which came from the studio.

"Therefore, our first concern was to establish a studio organization which would give Paramount the kind of product the company must have if Paramount's ancient glory was to be revived."

In next discussing details of the new appointment, Mr. Otterson described Mr. Rothacker as "an able and experienced film business man who is giving the studio sound management along business lines."

Elaborating on his recent general announcement of a Paramount national newspaper advertising campaign for the coming year, Neil Agnew, in charge of the company's sales, this week revealed the details of the plan.

Beginning in January, 1936, the company, through the medium of 131 newspapers in forty cities throughout the country, will launch a series of advertisements highlighting three or four outstanding currently-released Paramount pictures each month. Each of these advertisements will run the full length of the standard newspaper and one column less than the full width of a page.

Behind this newspaper campaign the company has planned definite merchandising tieups. Local theatre participation in the drive will be encouraged, for the prepared advertisements, as described, will be one column less than the full width of the newspaper page, leaving the remaining column at the disposal of the local theatre units to buy tiein space.

First Campaign Next Week

The first of the new campaign of advertisements is scheduled to appear next week for pictures to be released in January. It will advertise "Collegiate," "The Bride Comes Home" and "Rose of the Rancho." In addition it will mention the Grantland Rice Sportlight series and the Popeye cartoons, as well as informal chatter on Hollywood personalities, fashions and other items of general fan interest. The tenor of the advertisements "will be along casual, heart-to-heart informal talks, laden with interesting gossip, written in a chatty and engaging fashion."

S. A. Lynch, former head of Southern Enterprises and advisor to the Paramount trustees on reorganization of the company's theatre properties since 1933, has concluded his work and left last week for his home in Florida. Mr. Lynch, after the Paramount reorganization last June, was requested by Mr. Otterson to remain for the completion of a plan of reorganization for Olympia Theatres, the company's New England subsidiary. Mr. Lynch had been in retirement for a number of years prior to assuming his advisory work for the Paramount trustees and so far as could be learned has no active plans for the immediate future.

Appeal Permission Given

Meanwhile, the United States circuit court of appeals in New York has granted leave to Root, Clark, Buckner and Ballantine, and to Cook, Nathan and Lehman to appeal from Federal Judge Alfred C. Coxe's order which resulted in large reductions in the fees sought by each for their services in the Paramount reorganization. The appeal will be heard next month. Cook, Nathan and Lehman asked $350,000 for services and was awarded $115,000, while Root, Clark, Buckner and Ballantine asked $700,000 in final allowance and was awarded $200,000.

Other law firms identified with the Paramount reorganization whose applications for fees either were appreciably reduced or disallowed entirely by Judge Coxe are expected to follow the lead of the two firms mentioned above in taking their appeals of his decision to the circuit court of appeals. These include Samuel Zirn and Archibald Palmer.

Root, Clark, Buckner and Ballantine based their appeal on the size and complexity of the Paramount estate, the volume of services, the result accomplished and the setup of a fund for adequate compensation to petitioners, all of which, their application for leave to appeal stated, entitled them to additional allowances.

On the other hand, a claim of $483,524 filed against Paramount Publix by Paramount International Corporation, a subsidiary in the parent company's reorganization proceedings, was expunged under an order signed last Saturday by Judge Coxe. The claim was based on advances to Paramount Publix made by the subsidiary and was adjusted by counter claims of the parent company.

Lynch Concludes Duties as Advisor on Theatre Reorganizing; Claim Holders Given Right to Appeal from Reductions

In further line with Paramount activity, it was revealed that changes in stock listings on the New York Stock Exchange have increased Paramount Pictures, Inc., common, $1 par, by 207 shares, making the total 1,576,682.

Paramount Broadway Corporation has added 16,000, making the total 9,345,500, and 7,800 have been added to Paramount Pictures, Inc., 6 per cent, 1935, making the total 21,595,100.

Lasky Asks More Original Stories

Commenting forcibly on the lack of effort in Hollywood toward encouraging writers to turn out original works for the screen, Jesse L. Lasky said, "Hollywood should become original-story conscious. Something should be done to give original story writers a chance, the same as those who turn out successfully published plays and novels."

Mr. Lasky, in New York from Hollywood to arrange for music for the next picture he will produce for United Artists release in conjunction with Mary Pickford, and which will star Francis Lederer, is scouting for new screen material and talent among the legitimate shows on Broadway.

The Pickford-Lasky unit will not enter stage production, Mr. Lasky was quick to point out, saying that the company had already turned down offers to finance 50 per cent of two plays.

Mr. Lasky will produce four feature pictures for next season in conjunction with Miss Pickford, but the latter will not appear in any of them. One will feature Nino Martini, in an operetta, which, along with the Lederer vehicle, tentatively titled "One Rainy Afternoon," will constitute half his schedule. Mr. Lasky intimated that that schedule stands a good chance of being enlarged, and further hinted that as many as six or eight pictures may come from his production unit next season.

When asked to comment on the new broadcasting studio recently opened by the National Broadcasting Company in Hollywood he said it was a "good thing for the picture industry. You can't combat progress," he continued, "and we in the picture business may as well hitch on to it."

Mr. Lasky, accompanied by Harry D'Abbadie D'Arrast, plans to leave for Hollywood late this week.

FILM INDUSTRY FACES HEAVY TAX

(*Continued from page 14*)

new law. Payrolls should be kept in such detail as will indicate the total wages paid to each employee. The second type of record necessary, it seems, would be a detailed account of each employee's employment as well as exact dates of employment (especially if the work is irregular), whether the work is steady or temporary, and the reasons for discontinuing employment. For the purpose of the New York state laws, it seems necessary to show where the contract was entered into, and where the work was actually done.

Deduction From Wages

Furthermore, the federal statute provides that the employer is to collect the employee's income tax "by deducting the amount of the tax from the wages as and when paid." It is important to keep a record of these deductions, says the Commercial Clearing House.

Complications arise where both state and federal law are involved because of credit provisions. Where a company operates in several states, separate records may be necessary in each state, as for instance where individual reserve accounts may be kept under one state law, but may not be permitted in other states. The states will require detailed reports of payroll records.

The New York act requires every employer whether or not subject to the act, to keep an accurate record of the number of his employees and the wages paid by him, a sworn statement of which must, upon demand, be furnished the Commissioner. Failure to keep such record or the wilful falsification of such record constitutes a misdemeanor. Official instructions are available explaining the requirements and items to be included in the record.

Rates Left to States

The federal Social Security Act does not provide for the payment of unemployment compensation benefits, and all such benefits are payable by the states. The rates of benefits and other matters, such as the ratio of weeks of benefit to weeks of employment, are left entirely to the states. If the state does not enact an unemployment compensation law, no benefits are paid.

Benefits under the federal old-age pension system have nothing to do with the foregoing. The old-age benefits are compulsory, directly under federal administration.

The act created a Social Security Board to administer certain of the provisions relating to unemployment insurance and old-age pensions. This board has charge of the approval of state plans.

From Indianapolis this week came word that the Associated Theatre Owners of Indiana, which is affiliated with Allied States, is opposing agitation for a special session of the Indiana legislature to enact social security measures, favored by the state administration.

The theatre owners' opposition is on the theory that new theatre taxation might result. Governor Paul V. McNutt has indicated he favors a special session of only five days to pass social security laws, but on the other hand a number of legislators have declared they are willing to stay in session 40 days or more, and there is no way of knowing what they might produce in legislation. The Indiana Farm Bureau intends to drive for farmers' tax relief in the session, and the theatre owners fear the tax burden will be shifted to them.

ENGLAND'S SYSTEM FIRST ADOPTED

England, by the enactment of the National Insurance Act of 1911, was the first country to adopt a compulsory nationwide system of unemployment benefits. At present almost every European country has some system of unemployment insurance, either compulsory or voluntary. Canada has also adopted a system "for insurance against unemployment."

The primary reason for the late growth of unemployment compensation in the United States was that no state wished to burden its industries with the cost of such an undertaking unless similar provisions were made in neighboring states. By placing the same tax burden upon industry throughout the country the federal Social Security Act has attempted to remove this obstacle to state action.

However, social security legislation as such is not being opposed by the organization.

The immediacy of the problems involved must now occupy all employers, points out A. V. Miller, chief accountant of the New York *Herald-Tribune,* in an interview in *Editor & Publisher,* trade publication of the newspaper field. Although the A. A. A., the S. E. C. and other New Deal enterprises are featured prominently in the newspapers, he said, it is seldom that news and developments of the Social Security Act are prominently displayed. This leads Mr. Miller to observe that it is not generally realized that the Social Security law, with all its ramifications and requirements, is broader in scope and in its effect on employer and employee and on general business "than all the other various New Deal activities put together."

The rank and file of business men, in Mr. Miller's opinion, are not as concerned over the situation as they should be.

Mr. Miller sees the situation in New York state as an "eye opener" as to what will happen elsewhere, and solution of a controversy raging over the administration of this state's unemployment insurance law, which was passed to conform with the federal Social Security law, is expected to have wide influence in the shaping of policy in the administration of the law throughout the nation.

The dispute has to do with the filing of reports by employers.

The unemployment insurance state advisory council, made up of three representatives of the public, three representatives of employees and three of employers, gave their approval by a vote of six to three on November 14 (the three employers dissenting) to the proposed reporting plan as prepared by the administrator. This requires that every employer be given a registration number and that each employer report an initial payroll as of January 1, 1936, and periodically thereafter a complete payroll record of all individual employees showing time worked, wages paid, occupation, etc., for each payroll period.

In direct opposition to this plan is that of the New York State Employers' Conference, which is said to represent companies employing the majority of workers affected by the law, according to *Editor & Publisher.* This calls simply for a periodic report by the employer of the total number of employees and *total* payroll on which the tax is based, beginning January 1, 1936, and a report of each termination of employment with such data as necessary to compute benefits, beginning January 1, 1938.

The employers say that the state's plan would be wasteful and inefficient in that a large proportion of the data collected would never be used, that "to maintain a record of each individual employee requiring 3,000,000 postings each week, with the detailed information will necessitate a large clerical force, will result in a tremendous increase in the cost of administration and will cause much confusion," and that the state's plan would nullify business policy of holding information of employees as confidential.

Arguments for and against the two plans have been going back and forth for many months, culminating for the time being at any rate, with the approval of the detailed report plan by the state advisory council.

Sees Business Penalized

Mr. Miller points out that the pooling of all taxes under this law actually penalizes all stabilized businesses, to the benefit of those such as the contracting industry, where the labor turnover is rapid.

He suggests that where such laws are being worked out in other states, or where there is a possibility that the existing law may be amended, it is "urgent and desirable" to have the law specify individual plant reserves, rather than have all employers' taxes pooled.

Mr. Miller sees the present social security law proving to be a heavy burden on industry. He points out that, under this law, business in New York State will be paying in 15 years $424,450,000 annually under the unemployment and pension provisions and that the other benefits specified will require taxes amounting to $120,460,000 a year for New York State, or a total of $544,910,000 a year. The state budget, he added, has never exceeded $300,000,000 a year.

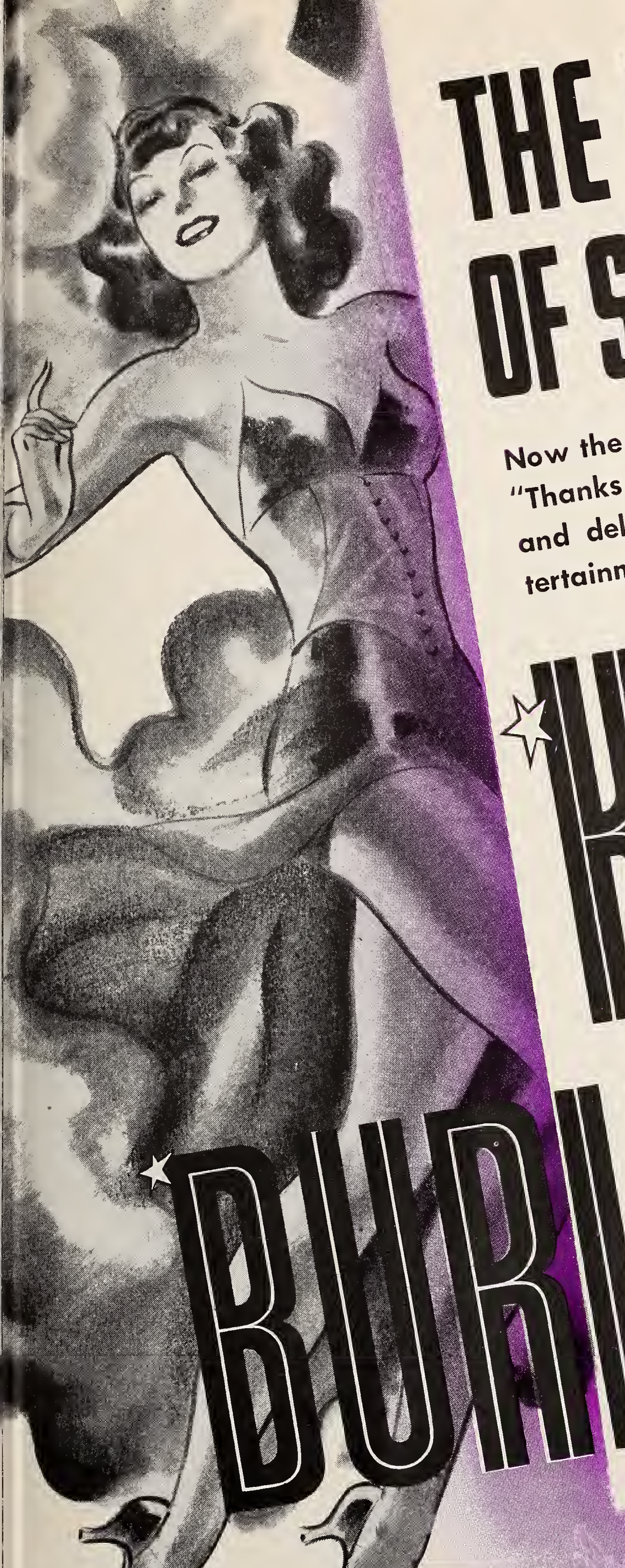
The California State Unemployment Insurance Reserves Commission has formally adopted 45/100 of one per cent as the rate of deduction to be made from payrolls in 1936 as employers' contributions to the state unemployment insurance fund. Final rules have not been decided upon and employers are counseled not to become too excited.

A special committee has been named to draw up a payroll accounting system for such industries as the motion picture producing industry where extras work first at one studio, then another, frequently working only a day or so at a time in any one place.

The California law goes into effect January 1, and under it employers will eventually contribute three per cent of their payroll totals, with each employee eventually assessed a maximum of one and a half per cent of his pay. The maximum salary assessable is $3,000 a year. Benefits to those who lose their jobs become payable in 1938, with the maximum of $15 a week for each worker.

THE KING OF SHOWS

Now the word is out. 20th Century-Fox... whose "Thanks A Million" was (and is) smashing records and delighting millions . . . has trumped this entertainment ace with an even greater show . . .



☆ KING OF ☆ BURLESQUE

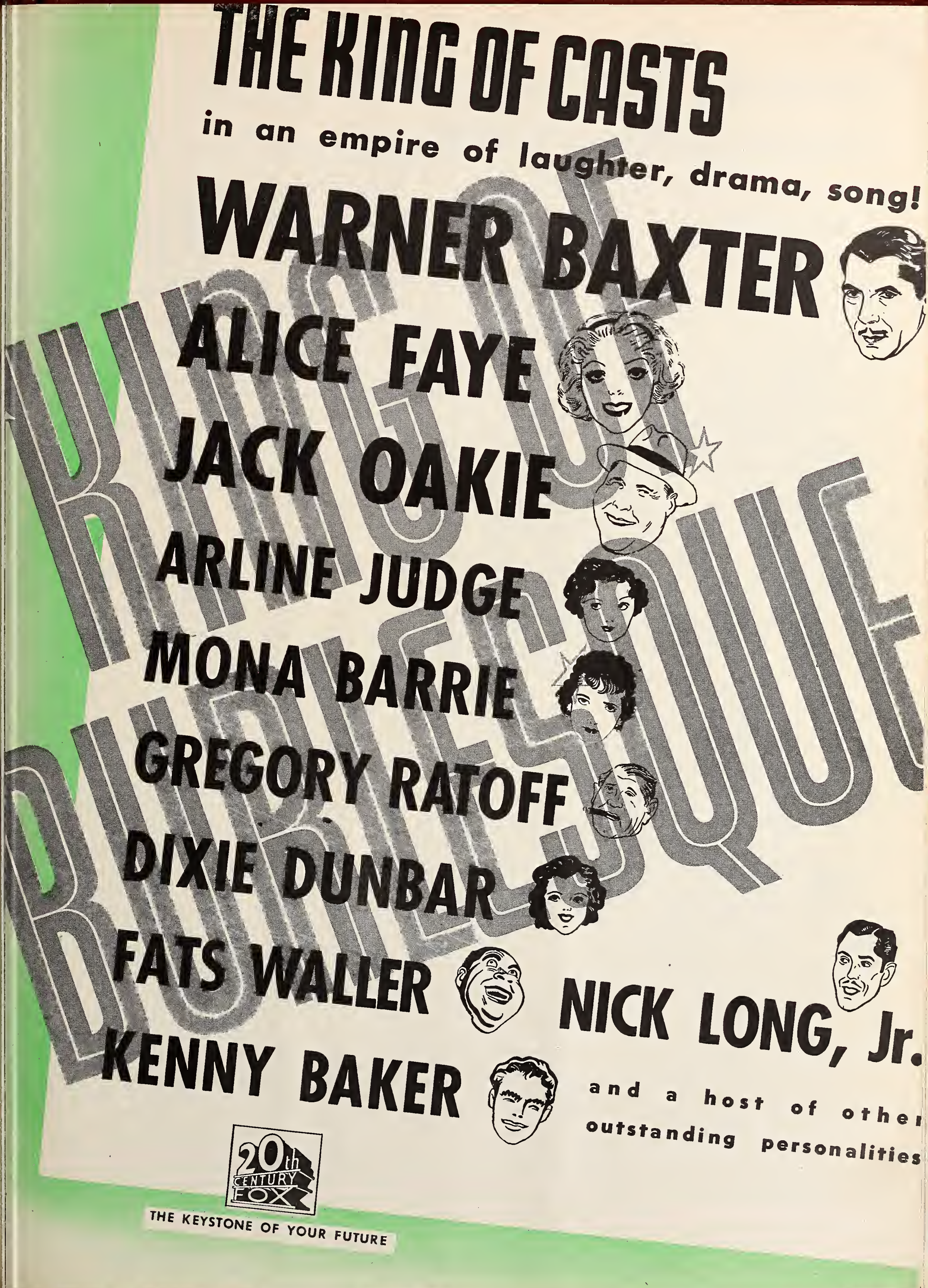
20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

SUMMARY OF STATE UNEMPLOYMENT COMPENSATION LAWS, NOV. 1, 1935

Below is a summary of state unemployment compensation laws, prepared by the Social Security Board, Washington, as of November 1, 1935. Unemployment insurance, as it is usually referred to, is provided in the Federal Social Security Act, a series of related measures intended to alleviate the principal causes of insecurity in our economic life. Unemployment compensation laws have been enacted in nine states and the District of Columbia, and other states are expected to enact such laws in the next few months. The data for Oregon were not available for inclusion in the chart. Penalties are provided for failure to comply with the many provisions of the Act, and since the matter is extremely complicated, exhibitors and others who come under the requirements are advised to obtain full information from their state boards.

State Citation	Coverage	CONTRIBUTIONS				Type of Fund	BENEFITS TOTAL UNEMPLOYMENT			Partial Unemployment	Qualification Period	Waiting Period	RATIO OF BENEFIT WEEK TO DURATION OF PREVIOUS EMPLOYMENT		Maximum Duration of Ordinary Benefits	State Administrative Agency
		Employer	Employee	State	Merit Rating		Rate	Maximum	Minimum				Ordinary	Additional		
ALA. Ch. 447, Laws 1935	Employer of 8 or more within each of 20 weeks	0.9%, 1936 1.8%, 1937 2.7%, thereafter	1%	None	Beginning in 1941, Commission determines merit rating of employer contribution and benefit experience; minimum, 1½%; maximum, 4%; average approximately 3%	Pooled fund with separate employer accounts for merit rating only	50% of wages	$15 per week	None	Wages plus benefits equal $2 more than total unemployment benefits	40 weeks employment in 104 or 26 in 52	3 weeks in 52	1 to 4 within 104 weeks	1 to 20 within 260 weeks	16 weeks in 52	Unemployment Compensation Commission of Alabama
CALIF. Ch. 352, Laws 1935	Employer of 8 or more within each of 20 weeks	0.9%, 1936 1.8%, 1937 2.7%, thereafter	0.45%, 1936 0.90%, 1937 1% thereafter; not to exeed 50% of general employer rate	None	Beginning in 1941, if reserve: 8% to 10%, contribution 2½%; 10% to 12%, contribution 2%; 12% to 15%, contribution, 1½%; 15% or more, contribution, 1%	Pooled fund with separate employer accounts for merit rating only	50% of wages	$15 per week	$7 per week	Wages plus benefits equal total unemployment benefits	State resident for year, or employed 26 weeks in State during that year	4 weeks in 12 months through 1938-39; thereafter 3 weeks in 12 months	1 to 4	No provision	20 weeks in 12 Months	Unemployment Reserves Commission
D. C. Pub. No. 319 74th Congress	Employer of 1 or more	1%, 1936 2%, 1937 3%, thereafter	None	1936, $100,000; 1937, $125,000; 1938, $175,000	Beginning in 1941, Board determines rate based on unemployment hazard of employers; minimum, 1½%; maximum, 4%; total contributions all employers not less than 3%	Pooled fund with separate employer accounts for merit rating only	40% of wages plus 10% for dependent spouse and 5% for dependent relative; minimum, 65%	$15 per week	None	Wages plus benefits equal $2 more than total unemployment benefits	13 weeks employment in 52	3 weeks in 52	1 to 3 within 104 weeks	1 to 20 within 260 weeks	16 weeks in 52	District Unemployment Compensation Board
MASS. Ch. 479 Laws 1935	Employer of 8 or more within each of 20 weeks	1%, 1936 2%, 1937 3%, thereafter less Federal amount not credited	None, 1936; 1%, 1937; thereafter 50% of amount contributed by employer	None	Beginning in 1941, Commission determines merit rating on employer contribution and benefit experience; minimum, 1%	Pooled fund with separate employer accounts for merit rating only	50% of wages	$15 per week	$5 per week	Wages plus benefits equal total unemployment benefits	90 days employment in 52 weeks or 130 days in 104 weeks	4 weeks in 12 months	1 to 4 within 104 weeks	1 to 18 within 6 years; after these exhausted, 1 to 26 for which employee contributed	16 weeks in 52	Unemployment Compensation Commission
N. H. Ch. 99, 142, Laws 1935	Employer of 4 or more within each of 13 weeks	1%, 1936 2%, 1937 3%, thereafter	0.5%, 1936; 1%, thereafter; not to exceed 50% of general employer rate	None	Beginning in 1941, if reserve; 8% to 10%, contribution 2½%; 10% to 12%, contribution 2%; 12% to 15%, contribution, 1½%; 15% or more, contribution, 1%	Pooled fund with separate employer accounts for merit rating only	50% of wages	$15 per week	70% of wages, not to exceed $5, if wages $10 week or less	Wages plus benefits equal $2 more than total unemployment benefits	60 days employment in 52 weeks	3 weeks	1 to 4 within 104 weeks	1 to 24 within 6 years (maximum duration 10 weeks)	16 weeks in 52	Commissioner of Labor
N. Y. Ch. 468, Laws 1935	Employer of 4 or more within each of 13 weeks	1%, 1936 2%, 1937 3%, thereafter	None	None	No provision	Pooled fund	50% of wages	$15 per week	$5 per week	No provision	90 days employment in 12 months or 130 in 24 months	3 weeks, but not more than 5 in calendar year	1 to 15 days within 52 weeks	No provision	16 weeks in 52	Industrial Commissioner
UTAH Ch. 38, Laws 1935	Employer of 4 or more	3% during an employer's first 2 years of contributions	None	None	After an employer subject to act for 2 years, when reserve per employee; less than $75, contribution 3%; $75 to $100, contribution 1%; $100 or more, no contribution	Employer reserve accounts	50% of wages	$18 per week	$6 per week	No provision	20 weeks employment in 52	2 weeks within 13	1 to 3 within 52 weeks	No provision	16 weeks in 12 months	Industrial Commission
WASH. Ch. 145, Laws 1935	Employer of 4 or more within each of 13 weeks	3% in 1936 and 1937 but may be 1% or 2%, according to Federal Reserve production index: 3% thereafter	1%	None	Beginning in 1941, Commission determines merit rating on employer benefit and contribution experience; minimum, 2%; average approximately 3%	Pooled fund with separate employer accounts for merit rating only	50% of wages	$15 per week	None	Wages plus benefits equal $1 more than total unemployment benefits	40 weeks employment within 104 or 26 in 52	6 weeks in 52	1 to 4 within 104 weeks	1 to 16 within 260 weeks	15 weeks in 52	Unemployment Compensation Commission of Washington
WIS. Ch. 108, Statutes	1936: Employer of 8 or more within each of 18 weeks	2% through 1937; 2.7% thereafter	None	None	Reserve percentage 7½% to 10%; contribution, 1%; reserve 10% or more, no contribution. Other merit rating based upon specified requirements in the law; maximum, 4%	Employer reserve accounts	50% of wages	$10 if wages less than $25; $12.50 if wages between $25 and $30; $15 if wages $30 or more	$5 per week	Wages plus benefits equal or exceed total unemployment benefits according to law	No provision	3 weeks in 52	1 to 4 within 52 weeks when benefit rate is $10 weeks; 1 to 5 when benefit rate is $12.50; 1 to 6 when benefit rate is $15 week	No provision	13 weeks	Industrial Commission



THE KING OF CASTS

in an empire of laughter, drama, song!

WARNER BAXTER

ALICE FAYE

JACK OAKIE

ARLINE JUDGE

MONA BARRIE

GREGORY RATOFF

DIXIE DUNBAR

FATS WALLER

NICK LONG, Jr.

KENNY BAKER

and a host of othe outstanding personalities

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

WARNER WILL NOT ADD MUSIC TAX; CANADIANS AWAIT LEVY REDUCTION

Broadcasters' Board Authorizes License Agreements with ASCAP and Warner, but Not to Exceed One Year

With less than two weeks remaining in which the music performance situation in many of its phases must be crystallized, there were insistent reports this week that:

1. Warner, which will set up its own music licensing system January 1, will not levy a music tax on exhibitors, who already pay a fee to the American Society of Composers, Authors and Publishers.

2. Warner has offered radio stations the use of its extensive music catalogue, which is being withdrawn from ASCAP, at the rate of two-fifths the royalty that broadcasters pay to ASCAP.

3. Broadcasters, as a matter of policy, have come to a decision with respect to signing new five-year contracts with ASCAP.

Also, in a few days it will be known whether the Government will proceed on January 7, as scheduled, with its trial of ASCAP seeking to declare it an illegal monopoly, or whether the prosecution will be continued. The latter is the more likely, since the Government is taking time to study phases of the situation arising from Warner's secession of its 11 music subsidiaries from the Society, and also because it wants more time to prepare a water-tight case, strengthening the weak points that were apparent when the trial started in the United States district court in New York last summer.

ASCAP and the Music Publishers' Protective Association, the co-defendants, have indicated they would be agreeable to further postponement, if the Government so elects. The Department of Justice in Washington meanwhile reiterates that the case has not been dropped, and so far as it knows now it will not abandon it, regardless of ASCAP's assertions that with Warner's withdrawal the Society can not be described as a monopoly in violation of the anti-trust laws.

Warner's policy, it is reported, will be to obtain the revenue for its four major and seven small music subsidiaries from the broadcasters, leaving the exhibitors untaxed. This, however, would mean no actual financial advantage to theatre owners, since they already pay a seat tax to ASCAP. But it would mean that Warner music, whether or not in Warner pictures, could be performed in theatres without a tax.

Herman Starr, vice-president and treasurer of Warner Brothers and in charge of the company's music business, since the break with ASCAP was announced, has been negotiating with Columbia Broadcasting System and National Broadcasting Company as well as independent stations for licensing arrangements.

This week it was learned that the company has offered to license radio stations at a rate of two per cent of their gross commercial revenue, plus 40 per cent of what the stations now pay to ASCAP in the form of a sustaining fee. ASCAP's licenses with radio calls for five per cent of the gross collections from advertisers.

Through this method Warner expects to receive more than the $340,000 it received last year from ASCAP as its share of collections from radio stations, theatres, hotels and other sources. The film company resigned from ASCAP on the ground the collections from broadcasters were inadequate. It believes its share should more nearly approximate $900,000.

There is, of course, the cost of establishing a nation-wide licensing system and legal department to check and prosecute infringements of copyright. ASCAP's overhead in the last two years has been about 25 per cent of its gross. In ratio, Warner's overhead is expected to be higher because the collections will be smaller.

Some indication of what Warner's music companies may anticipate grossing is reflected in ASCAP's revenue from radio last year which totaled $2,440,000, representing a sustaining fee of $840,000 from 600 stations and $1,600,000 in commissions. Theoretically, the commissions, while five per cent of the gross, amount to only about one per cent in the case of chain-affiliated stations.

This, explains ASCAP, is because the chain gets more for a station's time from the advertiser than the station actually receives from the chain, while the music tax is assessed on individual stations. Then, too, there are deductions for talent, program building and other expenses.

Warner's complaint has been that the independent stations pay the full five per cent tax, while the chain units escape with less. ASCAP admits the situation and agrees that its collections from radio are inadequate, but protests that it is difficult enough to get the broadcasters to agree to present arrangements.

This has proved the case, with the great majority of stations not yet having renewed their contracts with ASCAP, although present agreement extensions expire December 31.

Broadcasters Define Policy

Following a series of sessions, the board of the National Association of Broadcasters in New York this week adopted a resolution defining its policy in the muddled copyright-music situation. The resolution empowered James W. Baldwin, NAB's executive secretary, to negotiate license agreements not to exceed one year with ASCAP and Warner for any station that so desires.

The one-year proposed is in contrast to the five-year agreements already signed by National Broadcasting Company, Columbia Broadcasting System and a number of individual stations.

Declaring an emergency to exist, the resolution stressed that the copyright situation is beclouded as a result of the Warner-ASCAP split, and cautioned stations against broadcasting any music without a license on or after January 1, or without "a sufficient guarantee of indemnity from a satisfastory source" against copyright infringement. It was pointed out that "no one can now definitely say what copyrights would remain with ASCAP after January 1."

Fighting Receivership

ASCAP intends to carry to the United States supreme court, if necessary, its fight against the receivership in the state of Washington where a receiver has been appointed to administer its affairs pending adjudication of the

(*Continued on page* 40, *column* 3)

Royal Commission in Formal Report Makes Strong Recommendation for Lower Rates on Canadian Theatres

Reduction of the performing rights' tariffs charged Canadian theatres will, it is expected, be brought about without delay by Federal Order-in-Council. It is probable that the government will deal with the matter before the year ends.

This action is forecast as a result of the formal report made by the Royal Commission appointed to investigate the activities of the Canadian Performing Right Society, Ltd. The report, by Judge James Parker of Toronto, has just been made public and it contains very strong recommendations that the charges levied against theatres should be scaled down.

In its survey of the whole tangled musical situation as it concerned everything from skating rinks to strolling troubadours, the Commission was in no case more emphatic than it was with reference to theatres. Tariffs had been substantially upped at the beginning of the present year and the conclusion of the investigators, very clearly, was that this boost was not justified.

"It seems a fair conclusion that the rate of 1931 should not be changed and that the 1935 tariff is unjust and unfair," the Royal Commission opinion reads, while a later reference to the current schedule sums up the matter by saying that the Commission considers it "excessive."

As far as the film industry is concerned, the prospect of this cut in operating costs is the most important single result from the exhaustive Canadian investigation, but it is also considered definite that some revision of the Canadian Copyright Act will be introduced at the next session of the Canadian House of Commons. An appeal tribunal is proposed both to deal with disputes over performing rights and to pass on the tariffs of the Canadian Performing Right Society before they become effective. The Society has a practical monopoly of the performing rights to copyright music and can thus, in theory, impose whatever fees it chooses. Where such a condition exists in other fields, the Canadian practice is to create an independent body to analyze and approve rates. It is very definitely the opinion of the Canadian investigators that such a body is necessary, while legislation to prevent vexatious and unwarranted legal proceedings is also urged.

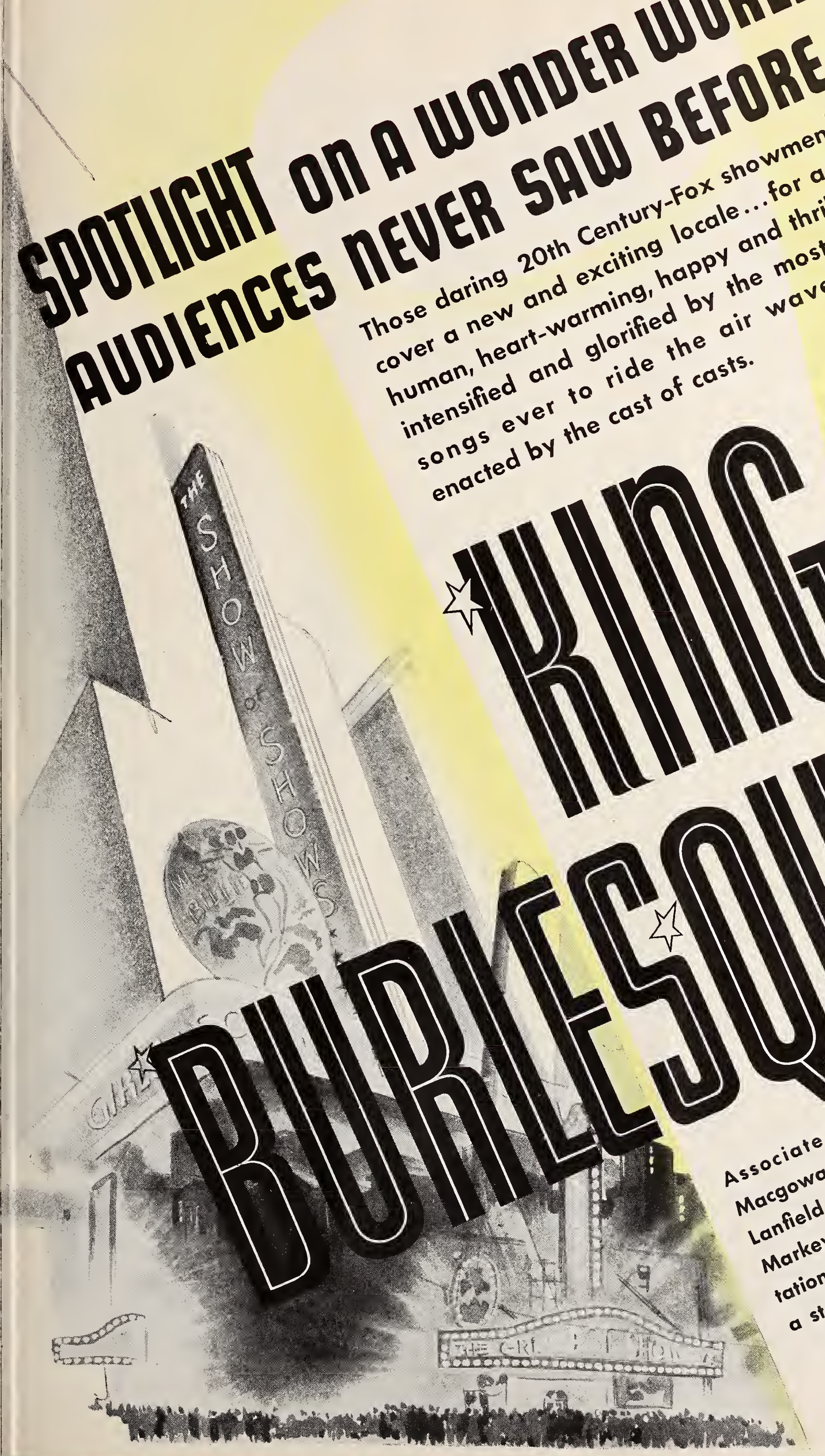
Years of Agitation

The agitation and subsequent investigation of the Canadian situation date back over several years. The Canadian Performing Right Society is owned jointly by ASCAP (4,997 shares) and the English Performing Right Society (4,996 shares). Single shares are registered in the names of each of the six directors: H. T. Jamieson of Toronto, president; Holmes Maddock, Toronto; Ralph Hawkes, London, and Gene Buck, Louis Bernstein, E. C. Mills of New York. The Society was incorporated in 1925 at the instance of the British Society and reorganized in 1930 when ASCAP

(*Continued on page* 40, *column* 1)

SPOTLIGHT ON A WONDER WORLD AUDIENCES NEVER SAW BEFORE!

Those daring 20th Century-Fox showmen uncover a new and exciting locale...for a story human, heart-warming, happy and thrilling... intensified and glorified by the most tuneful songs ever to ride the air waves....and enacted by the cast of casts.



☆ KING OF ☆ ☆ BURLESQUE ☆

Associate Producer: Kenneth Macgowan · Directed by Sidney Lanfield · Screen play by Gene Markey and Harry Tugend · Adaptation by James Seymour · From a story by Vina Delmar

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

Reduced Tax in Canada Awaited

(*Continued from page 38, column 3*)

joined the set-up. It controls the "small rights" to approximately 2,000,000 works, but does not control stage and dramatic rights for full performances of operas, musicals, etc. Actually, the number of active works on its lists is probably under the 200,000 total. An analysis of 1934 Canadian musical programs reveals, incidentally, some interesting information regarding the comparative popularity of American and British works with Canadian audiences. There were 1,615,965 performances of 16,771 ASCAP works while 4,841 of the British Society's works were used in 377,080 performances. The balance of 162,480 performances represented 4,370 continental numbers. These figures, of course, represent all classes of performances, not merely theatres.

When the Society, following its organization, undertook to secure regular revenues for the use of its properties, chiefly through the granting of annual licenses, it met with stiff resistance. Admittedly, there was a very general feeling among music users that nothing whatever should be paid for the performance of musical works. The situation, which was not clearly understood by the licensees, continued to get more and more involved and to be marked by more and more bad feeling. Eventually, it culminated in a deluge of complaints which prompted the Canadian government to order an investigation by Royal Commission. There was considerable bitterness in evidence at the hearings and the Commission listened to days and days of testimony.

In justice to the Society, it is now made clear that it is not only legally entitled to a return for the performance of music but that it is also quite within its rights in granting licenses for that purpose and a regular user of music, such as a theatre, hotel or broadcasting station, must necessarily have such a license. The complaint that the "Society was accused of using the courts to dragoon the music users into line and obtain payment of fees" is dealt with by the comment in the report that it was "at times domineering in its attitude and perhaps a little hasty in resorting to the courts for the enforcement of its legal rights." At the same time, operating expenses in Canada were high because of the costs "incurred in persuading a public that was often unreasoning and ignorant of the Society's legal rights, to purchase a license."

The conclusion of the investigators is that, in Canada, the whole question of performing rights is still in the experimental stage and the problem of determining what is a proper fee in any case is a very knotty one.

"In 1931, the (theatre) tariff was regarded as fair and reasonable by the Society and no sound reason is given for the raising of the rates except that pressure for more revenue was placed on the Canadian Performing Right Society, Ltd.," the report said. "If anything, the rate in Canada should be slightly less than the old rate (of ASCAP) because in the United States, generally speaking, the theatres are open seven days a week.

"Bearing these considerations in mind and having regard to the fact that 10 cents per seat in the past has been acceptable to the Canadian Performing Right Society, Ltd., and was not strenuously objected to by the larger theatres in Canada, it seems a fair conclusion that the rate of 1931 should not be changed."

In the new 1935 tariff, in force since January, the fee for a house operating more than three days weekly including the right to perform at any time during the week rose to 20 cents per seat. Another point emphasized in the report is that the schedule of tariffs filed might fairly and reasonably be considered as maximum fees and that there should be a willingness on the part of the Society to make concessions under such conditions as, for instance, a theatre located in a drought area or in an industrial town where factories were closed and business slack. The fact that seating capacities in most cases were designed to cater to community needs in more prosperous times than those immediately past is also noted.

The Royal Commission heard considerable evidence on score charges which, it is mentioned, confuse the theatre issue considerably. But no recommendation regarding these is made. E. C. Mills, general manager of ASCAP, said that neither ASCAP nor the Canadian Society or both had ever received "directly or indirectly in any manner, shape or form, one single cent of that charge assessed against the exhibitors by the producers commonly called score charge." He is quoted as expressing the belief that "the producers ultimately profited very grossly on that charge," but his evidence is given in the report without comment.

Mention is made of the possibility that the ramifications of music taxes and fees by which the organized music industry has exacted millions of dollars from exhibitors and producers in the United States may lead to federal regulation with the comment that "a strong impression is left that some persons have divided copyright into many parts—distinct in themselves—so that the right hand does not or cannot know what the left hand is doing."

Judge Parker's report said that strong protests had been made during the inquiry, held in several Canadian cities, against the insistence of the Society upon returns of programs being furnished at the risk of cancellation of licenses for failure to make them.

SAYS WARING ASKED $250,000 FOR FILM

Fred Waring, leader of Waring's Pennsylvanians, named $250,000—no less—as the figure for which he would appear with his band in one picture for Paramount.

Testimony to this effect was given by Louis Diamond, head of Paramount's music publishing subsidiaries, who was a witness for Mr. Waring in an infringement action against WDAS Broadcasting Company, Philadelphia, tried in the common pleas court in that city last week. On Broadway it is known that Mr. Waring is still holding out for that amount, and has turned down Paramount's offer of $200,000.

In the suit, Mr. Waring charged the broadcasting company played his records without paying him for the privilege. The National Association of Broadcasters was allowed to intervene in the action as a party interested. It was admitted there was no special legislation on the subject to guide the court. Judge Harry S. McDevitt reserved decision.

Warner Will Not Add Music Levy

(*Continued from page 38, column 2*)

state's suit seeking to oust the Society under the anti-trust laws.

The Society sought to remove the case to the federal courts, but the district court in Seattle held last week it lacked jurisdiction because it was a state matter. ASCAP attorneys now plan to certify the case to the United States circuit court of appeals, and will ask that it be heard in San Francisco, where it will be removed from local pressure from exhibitors and radio stations.

ASCAP suffered another blow when the Washington superior court assigned to the receiver all of its copyrights. ASCAP can still reopen the case in the state courts, on a petition to vacate the receivership and remove state control.

E. C. Mills, ASCAP general manager, said on Tuesday that he had discussed the situation with the broadcasters' board, but was not at liberty to disclose what had been discussed.

Warner's reported offer equalling 40 per cent of the broadcasters' present payments to ASCAP corresponds to the estimate made by Warner that its music subsidiaries contributed about 40 per cent of all the compositions on sponsored radio programs, and that the same proportion would hold on sustaining programs.

The extent to which sustaining fees would make up Warner's collections from radio stations is indicated in ASCAP's income from this source. In the year ending January 1, 1935, 14 stations owned and operated by National Broadcasting Company paid ASCAP $173,500 as a sustaining fee and $137,541.96 in advertising fees representing five per cent, theoretically, of gross revenue from advertisers. In the 10 months ending October 31 this year, NBC grossed $14,000,000 for commercial time only, which will mean a handsome increase for ASCAP and something to be strongly desired by Warner.

To determine for itself whether or not it could get along without Warner music, the Columbia Broadcasting System on Tuesday and Wednesday this week conducted program tests in which Warner numbers were not used. The test was applied to sustaining programs originating from New York. A CBS official explained the purpose was to decide "how the music situation would set up in case we do not use Warner music after January 1."

Meanwhile the ASCAP-Warner-Radio situation was scheduled for further discussion at a meeting of the ASCAP board on Thursday.

ASCAP's songwriters' classification committee is continuing meetings in an attempt to devise a formula that will please members in that division who are dissatisfied with the present method of distributing revenue.

Agitated by the dispute over control of the public performing rights of the music held by Warner, the songwriters are threatening suit against the film company for attempting to license something it does not control.

In another direction the music industry sought to protect its interests when John G. Paine, chairman of the board of the Music Publishers' Protective Association, protested to Harry S. Hopkins, federal relief administrator, against the ruling that only original editions of non-copyrighted works are to be used in concerts by musicians and choral groups on Government relief. This, said Mr. Paine, meant that works published by American publishers are excluded from purchase, and only foreign editions can be used.

SONG HITS THEY'LL HUM AND STRUM AROUND THE WORLD

America's top-flight song-smiths reach the heights with a flock of great numbers whose lilt and swing, lyrics and melodies have the sparkle that catches on. Every radio in the country is plugging this show for you.

KING OF BURLESQUE

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

Music and lyrics by
Jimmy McHugh and
Ted Koehler:
"SHOOTING HIGH"
"LOVELY LADY"
"SPREADIN' RHYTHM AROUND"
"TOO GOOD TO BE TRUE"

•

Music and lyrics by
Jack Yellen and
Lew Pollack:
"I LOVE TO RIDE THE HORSES ON A MERRY-GO-ROUND"

AMENDED AGREEMENT SHARPENS ACTORS' GUILD AIM AT 'CLOSED SHOP'

All Equity and Guild Members Transferring Between Stage and Screen Must Join Both Groups or Face Suspension

Objective Is to Unite All Talent Unions on Coast in Collective Bargaining on Pay and Working Conditions; Rules Given

Complete text of the amended agreement between the Actors' Equity and Chorus Equity associations appears on page 44.

The Screen Actors' Guild—the union of studio players in Hollywood—this week hailed the amended agreement with Actors' Equity Association as strengthening the Guild's drive for the attainment of one of its main objectives: a closed shop for acting talent employed in the motion picture industry. And this, it develops, is merely one step in the campaign for "one big union" of all studio talent.

The amendments strengthen and simplify the working agreement between the two actors' unions, entered into November 15, 1934, by which the Guild assumed jurisdiction over the motion picture field which had been held hitherto by Equity. The changes also make the original agreement "more workable and more binding on the membership," the Guild pointed out.

Of major importance to the motion picture companies not only because they are directly affected but also because of the interchange of talent between the stage and screen and because of the unprecedented investments in Broadway productions by film interests this year, the amendments seeking to forge "one big union" of actors are briefly described by the Guild as follows:

Must Join Both Groups

"The amendments make it compulsory for members of each organization to join the other when transferring from stage to screen or vice versa. They also make a new and eminently fair arrangement for the payment of dues, providing that an Equity member working in pictures shall be required to pay dues only to the Guild; the Guild taking upon itself the payment of such member's dues to Equity.

"In the future, all Equity members coming to pictures from the stage will be committed to join the Guild within 30 days after signing a contract for motion picture work or within 30 days after acting in motion pictures. Failure to abide by these rules will bring about the player's suspension from Equity for an indefinite period.

"The same rule applies to all Equity members now working in pictures. If not already members of the Guild, they must join it within 30 days or face suspension from Equity. Guild officers are expecting that Equity members will voluntarily join the Guild upon receipt of their notices from Equity."

Guild Takes Similar Steps

At the same time, taking its cue from this move, the Screen Writers' Guild of the Authors' League of America has taken similar steps to bind itself more tightly to the League.

The plan behind the move, it is reported from Hollywood, is to unite all talent unions on the West Coast under one flag and thus force studio heads and producers to recognize them as representatives of all the actors and writers in Hollywood, in collective bargaining for salaries and working conditions.

The Authors' League is the parent organization of all writers, dramatists and scenarists in the country, with each branch represented on its council. However, according to Marc Connelly, president of the League—who is now in Hollywood preparing the screen version of "Green Pastures" for Warner—each of these groups is an autonomous unit, each concerned with its own branch of writing, and none of them interfering with any other branch. It is the hope of the Screen Writers' Guild to eliminate these differences, and to weld the League into one gigantic union.

Leaders of the movement in the Screen Writers' Guild are negotiating with the other branches of the League for assurance that no author will supply studios with material in the event that the Guild calls a strike, according to Hollywood advices. If this point is carried, the details of closer organization, it is understood, will follow automatically.

The Academy of Motion Picture Arts and Sciences, however, remains the only recognized agency through which the producers will deal with studio talent.

Attitudes Toward Academy

But the fear and distrust with which both the Actors' and Writers' Guilds regard the Academy is vividly described in a message to all members of the Writers' Guild by Robert N. Lee, its secretary, by order of the executive board. This communication warned that:

"Many efforts have been made to turn the producers' Academy Agreement for Writers into a lever to force members of the Guild to join the Academy. You will be told that all credit controversies must be adjusted through the Academy. Once you go in the Academy offices terrific pressure is brought to bear upon you to join the Academy. Guild members will not want either to join the Academy or have the Academy pushed down their throats.

"You may obtain all of the advantages, if any, of the credit clauses in the Producers' Academy Agreement without ever entering the Academy offices. Use the following procedure:

"(1) If you wish to protest the Producer's tentative determination of credits and wish to read the script, get your copy of the script at the studio, not at the Academy offices.

"(2) If your protest is denied by the Producer, do not take an appeal to the Academy committee. By the express language of the so-called Basic Agreement the decision of the Writers' Adjustment Committee on such an appeal *does not obligate the Producer to change the credits on the screen.* An appeal, therefore, from the Producer's determination under the Producers' Academy Agreement is merely an empty gesture. Don't do it.

"Any questions regarding your right to credits on any particular picture should be brought to the offices of the Guild. As in the past, the Guild will continue to aid you in the solution of your problem."

Plight of Actor and Dramatist

Meanwhile, the alleged plight of the actor and the dramatist was described in the current issue of the *Screen Guild's Magazine* of Hollywood by Michael Blankfort, founder of The Theatre Union, stage director and adapter. Mr. Blankford quoted some statistics taken from "B'way Inc.," a book by Morton Eustis.

The year "1927-28 was a boom year in the theatre," said Mr. Blankfort. "During the year approximately 70 per cent of Equity's membership worked. How long did they work? Using round numbers, of the 6,000 actors who had employment, 4,800 averaged less than nine weeks, and 2,400 averaged only three and a half weeks. And how much were they paid? 'Estimating the average salary of the actor in both musical and dramatic productions at that time as $100 a week (which is a high figure), this means that the 4,800 actors received an average income of $880 or less that year, and of these, 2,400 received $350 for the year.'

"These figures," continued Mr. Blankfort, "tell their own sad tale. Even in the best years the actor had to live on slightly under $14 a week on an average. The additional fact that with the depression five years later, there were 2,000 less actors working, makes it unnecessary for me to push the point too far."

While Mr. Blankfort agreed that it is difficult to show figures about the playwright, he declared there are two facts "that stick out."

"Number one is that from 65 to 85 per cent of all plays produced in New York are financial failures," continued Mr. Blankfort. And as number two, he found that "there are literally hundreds of plays unproduced that by any standards you choose, are better than most that are produced."

ITS SPECTACLE WILL STRIKE THEM SPEECHLESS!

Gorgeousness heaped on gorgeousness ...hundreds of dainty, dancing darlings ...surprise after breathless surprise...to daze, dazzle and delight your crowds. Burley-cuties and Broadway beauties in amazing dance routines. Some fun!

★KING OF★ ★BURLESQUE

Dances and ensembles created and staged by Sammy Lee

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

FULL TEXT OF EQUITY AGREEMENT

Agreement entered into between the Actors' Equity Association and Chorus Equity Association, both voluntary associations organized under the laws of New York, hereinafter jointly called "Equity," and Screen Actors Guild, Inc., a California non-profit membership corporation, hereinafter called the "Guild." (Additions or changes are in italics.)

Whereas, the parties hereto entered into an agreement dated November 15, 1934, entitled "Affiliation of Screen Actors Guild, Inc., with Actors' Equity Association and Chorus Equity Association"; and

Whereas, it is the desire of the said parties to modify the said agreement as hereinafter set forth,

Now, Therefore, the parties do hereby agree as follows:

It is the purpose of both organizations to further the interests of actors, wherever they work. To foster this common end to strengthen the hands of both, Equity and the Guild enter into this agreement on the following terms.

1. This agreement shall be in effect until cancelled and may be cancelled by either party on four months' written notice or immediately if the other party breaks the contract. All provisions apply only during the duration of the contract.

2. As soon as this contract goes into effect, the Guild agrees to apply to the Associated Actors and Artistes of America, a voluntary association affiliated with the American Federation of Labor, (hereinafter called the Four A's) for a charter granting the Guild exclusive jurisdiction of the motion picture actors' field in the United States of America, its dependencies and possessions and Canada, and Equity agrees to cause said charter to be issued within a reasonable time. The Guild agrees to amend its By-Laws forthwith to define its jurisdiction accordingly, and to keep such By-Laws in full force and effect. In the event of the cancellation of this contract, the Guild agrees to surrender said charter to the Four A's. The Guild agrees to elect members of the International Board of the Four A's satisfactory to Equity. The Guild agrees to abide by the rules of the Four A's and the American Federation of Labor in making labor affiliations.

Jurisdiction

3. Equity retains all its present jurisdiction except the motion picture field. The Guild has complete autonomy, its own officers, basic documents, and By-Laws. Without limiting the generality of the foregoing, each party shall determine its own policy toward aliens.

4. Neither party shall have the right to call a strike of the members of the other party. In the event, however, of a strike by either party in its field, the other party will direct its members not to work in such field and will discipline them if they do.

5. The parties shall create a Conference Board to consult from time to time on mutual problems. Wherever practicable there shall be an exchange of facilities between the parties on terms to be from time to time agreed upon.

6. *Members of the Guild who are also members of Equity shall be required to pay dues to the Guild only, and shall be relieved of all Equity dues and of all arrearages in Equity dues up to but not after January 1, 1936.*

From and after January 1, 1936, the Guild will pay to Equity dues for every member of the Guild in good standing who is also a member of Equity (other than Junior Guild members) and Equity agrees to look solely to the Guild for the payment of such dues. Dues from the Guild to Equity will be paid semi-annually, on May 1st and November 1st at the rate of $15 per annum for each such member of the Guild whose dues to the Guild are paid at the rate of $30 per annum, and at the rate of $18 per annum for each such member of the Guild whose annual dues are paid at a rate higher than $30 per annum. Equity shall have the option to require payment by the Guild of dues of $18 for each such member regardless of the rate at which he pays dues to the Guild from and after the 1st day of January, 1937.

Where Junior Guild members are not working in motion pictures but are working in the theatre, such members shall not be required to pay dues to the Guild and the Guild shall have no obligation to pay such member's dues to Equity. Where Junior Guild members are not working in the theatre but are working in motion pictures, neither such member nor the Guild will be required to pay Equity dues for such member.

The Guild may determine when and under what conditions said Junior member shall be deemed to be working in motion pictures, and Equity may determine when and under what conditions said Junior member shall be deemed to be working in the theatre.

A paid up Equity member who has not and is not making his living in motion pictures and who desires to join the Guild will not be required to pay initiation fees and dues to the Guild until after he enters the motion picture field and until the next succeeding May 1st or November 1st, whichever is the nearer date. During the period during which these members are exempt from paying dues to the Guild, the Guild shall not be responsible to Equity for such dues.

Except as above provided, Equity will admit to membership members of the Guild only if paid up, and the Guild will admit to membership members of Equity only if paid up.

Any charter provisions with which this paragraph conflicts are hereby waived.

Equity Actors Must Join Guild

7. *Members of Equity acting in motion pictures shall be required by Equity to join the Guild within thirty days after any such member shall make or execute a contract requiring him to act in a motion picture, or within thirty days after the first day such member actually acts in such motion picture, whichever shall occur the sooner. Equity agrees that any Equity member acting in motion pictures failing or refusing to join the Guild within such time or resigning from the Guild thereafter, if still acting in the motion picture field, will be suspended from Equity for an indefinite period, such suspension to commence as of the time when such member of Equity actually returns to the stage, and shall under no circumstances become effective before the first day upon which, by reason of contract or otherwise, such member is required to or does actually appear upon a stage in a legitimate theatre. Such period of suspension shall be terminated only by the mutual agreement of Equity and the Guild.*

Members of the Guild acting on the legitimate stage, now or hereafter, will be required by the Guild to join Equity forthwith on entering on employment in the theatre, and the Guild agrees that any Guild member failing or refusing to join Equity while acting on the legitimate stage, or resigning from Equity thereafter if still acting on the legitimate stage, will be suspended from the Guild for an indefinite period, such suspension to commence immediately and to be terminated only by the mutual agreement of Equity and the Guild. Otherwise, members of either organization will not be required to join the other.

The question of fact as to whether or not a member of Equity has failed or refused to join the Guild or has resigned therefrom, shall be determined by the Council of Equity in accordance with its Constitution and By-Laws. The question of fact as to whether or not a member of the Guild has failed or refused to join Equity or has resigned therefrom, shall be determined by the Board of Directors of the Guild in accordance with its Constitution and By-Laws.

Suspensions

8. *The suspension of a member from either organization shall entail suspension from both organizations, and discipline (including fines and penalties) imposed upon members of either organization shall be respected and enforced by both. Without limiting the generality of the foregoing, Equity shall immediately furnish the Guild its suspended list of members, and such members shall not be admitted to the Guild without the consent of Equity. This paragraph will not require the suspension or discipline of existing members of either organization for past offenses, or delinquency in the other organization. This paragraph will not require the Guild to suspend Junior members not working in the theatre who have not paid their Equity dues, nor Equity to suspend Equity members who are Junior Guild members not working in motion pictures who have not paid their Guild dues.*

9. The Guild may at any time, and on request of Equity shall, open a New York office for administrative purposes. The Guild agrees that the personnel of such office shall be satisfactory to Equity.

10. The Guild agrees to pay the per capita tax payable to the Four A's, paying the full tax on Guild members who are not Equity members and half the tax on common members. Equity states that such tax is at present seventy-five cents per year per paid-up member, and in the past about sixty per cent of the amount paid has been returned by the Four A's. The Guild shall receive its pro rata share of any such return.

11. Each party will promptly transmit to the other necessary information as to membership delinquencies, etc., as will enable the other party to carry out the agreements just made.

12. This agreement shall be construed liberally to effectuate its purpose, and shall become binding only when it is ratified by the respective governing bodies and membership of the parties hereto; and when so ratified, the respective organizations will pass all necessary legislation and take all necessary steps to carry out and enforce the same.

Except as hereinafter set forth the agreement of November 15, 1934, hereinabove referred to, shall not be modified or changed in any particular and all of its provisions will remain binding upon all parties hereto until the final approval and signing of this agreement. This agreement shall be construed liberally to effectuate its purpose, and shall become binding only when it is approved in the manner provided by the respective constitutions and by-laws of all three organizations. When so approved, the respective organizations will pass all necessary legislation and take all necessary and desirable steps to carry out and enforce the same.

Dated: November 19, 1935.

Actors' Equity Association,
By: Frank Gillmore, President.
By: Paul Dullzell, Executive Secretary.
Chorus Equity Association,
By: Frank Gillmore, President.
By: Dorothy Bryant, Executive Secretary.
Screen Actors' Guild,
By: Robert Montgomery, President.
By: Kenneth Thomson, Secretary.

THE 1936
MUSI-COLOSSAL SMASH
WITH THE 1946 PACE

The first great musical drama of the year . . . or any year!

KING OF BURLESQUE

WITH THESE GREAT STARS: WARNER BAXTER
ALICE FAYE • JACK OAKIE • ARLINE JUDGE
MONA BARRIE • GREGORY RATOFF • DIXIE DUNBAR
FATS WALLER • NICK LONG, JR. • KENNY BAKER

A FOX PICTURE
Darryl F. Zanuck in charge of production

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

Sydney S. Cohen Dies; Was Early Exhibitor Leader

Funeral services for Sydney S. Cohen, former exhibitor leader, who was stricken last Thursday, were held Sunday in New York at Central Synagogue, of which he was a trustee. Rabbi Jonah B. Wise officiated, assisted by Cantor I. H. Weinstock. Burial was at Union Field Cemetery, Long Island.

Mr. Cohen died suddenly in front of the building in which his offices are located. Death was believed to have been caused by heart failure. He was president of the Motion Picture Theatre Owners of America from 1920 to 1924 and chairman of the organization's board of directors in 1925 and 1926. He was a former theatre operator in New York and at the time of his death owned an interest in several houses at Middletown, N. Y., in addition to his ownership of the 125th St. Appolo and the Empire in the Bronx, which he leased to RKO for a 10-year period in 1932. With Howard S. Cullman, trustee of the Roxy, he was mentioned recently as a bidder for the house under a plan of reorganization being advanced by them.

Mr. Cohen was also technical advisor to the bondholders' committee of the Beacon theatre on Broadway and operated the Fox Brooklyn for the bondholders for about one year just before operation of the house was turned over to Si Fabian. He also owned retail stores in Connecticut and New Jersey. In recent years he had been interested in educational and philanthropic activities and had been identified with Educational Alliance.

Mr. Cohen was 50 years old, and resided at the Hotel Ansonia with his daughter, Dorothy Louise, and a son, Richard Sydney, who survive him. Mrs. Cohen died in 1918.

In addition to scores of personal friends from within and without the industry, the following organizations with which Mr. Cohen was associated were represented at the funeral services: The Educational Alliance, the Grand Street Boys' Association, Alumni Association of the Boys' Club, E. A.; Pilgrim Lodge, No. 890, F. and A. M.; Central Synagogue Brotherhood, New York Rotary Club, Samuel Tischner Society, Metropolis Country Club and Surprise Lake Camp.

Christmas Shows in Connecticut

Exhibitors throughout the state of Connecticut are contemplating special Christmas shows of a charitable nature during Christmas week. The Poli in New Haven has arranged a Saturday morning frolic, the admission to be five cents or as much as children wish to contribute, the proceeds to go to the Child Welfare Association. The Fishman houses will run special matinees, with food the admission to some houses, and free admission to the children of the unemployed to others. Warners are cooperating in various spots with townships or churches, the Palace, Danbury, and Capitol, Ansonia, having already been designated for food or toy collection.

CLARENCE BROWN LOOKS AT FUTURE

Clarence Brown, MGM director, whose "Ah, Wilderness!" opens Christmas Day at the Center theatre, New York, concludes that motion pictures are moving in nine directions, as follows:

(1) Development of color photography.

(2) Use of third-dimensional effects with "shadow players" walking across a stage just like real actors.

(3) Minimization of television, which will in no way intrude upon the commercial motion picture.

(4) Use of movies universally for school and classroom work.

(5) Study of acting technique through motion pictures rather than lecture classes.

(6) Writing of special screen operas.

(7) Screening of a systematized newsreel by every government, to be passed on to future generations.

(8) Establishment of great new production centers in India and the Orient.

(9) Development of multilingual proficiency among actors, so that virtually every picture can be made by the same cast in many languages.

GB Officials Sign American Talent

Mark Ostrer, chairman of the board of Gaumont British Pictures, sailed from New York for London last Saturday on the Aquitania following a visit of several weeks in this country, the greater part of which was spent in Hollywood signing up talent for forthcoming GB productions to be made in London. Accompanying Mr. Ostrer were Mrs. Ostrer, Michael Balcon, GB production head; Charles "Chuck" Riesner, director, and Ralph Spence, scenarist.

While in Hollywood Mr. Ostrer signed contracts with Raoul Walsh, May Robson, Constance Bennett, Joan Bennett, Victor McLaglen, Sally Eilers, Edmund Lowe, Elizabeth Allan, Robert Young, Richard Arlen and Sylvia Sidney.

Miss Robson will appear in a story based on Jules Verne's famous novel, "Michael Strogoff." Constance Bennett has contracted for two pictures to be made at the Shepherd's Bush studios, "Everything Is Thunder," from the novel by Jocelyn Lee Hardy, and "The Hawk."

McLaglen will star in Rudyard Kipling's immortal story, "Soldiers Three," while Miss Eilers will co-star with Edmund Lowe in a special feature whose working title is "The Phantom Wrecker."

Arlen will star in a story based on the building of the Canadian Pacific Railroad, tentatively titled "The Barrier."

Mr. Balcom completed talent loaning arrangements with Twentieth Century-Fox.

Warner Directors Reelect Officers; Field Staff Meets

Directors of Warner Brothers Pictures, Inc., in New York, this week reelected the complete corporate personnel, headed by Harry M. Warner, the while working distribution and exhibition staffs were meeting in the field to further film and ticket sales, discussing, among other things, a national "model-building" tieup on forthcoming major Warner productions.

Harry M. Warner was reelected president of the company at the annual meeting of the board of directors Tuesday and the vice-presidents were also chosen to continue. They are Albert and Jack L. Warner, Sam E. Morris, Herman Starr, Gradwell L. Sears, A. W. Smith and S. Charles Einfeld.

Albert Warner was reelected treasurer, Abel Cary Thomas secretary and Harold S. Bareford, C. H. Wilder and E. K. Hessberg assistant secretaries. W. S. McDonald and P. A. Chase stay as assistant treasurers, while S. Carlisle was continued as assistant treasurer and comptroller.

The three Warner brothers, Mr. Thomas and Waddill Catchings, along with Henry A. Rudkin, on December 9 were reelected to the board at the annual meeting of the stockholders in Wilmington, Del. The other members of the board are Mr. Carlisle, Stanleigh P. Friedman, Charles S. Guggenheimer, Mr. Morris and Morris Wolf.

Mr. Sears, who is in charge of southern and western distribution, accompanied by Mr. Einfeld and Norman H. Moray, in charge of shorts and trailers, left New York after the meeting for Kansas City to conduct a two-day meeting of the company's district and branch managers of Mr. Sear's district. The gathering was to be held Wednesday and Thursday.

Meanwhile, eleven of the company's theatre zone managers met at the home office in New York Monday for a conference on general operations and policy discussions. Joseph Bernhard, head of the Warner theatres, presided. Among those who attended were I. J. Hoffman, New Haven; Moe Silver, Albany; Don Jaycocks, Newark; John H. Payette, Washington; Ted Schlanger, Philadelphia; Harry Kalmine, Pittsburgh; Nat Wolf, Cleveland; James Coston, Chicago; Howard Waugh, Memphis, and D. Moore of St. Louis.

At both the meeting in New York and the one in Kansas City mention was made of the recent tieup concluded by the advertising and publicity department with the Model Builders Guild of Hempstead, Long Island, effective on the company's forthcoming major productions including "Captain Blood," "Ceiling Zero," "Anthony Adverse," "The Green Pastures" and others.

Beaumont Opens New Exchange

Under a deal closed last week by Mitchell Leichter, head of Beaumont Pictures, Hollywood, with Louis Stern, the latter's New England exchange with headquarters in Boston will hereafter be known as Beaumont Pictures Exchange, Inc., of Massachusetts.

J. C. JENKINS--HIS COLYUM

Grand Island, Nebraska

Dear Herald:

Last Sunday morning we came through North Platte but it was so early that we were sure the folks were all in bed. We wanted to call on Mr. Davis, who operates both theatres for the Fox organization, but be was probably in bed and most likely wouldn't be up until around 12 o'clock, as very few theatremen are, and they always get sore when we wake 'em up, so we missed seeing him. We also wanted to see Bobby Snyder, his cashier, but most likely she had been out with some of the North Platte boys to a dance the night before and so we missed seeing her also. Doggone the doggone luck anyhow.

North Platte, you know, is where Buffalo Bill used to have a ranch back in the early days before he quit shooting buffalo for the railroad boys when they were building the U. P. road "Out where the west begins," and afterwards he framed up a "Wild West" show which was the talk of the country and which, together with his reputation, made North Platte famous.

North Platte today isn't what it was back in Bill's early days. Then they used to settle matters with a six-shooter, while now the judge fines 'em $100 and then suspends the sentence upon good behavior. Suspended sentences "have been the cause of more crime in this country than jawbone poker, for when a man knows his sentences will be suspended he isn't afraid to hit his mother-in-law with a meat cleaver. When you go to North Platte now you needn't take a gun with you, but be sure to go to the Fox theatre and see Mr. Davis and Bobby Snyder.

▽

Cozad is where Mr. Hagadone operates the Rialto theatre, and the Rialto is one of the bright spots in western Nebraska, but when you go there we hope you have better luck seeing him than we did. Then we tried to find Glen Van Wey, who operates the Sun theatre at Gothenburg, but he had his home locked up and the window blinds down, which indicated that he and Mrs. Van Wey had gone to see the old folks to get something good to eat, although Mrs. Van Wey has the reputation of being one of the best cooks in southwest Nebraska, and there are some pretty good cooks in southwest Nebraska. Doggone those boys, why don't they stay at home when their friends are coming to see 'em?

▽

The Alfalfa Country

Lexington is right in the heart of the alfalfa country and the hay stacks are thicker than the fleas on our skyoodle pup, and last year we understand that the boys got around $20 a ton for their hay, and when they cut on an average of three tons to the acre it would seem that the alfalfa country ought to be a few jumps ahead of the depression.

Ralph Folkenburg of the Majestic theatre says that his wife gets him three meals every day and five on Sunday, which would indicate that business was pretty good around the Majestic. It ought to be, for the Majestic is the chief gathering place seven nights a week for the people of that community. Ralph came down to the Cornland hotel that evening to visit us and we talked things over until honest people ought to be in bed. Ralph is a lover of Lexington hydrant water, and so are we, and that's why neither of us put cracked ice on our heads the next morning.

▽

P. S.—G. F. Hayes, manager of a theatre in Orlando, Florida, has just sent us a check with a request that we renew his subscription to the HERALD. All right, G. F. Thanks very much. We have already done it and that's the kind of a letter we like to receive.

▽

Anyhow—

You perhaps heard about the terrible flood they had last spring in which seventy lives were lost? Yeah? Well, that was down in the Republican river valley, and that is what people get for naming a river "The Republican." Well, anyhow, down there is where Franklin is located and Franklin is where George E. Hall operates the Franklin theatre. George recognized us when we were a block away. He's got a memory like an elephant, and he had a smile all over his face and it got bigger when we went over to a "parlor" and had a glass of soda water. George says he hasn't been on relief and that his wife feeds him plenty of beans and sowbelly, and we'll betcha that the folks around Franklin don't find it necessary to go away to see a good show.

▽

If you have any Indian blood in you you probably remember the Arapahoe Indians. The town of Arapahoe is located where the Arapahoes used to hold their wardance and have their banquets of stewed dogs, (Bob Livingston of the Capitol theatre at Lincoln used to furnish the dogs) and when big chief Growling Bear and Bob smoked a couple of pipes apiece it made everything Jake around Arapahoe and so D. C. Shoemaker built his Crystal theatre there, which is being successfully operated by his daughter. Arapahoe hasn't fully recovered from that flood yet, but she will, for Arapahoe is a pretty good town.

▽

Red Cloud is where Bert Beams operates the Auditorium theatre. Bert has two other theatres, one in Geneva and one in s'm'other town, and Bert asked us if his subscription had expired and we couldn't lie to him, for he is a pretty square chap, so we told him they hadn't, and he said, "All right, when they do I will send you a renewal." (Bert is always just like that.) Then we went down to a bank to get a draft to send to the HERALD and we found an old friend we hadn't seen for years, and maybe that Bert and this old friend are what makes Red Cloud stand out so strong in our memory and why we think Red Cloud is such a good town. If you go there be sure to call on Bert.

▽

After we had such a lovely visit with Bert Beams at Red Cloud we drove over here to Grand Island to stay over night. We had a pretty good reason for coming over here; in fact we had several of them. One was that we wanted to see Harry Schiller, who operates one of the beautiful theatres, and Billy Youngclaus, who operates another. Another reason being that Cecil Stratton, who operates one of the principal hotels, came from our town and we felt pretty sure we could stand him off for our hotel bill.

Billy Youngclaus is soon to open a recreation parlor in the basement of the Empress and to make other necessary improvements to meet the demands of a growing city, and from all indications around the Empress, it looks like Billy is doing all right.

Harry Schiller has made the Grand theatre look a whole lot different from what it used to be and he has other important matters in his mind which are not ready for publication at this time. If you go hunting for a better manager than Harry you better take a flashlight.

Grand Island is one of the principal stops between Chicago and Denver. She has passed the flag station days and Omaha better watch her step.

▽

In a cafe the other night they turned on the radio and we heard some guy extolling the wonderful benefits of that "Shelterbelt" and then a jazz orchestra chimed in with a classical(?) number with the saxophone playing one tune and the clarinet another, and then a crooner started sobbing a love song, and the heavyset waitress used up three handkerchiefs while she was bringing us some spinach instead of huckleberry pie, and then a fellow started on another bedtime story about the wonderful progress this country is making, when some chap got up to go out and said, "Oh Hell." After that we all took another one and then we went to bed.

COLONEL J. C. JENKINS
The HERALD's Vagabond Columnist

THE HERALD covers the field like an APRIL SHOWER.

2,000 Trucks To Carry First Division Posters

First Division's "Spy 77," a story of Italian spy intrigue and aeroplane warfare, starring Greta Nissen, with Don Alvarado and Carl Diehl, will be fictionized in the March issue of Movie-Action magazine on the newsstands the middle of February.

That magazine, a Street and Smith publication, will carry a full color illustration of "Spy 77" on its cover and over 2,000 American News trucks will carry posters advertising the picture to more than 150 cities throughout the country.

BIG FLOTATIONS LOOM IN BRITISH INDUSTRY

Theatre - Producer Moves Expected, but London Film Connection in County Cinemas Is Unconfirmed

by BRUCE ALLAN

London Correspondent

Publication in various quarters in London of some of the details of a draft prospectus of County Cinema Corporation, Ltd., gave rise to stories associating London Film Productions with the expansion plans of this British circuit.

The capitalization to be asked, according to the prospectus, amounted to £2,562,500 (approximately $12,812,500), but most interest was created by the facts that the directors listed were Lord Gorell, John R. Sutro, W. J. May and Charles J. Donada. Mr. Sutro is a director of London Film Productions, Ltd.

During the week, however, Mr. Sutro informed the writer that the publication of these details had been premature and that, for the time being at least, he would not join the County Board. He also said emphatically that London Film Productions had no connection, official or unofficial, with the new company.

There has been no further statement from the County interests, but it is not doubted that their plans for expansion and for new capitalization on a large scale will be continued. At the present moment County has 52 theatres and has acquired the Saville, in Shaftesbury Avenue, London; this is a modern building, a stone's throw from the Palace in Cambridge Circus and has obvious possibilities as a first-run or exploitation house. The official valuation of the whole of the theatres is £2,900,000 ($14,500,000) and the yearly profit estimate £253,448. The draft prospectus stated that the new capital would be £1,600,000 5 per cent mortgage debenture stock, 700,000 6 per cent cumulative preference shares of £ and 1,050,000 ordinary shares of 5/-.

Union Shares Rise

Union Cinema Co., Ltd., is another theatre group which has been in the news in connection with expansion rumors; its £1 shares reached £8.15.0d a few days ago, as the climax of a wild rush of buying which was, in the first instance, declared to be for control. They later reacted to £7.7.0d.

Union, in addition to completing various important theatre purchases, offered at a premium of 2/- an issue of 325,000 6 per cent cumulative £1 preference shares in a subsidiary—National Provincial Cinemas, Ltd., which controls the Southan Morris circuit and other theatres. Without question, there is a much bigger development plan for Union in the offing, but whether it will involve production and distribution interests cannot at present be determined. The trade remembers that C. F. Bernard of Union, like Charles Donada of County has been mentioned in connection with earlier theatre—studio—Wardour Street amalgamations and plans.

There was one studio plan in the various financial stories of the recent hectic period. Sound City, Ltd., Shepperton, arranged to offer 135,000 £1 participating preference 6 per cent shares, and 135,000 ordinaries at 5/- and so brought its capital to £350,000. The interesting part of this announcement was the light it cast on the demand for British studio space. Sound City, beginning as a conversion of an old country estate, has developed into a very important service studio, and found such a call for its floors that it has bookings in hand for as long as three years for the five new stages to be built with its new money. Also significant is the fact that £100,000 ($500,000) has been advanced by the Equity Law Life Assurance Society. The days when film enterprises were regarded by the City as an impossibly hazardous form of investment have definitely passed.

An interesting feature of Sound City's facilities is that they include exterior lots on an exceptional scale, with garden, woodland and water backgrounds ready to hand. These facilities have been used for a great many big British films, including "Sanders of the River," "Drake" and "The Iron Duke."

▽

Sunday Show Strategy

Interesting new tactics in the eternal fight about Sunday Opening has been evolved by exhibitors in the Brighton area. The opposition on the part of cinemas came originally from "common informers" who applied to the courts on the strength of a law centuries old and almost obsolete, which served legally to enforce closure. The recent Sunday Entertainments Act legalized opening under certain conditions, the chief of which are that a ballot of local residents must show a favorable majority and that a percentage of receipts be paid to charity. Meanwhile various other forms of entertainment have continued on Sundays without being troubled by either of these conditions.

The Brighton exhibitors have decided to take the war into the enemy's camp by acting as "common informers" against these other forms of entertainment. Inasmuch as the Corporation, which licenses theatres, is among the opposition in its capacity of a concert promoter, an interesting test case is promised if in fact the Brighton cinema men go to court.

▽

Of special note among the speeches at the annual dinner of the British Kinematograph Society was a plea by Theo. H. Fligelstone, vice-president of the Cinematograph Exhibitors' Association, for an adjustment of the Films Act in aid of the small exhibitor, who was, he said, hard hit by the demands of the increased Quota of 20 per cent. Mr. Fligelstone was following Dr. Burgin, Parliamentary Secretary to the Board of Trade, in replying for the guests. Another speaker was Sir Josiah Stamp, the railway magnate and economic expert, and Simon Rowson, President of the BKR, paid a very eloquent tribute to the technicians' influence on the industry.

▽

London's Biggest Set

London Films used its biggest set on record for the last scenes of "Things to Come" at Worton Hall. It took the whole of a specially erected 250 x 150 feet floor and towered 50 feet high, and pictured a city of the future as envisaged by H. G. Wells; 295 arcs were needed to light it and William Cameron Menzies had to use a Public Address telephone system to direct 750 extras used in the scene. Most of the earlier scenes of "Things to Come" have been cut and the special music composed by Arthur Bliss was recorded in a West End theatre a few days ago.

▽

20th Century-Fox Starts

Twentieth Century-Fox British unit, under the control of Robert T. Kane, became active at the British & Dominions studios at Elstree with the shooting of the first scenes of "As You Like It," the Elisabeth Bergner vehicle which replaced "St. Joan." Dr. Paul Czinner is directing this Shakespearean production on lines which suggest a definite desire to challenge pictorial comparisons with "A Midsummer Night's Dream."

▽

Judicial Test Seen

Clarification of the legality at large of agreements covering current trading methods in the industry here, plus ramifications which conceivably may hold up delivery of product, was awaited as an outgrowth of an injunction sought by Gaumont Super Cinemas against the Kinematograph Renters' Society.

Gaumont and the KRS from which Twentieth Century-Fox recently resigned, although other distributors, American and British alike, have not, have been at cross purposes over booking combines. The distributors' organization has held, citing the recent deal, never consummated, between Gaumont and the H. and G. Kinemas, that ownership of theatre properties must be thoroughly established by stock control or face suspension of service by its members.

Gaumont Super Cinemas, in its action, charges the KRS with restraint of trade and has engaged three noted King's counsel to represent it. The men are Sir Patrick Hastings, Sir William Jowitt and Lionel Cohen. The Gaumont subsidiary also has launched proceedings against the individual members of the KRS as an alternative in the event the case against the association itself fails to produce what is regarded in the trade as a test decision.

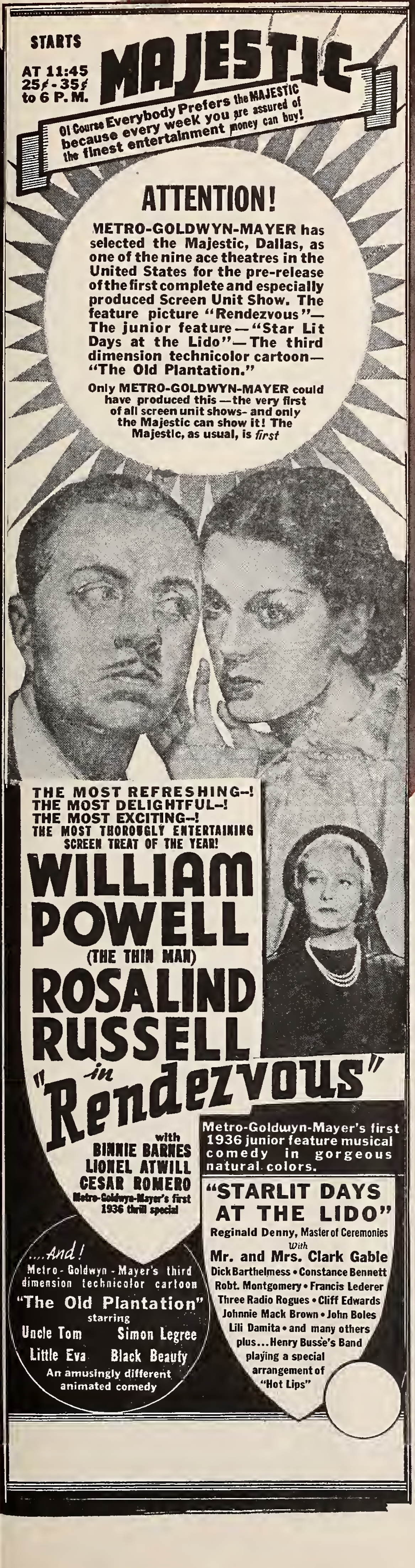
▽

Reunion's Chiefs to America

John W. Gossage and Norman W. File, managing director and general manager of Reunion Films, Ltd., are paying a visit to New York in the first week in January.

Reunion introduced such famous Continental pictures as "Masquerade" and "Episode" to English-speaking markets and has specialized in foreign language versions with superimposed subtitles.

Following on a reconstruction, in the course of which Victor Creer and Peter Witt have left the directorate, the company is engaging in production and distribution (of British and American films) on a bigger scale and the New York visit is connected with these activities.



STARTS

AT 11:45
25¢ - 35¢
to 6 P. M.

MAJESTIC

Of Course Everybody Prefers the MAJESTIC because every week you are assured of the finest entertainment money can buy!

ATTENTION!

METRO-GOLDWYN-MAYER has selected the Majestic, Dallas, as one of the nine ace theatres in the United States for the pre-release of the first complete and especially produced Screen Unit Show. The feature picture "Rendezvous"—The junior feature—"Star Lit Days at the Lido"—The third dimension technicolor cartoon—"The Old Plantation."

Only METRO-GOLDWYN-MAYER could have produced this—the very first of all screen unit shows- and only the Majestic can show it! The Majestic, as usual, is *first*

THE MOST REFRESHING--!
THE MOST DELIGHTFUL--!
THE MOST EXCITING--!
THE MOST THOROUGLY ENTERTAINING SCREEN TREAT OF THE YEAR!

WILLIAM
POWELL
(THE THIN MAN)
ROSALIND
RUSSELL
in
"Rendezvous"

with
BINNIE BARNES
LIONEL ATWILL
CESAR ROMERO
Metro-Goldwyn-Mayer's first 1936 thrill special

Metro-Goldwyn-Mayer's first 1936 junior feature musical comedy in gorgeous natural colors.

"STARLIT DAYS AT THE LIDO"
Reginald Denny, Master of Ceremonies
With
Mr. and Mrs. Clark Gable
Dick Barthelmess • Constance Bennett
Robt. Montgomery • Francis Lederer
Three Radio Rogues • Cliff Edwards
Johnnie Mack Brown • John Boles
Lili Damita • and many others
plus...Henry Busse's Band
playing a special
arrangement of
"Hot Lips"

....And!
Metro-Goldwyn-Mayer's third dimension technicolor cartoon
"The Old Plantation"
starring
Uncle Tom Simon Legree
Little Eva Black Beauty
An amusingly different animated comedy

MRS. BESA SHORT
—Program Builder for Interstate Circuit, Dallas, Texas. (*And she's cute, too!*)

HATS OFF TO A SMART LADY!

She makes Short Subjects *work* for the box-office!

●

Study the ad at the left. It's just one of the showmanship stunts of Besa Short.

●

She screens every short, picks out the 'ad' and 'name' values.

●

She prepares a *balanced* diet — with *variety*. The folks love it!

●

And she uses plenty of M-G-M's varied, showmanship shorts.

●

Congrats to Besa Short and to those two great showmen Bob O'Donnell and Carl Hoblitzelle and to the Interstate Circuit of Texas. No wonder its 100 theatres are profit-show-shops!

PITTSBURGH TRIAL ON; ST. LOUIS CASE JAN. 6

Eight Companies Accused in Friedman Anti-Trust Action at Pittsburgh; Other Suits Filed

Little time was wasted this week in furthering the progress of two "key" anti-trust suits as instigated by independent exhibitors against the large distributors. Samuel Friedman's suit against eight companies, for $150,000 damages, went to trial in Pittsburgh and is expected to continue for three weeks; January 6th was agreed upon as the date for the beginning of the trial of the United States Government's equity case against Warners, Paramount and RKO, in the St. Louis-Fanchon and Marco matter. The government will press for quick action.

The independent exhibition firm of Schreiber, Smilay and London, in Detroit, filed suit against Universal for allegedly withdrawing product contrary to contractual arrangements.

In Lincoln, Nebraska, Independent Theatres, Inc., amended its complaint against large distributors, through which damages of $1,797,000 are sought for alleged conspiracy in restraint of trade.

An echo to the original criminal indictment complaint in the St. Louis case, of which the distributors were acquitted, was heard this week when United States Attorney General Homer Cummings, at Washington, cleared Sol A. Rosenblatt, former NRA film code director, of any "improper action" in connection with a conference on a proposed settlement of the suit which conference took place last May 17th at Washington.

Denying they have violated the anti-trust laws, eight distributors are now defendants in a $600,000 damage suit being tried before Judge Nelson McVicar, United States district court, Detroit. The action started last week and is expected to run until the end of next week, and possibly for seven days more, before it reaches the jury.

The plaintiff is Samuel Friedman, former exhibitor of Sharon, Pa., who is asking for $150,000 for business injury and three-fold damages prescribed in the national statute regulating monopolies in restraint of trade.

The defendant concerns are Metro-Goldwyn-Mayer, Columbia, Vitagraph, Universal, Fox, Educational, United Artists and RKO.

Mr. Friedman claims, in his statement of claim, that he was forced out of the theatre business in Sharon and Farrel, where he had operated houses until 1928. It is asserted by him that his troubles were caused by the alleged conspiracy action of the defendants, who were members of what was known as the Pittsburgh Film Board of Trade. He declares that business differences between him and distributing firms were given for settlement to a board of arbitration appointed by the Film Board.

Mr. Friedman further claims that when he refused to abide by the awards against him as made by the arbitration board the eight distributing companies withdrew film service for which he had contracted. The refusal of distributors to supply him with films resulted in forcing him out.

Mr. Friedman originally filed the suit several years ago, at which time he had two partners who are no longer associated with him, so he remains the sole plaintiff.

St. Louis Trial January 6th

Following repeated efforts by the Government for an early hearing in St. Louis of its equity action against Warners, Paramount and RKO, Federal Judge Joseph West Molyneaux, who recently was appointed to hear the action, and attorneys for the defendant corporations have agreed upon January 6 as the date for the start of argument on the preliminary injunction.

The equity suit against the three distributors alleges refusal on the part of the defendants to service Fanchon and Marco's Ambassador, Missouri and New Grand Central theatres.

Counsel for the distributors originally suggested January 27, or early in February, but Government counsel has insisted on bringing the hearing up to the first week of the new year. Meanwhile, Russell Hardy, prosecuting attorney, is expected to arrive in St. Louis January 5 from Washington, while many of the witnesses subpoenaed in the criminal action, which lasted six weeks and ended in acquittal of all indicted parties, are expected to be on hand shortly after the first of the year.

Meanwhile, in Detroit, alleging that Universal had an agreement to supply service at the Capitol theatre, Schreiber, Smilay and London have filed a complaint against the exchange charging it took the product away from them and gave it to Ben and Louis Cohen for the new Rio theatre which was recently opened in competition with the Capitol.

Universal claims that it has a contract with the Cohens, but has none with the Schreiber, Smilay and London group for the Capitol. The complaint is scheduled for an early hearing in the circuit court.

In Lincoln, Nebraska, on the other hand, petitions in the suits of State Theatres, Inc., and Independent Theatres, Inc., for $444,000 and $1,353,000 respectively, against distributors and exhibitors on conspiracy charges, have been amended in federal court. The changes were due to the recent St. Louis trial verdict mentioned above.

The defendants in the suits in Lincoln are Vitagraph, Paramount, Metro-Goldwyn-Mayer, Fox, Universal, Radio and United Artists, as well as the Lincoln Theatre Corporation of Delaware and Nebraska, Joseph Cooper of New York and Robert Livingston of Lincoln.

Settlement Move Reported

This action moves the probability of the trial before January back to the spring session of the court, if not later, and in the meantime rumors are frequent that a strong move for settlement out of court is being made.

Sol. A. Rosenblatt, former Division Administrator for the Amusement Codes of the National Recovery Administration, and who is now practicing law in New York, did not act in an "officious" manner in connection with the recent St. Louis anti-trust proceedings, according to Attorney General Homer S. Cummings in a letter to Mr. Rosenblatt which was made public late last week.

In part, the letter reads: "With respect to the recent anti-trust proceedings in St. Louis, any statements which may have been made at the trial indicating that you had acted in an 'officious' manner are to be regretted; and I assure you that no discourtesy or affront was intended. I did not regard any action on your part that was brought to my attention as improper in any respect, and I trust that your relations with the Department of Justice will continue in the future as in the past to be pleasant—which, of course, is our wish with respect to all who come in contact with the Department."

Ampa's Christmas Party in New York

The motion picture industry in the east, and radio and stage were in attendance on Thursday, to the number of some 1,200, at the annual Christmas luncheon and entertainment of the Associated Motion Picture Advertisers, held in the ballroom of the Hotel Astor at Times Square, New York. Gordon S. White, advertising director of Educational Pictures, was presiding, as AMPA's president, and Grover Whalen, Will H. Hays and Louis Nizer were chief spokesmen. Paul Benjamin and Marvin Kirsch handled arrangements.

Proceeds are to be turned over to *Film Daily's* relief fund, which cares for distressed film members in the east.

Heading the entertainment contingent were Lily Pons, Ralph Stone and his radio recording orchestra and the Haywood vocal orchestra.

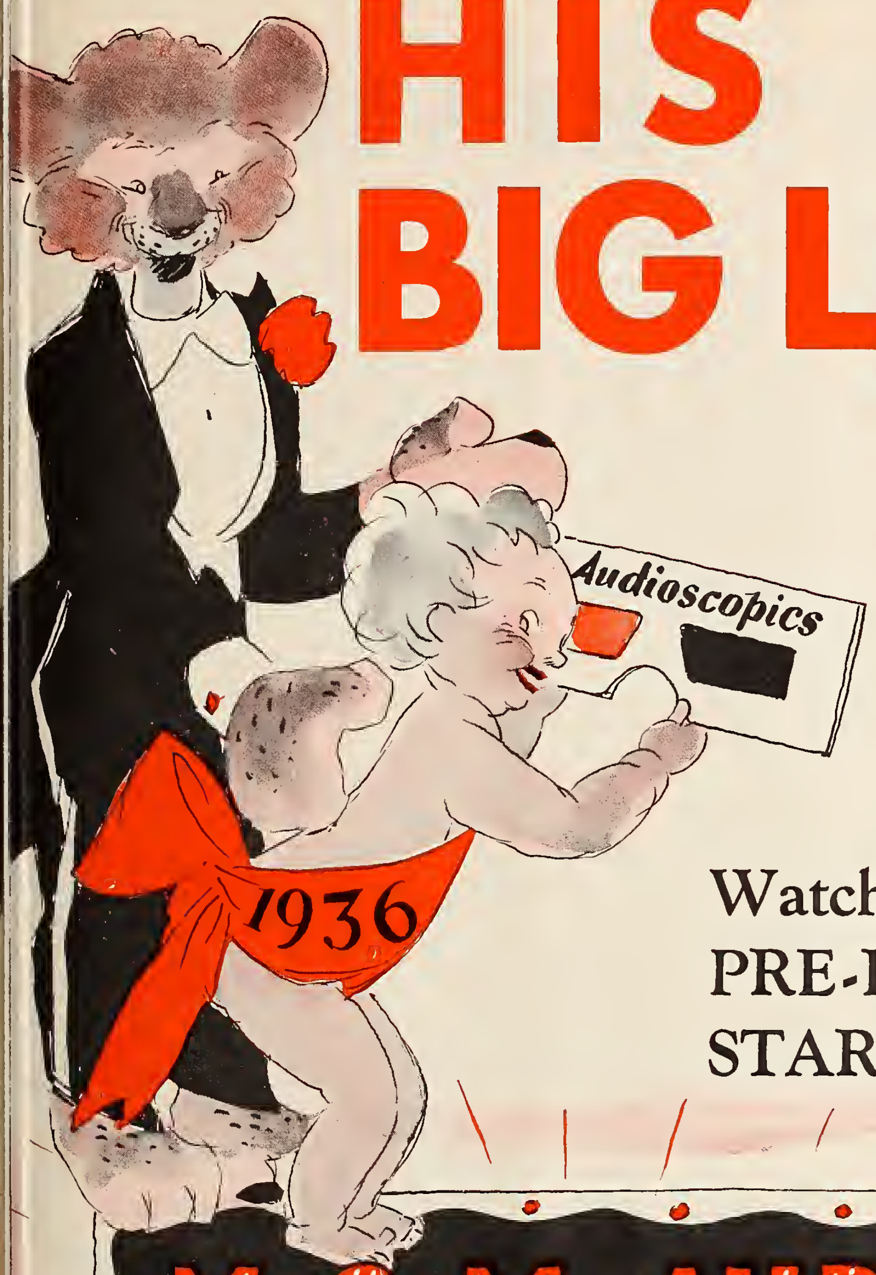
The dais held, besides those already mentioned, R. H. Cochrane, Harry Goetz, John Flinn, Martin Quigley, W. Ray Johnston, Whitford Drake, Maurice D. Kann, John W. Alicoate, Chick Lewis, Harry Thomas, John Hay Whitney, Tom Hamlin, Louis Sidney, E. W. Hammons, Pete Woodhull, Jay Emanuel, Ned Depinet, Al Lichtman, Howard Dietz, Jules Brulatour, Arthur Lee, Charles C. Pettijohn, Harry Hershfield, Gene Buck, Tony Sarg, Lew Lehr, Lowell Thomas and Victor Ridder.

Others who were listed as guests include Morton Downey, Eddie Dowling, June Knight, George Jessel, Blanche Yurka, Una Merkel, Helen Vinson, Margot Grahame, Gambarelli.

Screen Guild Elects Wells

H. G. Wells, British author now in Hollywood to observe production methods, has been elected to honorary membership in the Screen Writers' Guild, affiliated with the Authors' League of America. The honor was voted by the executive board "as an expression of the feeling of the entire membership of the Guild towards this outstanding figure in the world of letters."

HIS FIRST BIG LAUGH!



1936 comes in with a HOWL *(and a Gold Mine!)*

Watch those 100
PRE-RELEASE DATES
STARTING JAN. 1st!

M-G-M AUDIOSCOPIKS BIG LAUGH NOVELTY

A REVIEW
in M. P. Daily

Hollywood: — Distinctive novelty gives new thrills. Should excite much comment. Cardboard glasses with one green and one red lens are passed out to the audience and the screen viewed through these gives the picture a three-dimensional effect, adding the further illusion that objects from the screen are coming straight into the spectator's lap. Thus, seltzer is made to squirt from a siphon directly into your eye, a baseball is hurled directly at your head, and a mouse crawls on the hair of the person sitting in front of you.

When Pete Smith finishes having his fun with these objects, he takes you on an automobile ride which is so realistic that every one involuntarily lurches forward as the car pulls up short behind a truck. M-G-M has dignified the reel by billing it as a "Miniature," but it should be big enough to rate marquee attention.

"Big enough to rate marquee attention," *says Motion Picture Daily*

TELEGRAM!

M-G-M: "Last night preview audience ate up Pete Smith AUDIOSCOPIKS. My patrons laughed, screamed, howled, cheered at this great novelty short subject. Smith clicks with his best to date."

—M. Spencer Leve,
Fox Ritz Theatre, Los Angeles

TELEGRAM!

M-G-M: "At preview of your latest screen sensation AUDIOSCOPIKS audience enthusiastically acclaimed this novelty short as the greatest entertainment ever to be presented on any screen. Exhibitors will be grateful for this box office attraction. Congratulations on your latest achievement. Regards."

—Bob Smith, Grauman's
Chinese Theatre, Los Angeles

P. S.: $ $ $ $ $ $ $ $ $ $ $ $ $

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Two in the Dark

(Radio)

Mystery Drama

Deep, dyed-in-the-wool mystery drama uniquely contrived, involving a brand new situation and running through a whole series of expertly concealed crime incidents, the production provides enough action, suspense and thrill to puzzle and satisfy any kind of audience. The story itself, even though it presents a lengthy list of acceptable box office names, is the principal showmanship exploitation angle. Its mystery character, expertly and undoubtedly purposely planned to be highly complicated, should tax the sleuthing proclivities of the most astute amateur criminologists. Similarly it should give the professionals plenty of opportunity to exercise their imaginations.

The picture, in order to maintain and preserve its keep-'em-guessing character, is impressive and moves fairly speedily. While many characters appear, the action is confined to a comparative few. It is that of a man who seeks to find his real identity and his supposed participation in a sensational murder. The Man is found on a park bench by Marie, out of work show girl. He is suffering from amnesia. Simultaneously news of the murder breaks. Reading the story in a restaurant, The Man learns that one of the clues to the killer is that he stole five one hundred dollar bills. He finds five one hundred dollar bills in his pocket. The girl, believing him guilty but hoping he is not, as romance has developed, begs him to flee.

From this point on the show takes on its grim mystery atmosphere more rigidly. With reporter Hillyer and police inspector Florio interesting themselves in the straight criminal phases of the case, situations become highly baffling and complicated. Yet they are so presented that as The Man goes through to unravel the mystery of his own identity and amid suspicion of his part in the original and follow-up killings, the action is gripping and arresting. Comedy contrasts featuring Fish and Gheet, rather than serving to lessen tension add to it, and as The Man concentrates on Eldredge, the motive for and how the killings were accomplished is imagination-stressing but logically explained.

Not a lavish production, most of the action takes place in a few sets. Yet there is power and punch to each of the ensuing situations that keeps the whole show moving at interesting pace. The highlight, of course, is The Man trying to establish his own identity, absolve himself from suspicion and catch up with the real killer. While the drama of this dominates and naturally should dominate in building audience interesting campaigns, there are still other elements that should receive attention.

There's a human interest romance situation with plenty of heart-throbs and heart-aches to sell and this should not be overlooked in bidding for feminine attention. There's a gripping atmosphere, a sort of a phantom hand of fate idea shrouding the entire action that can be easily and cleverly transformed into intriguing showmanship and exploitation. Entirely a "question mark" show that permits exhibitors to come out bold facedly and defy audiences to solve the plot until they have seen the entire picture, it is one of those attractions that demands that those who want to have a hand at trying get in at the very beginning. Presented as a challenge, it can be expected that the feature will receive much word of mouth advertising. The more of that the better, so build accordingly.

Previewed at Pantages Theatre, a Hollywood Boulevard house. The preview audience, composed mainly of adults and younger adults, coming under the spell of the picture's suspense, found it had to pay strict attention to dialogue and action to appreciate and understand the plot.—McCARTHY, *Hollywood.*

Produced and distributed by RKO Radio. Associate producer, Zion Myers. Directed by Ben Stoloff. Screen play by Seton I. Miller. From the novel by Gelett Burgess. Production associate, Ernest Pagano. Photographed by Nick Musuraca. Musical director, Alberto Colombo. Art director, Van Nest Polglase. Associate, Al Herman. Gowns by Bernard Newman. Recorded by John E. Tribby. Edited by George Crone. Assistant director, Kenny Holmes. P. C. A. Certificate No. 1798. Running time, when seen in Hollywood, 65 minutes. Release date, first or second week in January, 1936. General audience classification.

CAST

The Man	Walter Abel
Marie Smith	Margot Grahame
Hillyer	Wallace Ford
Irene Lassiter	Gail Patrick
Florio	Alan Hale
Stuart Eldredge	Leslie Fenton
Edmund Fish	Eric Blore
Olga Konar	Erin O'Brien-Moore
Carlo Gheet	Erik Rhodes
Mansfield	J. Carrol Naish
Luke Reed	Addison Randall
McCord	Russell Hicks
O'Brien	Richard Howard

Hitch Hike Lady

(Republic)

Comedy

A family type attraction, this production has the elements that make for substantial comedy entertainment. Where the hilarity of broadly treated person-comedy-adventure experience is appreciated, it has the elements of a pleasing all-audience feature. While there is nothing new or novel to the hitch-hike premise, the manner in which it is presented here carries an atmosphere of refreshing difference, as the factors of comedy, romance, action and deception are capably merged in dialogue and action. Moving to a fairly fast tempo, interest is created quickly, and though many odd twists are interwoven, that quality is continually maintained. In addition to its entertainment worth, it contains many features which, as part of story content, situations and action as well as worth of featured and support names, can be trickily adapted by alert showmen to arouse popular attention.

In England, Mrs. Amelia Blake believes her son Albert is a prosperous American orange grower. Actually, the boy is in San Quentin. Gaining a small inheritance she comes to New York, intent on a surprise visit, and is amazed to learn that California is not just across the street. Buying transportation in a "gyp" private transcontinental auto, she strikes up a friendship with Judith, also California bound. Both are tossed out of the machine after one exciting trip. The abandoned pair meet a young auto salesman, Peyton, who becomes interested in Judith and sympathetic towards Amelia when he learns what has happened to them. Bent on hitch-hiking, they again meet Peyton and comedy gangster Regan and confidence man Wingate. All, learning Amelia's mission, combine to keep knowledge of Alfred's true status from her. As Peyton, in order to make a hit with Judith and help the old lady, raffles off his trailer, the comedy crooks have no difficulty in getting funds to continue the caravan westward. In California, Wingate pulls a stunt that lines up financial backing on the part of a group of orange growers and as Peyton and Regan effect Alfred's release, the boy is installed as the head of the ranch. There is happiness for Amelia, who sees her dream come true, romance for Peyton and Judith, and Wingate and Regan, having done their good deed, push on to fields of new conquest.

As fun is the quality in which the show majors, it naturally should be the angle to be used in bidding for audience attention. While the character of the cast is exceptional, the picture is worthy of their talents. Though there is a possibility for building a campaign on the name strength alone, those wishing to do a complete job should find plenty of inspiration in story theme for clever catch lines and many suggestions for unique ballyhoo stunts.

Previewed at Fairfax Theatre, Los Angeles, suburban neighborhood house playing to average family type audiences. The picture was well received by this audience.—McCARTHY, *Hollywood.*

Produced and distributed by Republic Pictures. Directed by Audrey Scotto. Story by Wallace MacDonald. Screen play by Gordon Rigby and Lester Cole. Supervised by Victor Zobel. Supervising editor, Joseph H. Lewis. Film editor, Ray Curtiss. Photographed by Ernest Miller and Jack Marta. Sound engineer, Terry Kellum. Running time, when seen in Hollywood, 74 minutes. Release dated, December 18, 1935. General audience classification.

CAST

Mrs. Amelia Blake	Alison Skipworth
Judith Martin	Mae Clarke
Mortimer Wingate	Arthur Treacher
Jimmy Peyton	James Ellison
Chuck Regan	Warren Hymer
Mrs. Bayne	Beryl Mercer
Williams	Dell Henderson
Grocer	Lionel Belmore
Oswald Brown	Harold Waldridge
Farmer	Christian Rub
Miner	George Hayes

Whispering Smith Speaks

(20th Century-Fox—Sol Lesser)

Action fans and exhibitors who like to sell that screen quality should find much in this picture to interest them. For the audiences, it is a George O'Brien picture. For the showman, it combines the value of his name with that of good story content in which the elements of drama, comedy, romance and suspense are well blended, melodrama is given a sort of human hokum twinge, and sustaining production values are adequate. As O'Brien discards his bucking broncho for a thrill chase stimulator, he mounts the careening cabin of a locomotive as the incident contributing to the excitement of the anticlimax.

Moving in a tempo that makes for easy understanding, the show is presented in a distinctive light comedy vein. As Harrington, Jr., O'Brien becomes bored with his cinch figurhead job on a great railroad system. Quitting and hitting the open road, he lands in a little western mountain town. Under the alias of Whispering Smith he gets a job on a little one-horse railroad owned by Nan Roberts. Romance crops up almost immediately for the pair. It has a triangular menace in the person of Wesley Hunt, who, in addition to making love to Nan, is offering her a big price for the road and land along the right of way. Sensing something wrong, Smith investigates, learns the adjoining lands are filled with valuable tungsten deposits and further that Hunt is agent for Harrington, Sr., Smith's father. Commandeering a switch engine, manned by Stone and Prouty, he stages a wild race down the line, which, as many threatened smashups are avoided, has all the qualities necessary to raise goose pimples. Arriving just in time, he prevents Nan from signing a contract and works out a deal with his father that gets her a big royalty. Harrington, proud of his son, gives him a big job on the transcontinental system and adds his blessing to the union between Nan and Whispering that evidently is not far in the future.

Novel in many phases, the picture legitimately permits showmen using that term in describing the show. Besides pleasing the O'Brien fans, it also has the stuff with which to interest patrons who like to see something a little different on the screen while retaining the appreciated familiar features.

Previewed at Orpheum Theatre, Los Angeles, downtown main street house, commercial theatre playing largely to drop-in patronage. Both men and women in the audience reacted favorably to the picture. Comparatively few youngsters were present.—McCarthy, *Hollywood.*

Distributed by Twentieth Century-Fox. Produced by Sol Lesser. Directed by David Howard. From the story by Frank H. Spearman. Adaptation by Gilbert Wright and Rex Taylor. Screen play by Dan Jarrett and Don Swift. Production manager, Edward Gross. Photographed by Frank B. Good. Art director, John DuCasse Schulze. Assistant director, William Scully. Film editor, Robert Crandall. Sound, Hal Bumbaugh. P. C. A. Certificate No. 1,830. Running time, when seen in Hollywood, 70 minutes. Release date, December 20, 1935. General audience classification.

CAST

Whispering Smith	George O'Brien
Nan Roberts	Irene Ware
J. Wesley Hunt	Kenneth Thomson
Mother Roberts	Maude Allen
Cal Stone	Spencer Charters
Bill Prouty	Vic Potel
Rebstock	Edward Keane
Gordon Harrington, Sr.	Frank Sheridan
Blake	William V. Mong
C. Luddington Colfax	Maurice Cass

Scrooge

(Paramount—Julius Hagen)

Dickens Drama

The spirit of Charles Dickens' "A Christmas Carol" has been caught in this British production in such an authentic manner that the resultant film version presents showmen with abundant exploitation material. All the charm of the Dickens story has been transferred from the printed page to the mobile screen and the characters are sketched with such artistry as to provide abundance of the elements for a favorable audience reaction to the production as a whole.

The author's name alone is as familiar, if not more so, to the average theatregoer of today as current writers of popular fiction or newspaper articles, and this point alone affords exhibitors a solid jumping off place from which to start their campaigns. On top of this is an English cast, composed of men and women who have been playing their present screen roles on the English and Continental stage for season after season. Rather than being a drawback in those territories where foreign actors and actresses are not appreciated, showmen may make the most of stressing the point that the characters are in the hands of those most familiar with them.

Then again, "A Christmas Carol" is presented over the radio networks innumerable times at this season of the year, with Lionel Barrymore doing Scrooge in one particular case, and the film version of this immortal literary and dramatic work should prove just as effective in theatres at this time of the year when handled properly.

The angles for arranging tieups in practically any situation seem plentiful. Carol singers, arrangements with newspapers for charitable work so common during these months of the year, radio dramatization, with schools, churches, etc., and similar stunts should be easily arranged.

The story, of course, deals with the rejuvenation of the old "Scrooge! A squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! Hard and sharp as flint, from which no steel ever struck out generous fire; secret and self-contained, and solitary as an oyster!" Scrooge!

The picture opens with Scrooge maligning poor old Bob Cratchit, insulting his nephew who has invited him to Christmas dinner and his refusal to donate even a farthing to a charitable cause.

But that night as he goes to bed the ghost of his former partner, Marley, returns to torment Scrooge with his tale of woe and suffering as a result of miserly practice. The three Spirits of Christmas, Past-Present-Future, also visit poor old Scrooge during the night and show him what his life could have been and what it might still be were he to amend his ways.

The following day, Scrooge is so completely affected by the events of the night just past that he finds himself overwhelmed with the Christmas spirit and showers largess on the poor, contributes to the charitable cause as requested, makes amends to poor, harassed Cratchit and ends up with his nephew and family at Christmas Dinner.

Thus, with the current popular wave of Dickens' works on the screen, "David Copperfield" being shown and "A Tale of Two Cities" to be released shortly, to aid showmen, they should have no trouble conveying just what the theme of "Scrooge" is to prospective audiences with the wealth of material in the picture itself.—Baehler, New York.

A Twickenham Production, produced in England by Julius Hagen. Distributed by Paramount. Based on Charles Dickens' "A Christmas Carol." Directed by Henry Edwards. Running time, 90 minutes. P. C. A. Certificate No. 0751. General audience classification. Release date, December 10, 1935.

CAST

Ebenezer Scrooge	Sir Seymour Hicks
Bob Cratchit	Donald Calthrop
Fred	Robert Cochran
Belle	Mary Glynne
Belle's husband	Garry Marsh
Spirit of Christmas present	Oscar Asche
Spirit of Christmas past	Marie Ney
Spirit of Christmas future	C. V. France
Scrooge's charwoman	Athene Seyler
A poor man	Maurice Evans
His wife	Mary Lawson
Mrs. Cratchit	Barbara Everest
Fred's wife	Eve Grey
Poulterer	Morris Harvey
Tiny Tim	Philip Frost
Undertaker	D. J. Williams
Scrooge's laundress	Margaret Yarde
Old Joe	Hugh E. Wright
Middlemark	Charles Carson
Worthington	Hubert Harben

Personal Maid's Secret

(Warner)

Comedy

Here is a production which, while not pretentious by any means, appears to have the ingredients of a pleasing surprise for exhibitors, exceeding expectations of showmen and producers. It contains excellent material for exploitation, especially of the type particularly attractive to feminine elements, but with appeal for the men also, from the standpoint of comedy.

The picture appears to lack an outstanding name, but Margaret Lindsay, Warren Hull, Anita Louise and Ruth Donnelly are familiar because of their recent work in large productions. At the same time exhibitors might do well to mention Arthur Treacher in their campaigns, for it is he, along with Miss Donnelly, that audiences are more apt to comment upon because of his comedy antics.

The story, in brief, concerns a housewife and her maid, and the success, financial and social, that is won for the family because of the efforts of these two. Combined with this theme is that of the sacrifice of a mother of her own happiness in order to aid her daughter.

Miss Lindsay is married to a struggling insurance salesman, Hull. In a fit of extravagance she engages Miss Donnelly as her maid. Miss Donnelly, accustomed to working in more elaborate residences, brings about a feeling of uneasiness in Miss Lindsay's home since the young couple appear more concerned with pleasing the maid than caring for themselves.

After Miss Donnelly talks Miss Lindsay and Hull into moving into a more elaborate and fashionable apartment, the financial success of the young couple continues to mount, along with their social prestige.

Into this is woven the theme of mother love on the part of Miss Donnelly, who has renounced all rights to her daughter, Miss Louise, in order that the child may be reared in luxury by her grandparents.

Everything is progressing smoothly, and in a fashion packed with comedy supplied by Treacher, until Miss Louise is on the verge of ruining her life because of her connections with a married man. Miss Donnelly steps in and reveals her relationship to the girl and complications set in on all sides.

Showmen might do well to see this picture before mapping out any campaigns, for in that manner they can select those angles best suited for their situations. Concentration on the feminine draw and on comedy are indicated.—Baehler, New York.

Produced and distributed by Warner Brothers. Directed by Arthur G. Collins. Photographed by Byron Haskins. Film editor, Thomas Richards. Screen play by F. Hugh Herbert and Lilie Hayward from a *Saturday Evening Post* story by Lillian Day. Running time, 58 minutes. General audience classification. Release date, October 26, 1935.

CAST

Joan Smith	Margaret Lindsay
Jimmy Smith	Warren Hull
Lizzie	Ruth Donnelly
Owen	Arthur Treacher
Ken	Frank Albertson
Diana	Anita Louise
Bobbie Smith	Ronnie Cosby

She Shall Have Music

(Twickenham-British)

Comedy - Musical

Definitely bright entertainment, even though it is not staged on the Hollywood scale, but does have the advantage of featuring Jack Hylton's Band, which is well known in the United States. "She Shall Have Music" is a production which should please in any community where a variety-starved public will welcome the same type of material by way of the screen.

Essentially it is a series of good musical and comedy numbers with a thin but sufficient story link in the fact that Hylton's Band, broadcasting as a stunt from a yacht in the South Seas, is up against the myrmidons of a rival shipping line who want to kill the broadcast. Ingeniously used here is the idea that a wrist-watch television set enables the disabled yacht to get into visible and audible touch with home, so that the stranded musicians get back in time for a theatre opening, while the yacht owner is enabled to give instructions defeating a market raid on his shares.

Hylton, June Clyde and Brian Lawrence are the leads, but individuals are less important than the achievement of a bright, varied and quick moving show, which owes a lot to the musical numbers of Sigler, Goodhart and Hoffman. —Allan, London.

Produced and distributed by Twickenham Film Distributors. Directed by Leslie Hiscott. Screen play by H. Fowler Mear. Arthur Macrae, C. Denier Warren. Photography, Sidney Blythe. Sound, Baynham Honri. Running time, 75 minutes. Adult audience classification.

CAST

Dorothy Drew	June Clyde
Mrs. Marlow	Marjorie Brooks
Miss Peachum	Gwen Farrar
Brian Gates	Brian Lawrence
Eddie	Claude Dampier
Frederick Gates	Edmund Breon
Black	Felix Almer

and

Jack Hylton and His Band

115 CITIES AT

ONE CRACK

THAT'S UNIVERSAL'S MAGNIFICENT ANSWE

TO THE MAGNIFICENT NATION-WIDE DEMAN

FOR EARLY DATES FOR

"MAGNIFICENT

OBSESSION

NEW YORK CITY, MUSIC HALL	*December 30th*
BUFFALO	*December 31st*
DETROIT	*January 3rd*
ST. LOUIS	*January 3rd*
OMAHA	*January 7-10th*
DENVER	*January 7-14th*
LOS ANGELES	*January 8th*
PITTSBURGH	*January 8th*
SAN DIEGO	*January 8th*
KNOXVILLE	*January 8th*
SAN ANTONIO	*January 8th*
WASHINGTON, D. C.	*January 8th*
JACKSONVILLE	*January 8th*
ALBANY, N. Y.	*January 9th*
BALTIMORE	*January 9th*
OKLAHOMA CITY	*January 9th*
RICHMOND, Va.	*January 9th*
SALT LAKE CITY	*January 9th*
SAN FRANCISCO	*January 9th*
CHATTANOOGA	*January 9th*
ROCHESTER	*January 10th*
AKRON	*January 10th*
ATLANTA	*January 10th*
ATLANTIC CITY	*January 10th*
BATTLE CREEK	*January 10th*
BOSTON	*January 10th*
BRIDGEPORT	*January 10-17th*
CHICAGO	*January 10th*
CINCINNATI	*January 10th*
COLUMBUS	*January 10th*
HARTFORD	*January 10th*
CLEVELAND	*January 10th*
DAYTON	*January 10th*
DES MOINES	*January 10th*
FT. WORTH	*January 10th*
HOUSTON	*January 10th*
INDIANAPOLIS	*January 10-17th*
KANSAS CITY	*January 10th*
LOUISVILLE	*January 10th*
MILWAUKEE	*January 10th*
MINNEAPOLIS	*January 10th*
NEW HAVEN	*January 10-17th*
PHILADELPHIA	*January 10th*
PORTLAND, Ore.	*January 10th*
SPRINGFIELD, Mass.	*January 10-17th*
TOLEDO	*January 10th*
UTICA	*January 10th*
WORCESTER	*January 10-17th*
YOUNGSTOWN, O.	*January 10th*
READING	*January 10th*
TROY, N. Y.	*January 10th*
ELMIRA, N. Y.	*January 10th*
PHOENIX	*January 10th*
TUCSON	*January 10th*
BAKERSFIELD	*January 10th*
SANTA BARBARA	*January 10th*
BINGHAMTON	*January 10th*
NEW LONDON	*January 10th*
TORONTO, Can.	*January 10th*
MONTREAL, Can.	*January 10th*
SYRACUSE	*January 11th*
DALLAS	*January 11th*
FLINT	*January 11th*
GRAND RAPIDS	*January 11th*
LANSING	*January 11th*
NEW ORLEANS	*January 11th*
TULSA	*January 11th*
SAGINAW	*January 11th*
KALAMAZOO	*January 11th*
SOUTH BEND	*January 11th*
ANN HARBOR	*January 11th*
SIOUX FALLS	*January 11th*
FT. WAYNE	*January 12th*
LEXINGTON	*January 12th*
LITTLE ROCK	*January 12th*
NORFOLK	*January 12th*
ROANOKE	*January 12th*
SPRINGFIELD. Ill.	*January 12th*
FRESNO	*January 12th*
EVANSVILLE	*January 12th*
SAVANNAH	*January 13th*
CHARLOTTE	*January 13th*
TUSCALOOSA	*January 16th*
SPOKANE	*January 16th*
TACOMA	*January 16th*
LINCOLN	*January 17th*
PROVIDENCE	*January 17th*
SCRANTON	*January 17th*
ST. PAUL	*January 17th*
TRENTON	*January 17th*
WILKES-BARRE	*January 17th*
JOHNSTOWN, Pa.	*January 17th*
GALVESTON	*January 17th*
CHARLESTON, W. Va.	*January 18th*
TOPEKA	*January 18th*
TERRE HAUTE	*January 19th*
MIAMI BEACH	*January 19th*
MONTGOMERY	*January 23rd*
MIAMI	*January 23rd*
WICHITA	*January 25th*
EL PASO	*January 25th*
NASHVILLE	*January 31st*
BIRMINGHAM	*Date Soon*
CHARLESTON, S. C.	" "
PORTLAND, Me.	" "
MEMPHIS	" "
MONTGOMERY	" "
NEW BEDFORD	" "
FT. SMITH	" "
HARRISBURG	" "
STAMFORD, Conn.	" "
CALGARY	" "
QUEBEC	" "
ST. JOHN	" "
VANCOUVER	" "

Stock Dealings in Columbia Scored

Charges of pool manipulations, improper dealings with bankers, falsifying records of stock purchase transactions and misappropriation of profits and bonuses against Columbia Pictures Corporation, Harry Cohn, president; Jack Cohn, vice-president and treasurer, and Joseph Brandt, former president, were made in a complaint filed in the New York supreme court Tuesday on behalf of John L. Loeb. In his complaint, filed by the law firm of Wollman and Wollman, Mr. Loeb sought $200,000 damages.

In an affidavit requesting examination before trial of the defendants, Mr. Loeb set forth the facts of his complaint as follows:

"I was induced by the defendants to purchase so-called warrants on April 17, 1933, for the purchase of voting trust certificates for shares of the common stock of the corporate defendant. These warrants were afterwards rendered valueless by the acts of the individual defendants who at all times were in complete control of the corporate defendant and all of its affairs."

Charge Banker Agreement

"The three individual defendants," Mr. Loeb's affidavit continues, "in the beginning of 1929 entered into a plan to enrich themselves at the expense of those who could be induced to purchase certificates including warrants. In March, 1929, the individual defendants, pursuant to that plan, entered into an agreement with Goddard and Company, bankers, in which the defendants caused the charter of the corporate defendant to be amended so as to authorize the issuance of 300,000 shares of no par value common stock and 25,000 shares of no par value preferred stock and on March 22, 1929, the defendants entered into an employment contract with Columbia Pictures Corporation whereby Jack Cohn and Harry Brandt received a weekly salary of $1,000 each and Harry Cohn $1,500 a week. Pursuant to the plan, the individual defendants in negotiating the agreement with the bankers did not faithfully serve the Columbia Pictures Corporation, but favored their own individual interests in dealing with the bankers. The defendants entered into certain codes with themselves and manipulated the market prices of the common stock."

Mr. Loeb also charges that the defendants retained for themselves large profits and bonuses and that jealousies and quarrels arose between the individual defendants.

The motion made by Mr. Loeb for examination before trial of the defendants was set for January 9. Nathan Burkan filed the answers of the defendants.

Columbia Heads Get $488,770

Harry Cohn, president and director of Columbia Pictures Corporation, received $182,020 exclusive of expense allowances, and Jack Cohn, vice-president and director, received $104,220, exclusive of expenses, in the year ended June 29, according to the company's application for registration made before the Securities and Exchange Commission in Washington. Al Schneider, treasurer, received $35,600; Nathan Burkan, counsel, $27,180; Samuel Briskin, general manager of studio who recently resigned, received $139,750, the report also showed.

SHORT PRODUCT PLAYING BROADWAY

Week of December 14

ASTOR

Movie Milestones	Paramount
Dizzy Divers	Paramount
Johnny Green and Orchestra	Vitaphone
Two Hearts in Wax Time	MGM

CAPITOL

The Perfect Tribute	MGM
Alias St. Nick	MGM

CENTER

West Indies Cruise	Twentieth Century-Fox
March of Time, No. 9	RKO Radio

MUSIC HALL

Pathe Topics, No. 2	RKO Radio

PARAMOUNT

Henry, the Funniest Living American	Paramount
Paramount Pictorial, No. 5	Paramount
Popular Science, No. 2	Paramount
Symphony in Black	Paramount

RIVOLI

Night Life	RKO Radio
Ye Olde Toy Shop	Educational

ROXY

Mickey's Fire Brigade	United Artists
Ladies Love Hats	Educational

STRAND

On the Wagon	Vitaphone
Nature's Handiwork	Vitaphone
Gold Diggers of '49	Vitaphone
By Request	Vitaphone

Rogers and Cowdin Conferring in East

Charles R. Rogers has arrived in New York from Hollywood and is attending daily conferences with J. Cheever Cowdin, head of the Standard Capital Corporation, and officials of Universal Pictures, control of which will pass to Standard and a group headed by Mr. Rogers if a three-month option, which expires February 1, is exercised.

Indicating his anticipation that the option will be taken up, Mr. Rogers is attending current Broadway legitimate theatres in search of screen material, interviewing producers and talent, and learning Universal home office executives' preferences in product. He will become head of the production activities on the Coast if the deal is consummated.

Meanwhile William Koenig, former studio manager for Warner, is in New York on what he describes as a vacation. It is reported, however, that there is a strong possibility he may join Universal provided the company passes to the group now contemplating the purchase.

Willard McKay, general counsel of Universal, this week planed back to New York from Hollywood after conferring with Carl Laemmle on the possibility of the sale of the company to Standard Capital and the Rogers syndicate.

Pathe Natan Units In Receivership

by PIERRE AUTRE
Paris Correspondent

Two Pathe Natan subsidiaries have gone into receivership. They are the Omnium des Spectacles and Societe de Gerance des Cinemas Pathe, the two concerns constituting the Pathe Natan circuit of 150 houses.

Omnium des Spectacles had been formed to handle 65 houses owned by Pathe Natan as well as 85 independent spots. Business had been good and the company had a net of $66,000 yearly, but it had taken over the debts of Sofrexci, a circuit of five big houses in southern France, two in Marseilles, one in Nice, one in Nimes and one in Toulouse. This operation cost 4,000,000 francs and was to have been paid in drafts on Pathe Cinema and Pathe Consortium, the last named the distributing concern.

Pathe Cinema and Pathe Consortium are being managed by judiciary directors as the drafts were not paid.

▽

Patrons of the Paris first run Olympia are being asked whether or not they prefer foreign pictures in the original talking version or as dubbed features. As a test, "Way Down East," dubbed in French, and "The Gay Deception," in its original English version, have been shown on the same program.

The vote was four to one in favor of the English versions.

▽

"David Copperfield," which has been showing since Nov. 20 in the original English version at the Cinema Edouard VII is an outstanding hit. With only 650 seats and three performances daily, with a cheap special show at midnight, receipts for the first two weeks reached $18,000. The scale runs from 50 cents to $1.50.

▽

Some criticism has developed among newspapers because Warners limited its advertising to three sheets for the opening of "A Midsummer Night's Dream" at the Cinema Marbeuf. The papers without advertising refused to mention the film. New sound has been installed for the showing.

▽

"Top Hat" will open the new Cinema Theatre on the Champs Elysees. It is expected to be ready Christmas week. This will be a first run specializing on American films. It will seat about 1,000.

Richard, Coolidge Honored

Film and newspaper men gathered Tuesday night at the Copley Plaza in Boston at a dinner in honor of A. L. Richard, head of Paramount Newsreel, and "Jake" Coolidge, Paramount Newsreel representative in New England. A program of vaudeville, radio artists and motion pictures was arranged. Special screen shots were made by distant correspondents of Paramount News congratulating Mr. Richard on his 25th anniversary in the motion picture business.

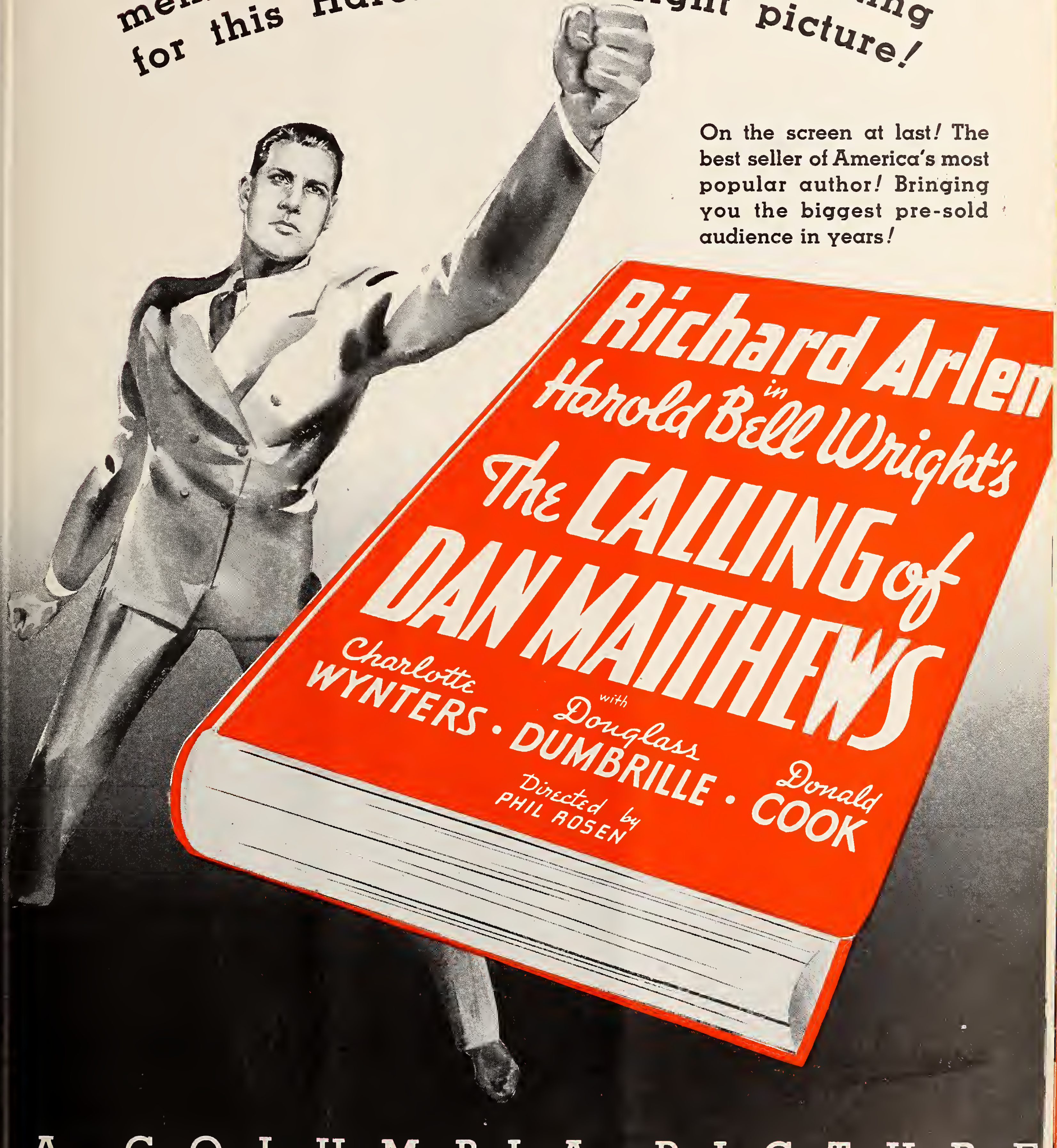
Pathe To Pay $1.75

Pathe Film Corporation has declared a quarterly dividend of $1.75 per share on the $7 cumulative preferred, payable January 2 to stockholders of record December 23.

5,000,000

men, women and children are waiting for this Harold Bell Wright picture!

On the screen at last! The best seller of America's most popular author! Bringing you the biggest pre-sold audience in years!


Richard Arlen
in
Harold Bell Wright's
The CALLING of
DAN MATTHEWS
Charlotte WYNTERS
with
Douglass DUMBRILLE
Donald COOK
Directed by PHIL ROSEN

A COLUMBIA PICTURE

'THEATRE PATRONS ARE NOT PUPILS'

—PETER BYLSMA, Victory Theatre, Napoleonville, La.

[*The following letter from Peter Bylsma, manager of the Victory Theatre, Napoleonvile, La., is in comment on the subject of socalled "arty" pictures raised by M. A. Lightman and answered by a number of exhibitors in the* HERALD *issue of November 30th.*]

To the Editor of the Herald:

These are merely the views of a small-town exhibitor operating a small theatre, with correspondingly small grosses. Obviously, the opinions of any or all who write upon this subject are derived from experience as a motion picture theatre owner or manager in his own particular town or towns wherein his theatre or theatres are located. This writer cannot share the views expressed by Mr. Lightman that we have fed the public mass entertainment too long, and any effort to "educate" instead of catering to the taste of our clientele is quite properly resented by the patrons who are not clamoring for "prestige" pictures.

We must not lose sight of this fact: Our patrons are our patrons and not our pupils. They know, or think they know, what they want, and it is smart business to give them just that, without any argument on our part as to the wisdom they display in stating their preferences. My quarrel, however, is not with the producer. As long as there is a demand for the "class" picture and that demand warrants a continuance of "class" production, I say go to it.

But I do most emphatically protest against the efforts that have been and are still being made to ram these pictures down a small exhibitor's throat. Small town exhibitors know, or should know, more about the class of pictures that are approved by a great majority of their patrons than all the "wise guy" critics along Broadway or any other "way." I'm not averse to showing a class picture that appeals only to the socalled "intelligentsia" (whatever that may be) occasionally, if distributors are willing to give due consideration to the fact that such pictures are really a "misfit" as far as the box office is concerned, but am not willing to pay key city prices for a lot of stuff that would, if offered to my patrons as a steady diet, result in surrendering my own key to the sheriff.

If a producer sees fit to invest a million or more of precious dollars in making a picture, as a rule that furnishes a million or more reasons why we small town guys should handle them with extreme care, if we handle them at all. Allocations are generally in classes A-B-C, and if I know my A-B-C's right, the C's are by far my best investment. If this sounds "lowbrow" these brows of mine were there without consulting me, and I have had no urge to browse for other or better ones.

In conclusion, I have decided not to advise the key city boys just what to buy, and, by the same token, do not solicit their advice on any question about which I know more than they do.

The customer is not always right, but it don't pay to show him where he's wrong. You may win an argument from a friend, but you stand a fine chance losing that friend while doing it.—Peter Bylsma, manager, Victory Theatre, Napoleonville, La.

DENIES MERGER HAS HARMED EXHIBITORS

To the Editor of the Herald:

We were surprised to read in your issue of November 2 a lengthy article from your Rio de Janeiro correspondent commenting on the present situation of the Brazilian market of films, in which he makes various statements that are far from reflecting the true situation and which are apt to mislead any reader into thinking that the merger of Luiz Severiano Ribeiro, Luiz André Guiomard and Companhia Brasileira de Cinemas was carried out with a view to establishing a trust to smother the independent exhibitor.

The merger of the two companies was a matter of an economical understanding between the parties involved, with the following results. This was not devised to sound the death knell of the small exhibitors, for they are, seven months after the alleged trust, still thriving, unharmed.

The distributing companies are not imposed upon, the percentage on the productions, in the first-hand run, and the rentals on the second being the same as before.

The correspondent goes as far as saying that "it is doubted that the major distributing companies will show New York 60 per cent of the business done last year."

If there is any abatement in the sheets presented to New York this season by the releasing concerns it is not the result of the merger, but it is most likely due to the instability of the exchange and the always increasing progress of the Continental products, which now hold fully 25 per cent of the Brazilian market, and shows sign of going ahead.

Rio de Janeiro has eight first-run cinemas for a population of 1,500,000, the figure given by your correspondent being incorrect. But it must be considered that the typographical situation of Rio is such that its population is spread over a strip of land running from north to south equal in size to that of the largest cities in the world. This distributes the population in such a way that it is impossible to consider it for purposes of theatre attendance on the basis of the millions alleged.

Therefore, the eight first-run houses serve their purposes.

The three best houses, which the writer claims to be of low standard for a city of Rio's population, are all equipped with the best Western Electric apparatus and have all conveniences, of the American type, that can be afforded by the limited possibilities of a new country which is in process of building itself up.

In spite of the alleged low standard of the first-run houses in Rio, the American film companies have received many thousand dollars for the exploitation of their films in this market.

With respect to publicity, all advertising is done by mutual agreement between exhibitor and distributor and the amount destined to such expenses is regulated by the value of the film and its commercial possibilities just as was done before the merger.

The admission prices vary here between 4$000 (about 22 cents at the present low exchange) for the first-class houses and 2$000 for the second-class ones. Amongst these the Cine Ipanema, which belongs to the Companhia Brasileira de Cinemas, was inaugurated last year in the presence of Mr. Arthur Loew, of Metro-Goldwyn-Mayer, who declared that this new house was good enough for any big city in the world.

It must be taken into consideration that Brazil is a new country and the acquisitive power of its people is reduced to the minimum.

Therefore it is impossible to have luxurious houses which charge prices above the reach of the cinema-going public of Brazil.

An instance of this is the recent case of the new Cinema Rio, which started with Warner Bros.' "Midsummer Night's Dream" charging 10$000 (about 60 cents) and could not hold a week, having to lower the price to half of it seven days later.

We have tried to explain the true situation of the Brazilian market of films in order to enlighten those who might be interested in it.

Thanking you for the publication of this, we beg to remain—A. L. Ribeiro, President, Syndicate Cinematographico de Exhibidores, Rio de Janeiro, Brazil, S. A.

NEWSPAPER LAUDS JENKINS' COLYUM

The following item regarding J. C. Jenkins appeared recently in the news columns of the Brady Island (*Nebraska*) Vindicator:

"This office enjoyed a visit from Col. J. C. Jenkins of Neligh, Nebr., last Sunday afternoon. Mr. Jenkins for the past twenty years has been the traveling representative of the Motion Picture Herald, the leading publication of the motion picture industry. Among other duties, while on the road, he writes a column for his magazine every week, and it is so good that it is universally read by the exhibitors. Mr. Jenkins is probably better posted about theatres and screen stars than any other one man in the United States. He has made numerous trips to Hollywood, visited nearly every motion picture house in the United States and most of them in Canada. This old J. C. can tell you more inside stories about "stars" than you ever dreamed of, and while out there in movieland has been photographed numerous times with the high-salaried fems."

Fewer Films Opposed

Fewer pictures are appearing on the black list of the Chicago Legion of Decency, it is pointed out in the current bulletin of the Associated Theatre Owners of Indiana in Indianapolis.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 2 (new series, based upon the question and answer list in the new Bluebook of Projection, sixth edition; find the correct answer and put the information therein contained into your own words—answers copied from the book will not be considered).—(A) Is there any relation between wire diameters and voltage? (B) How much amperage may be carried upon a wire the diameter of a silk thread? (C) Is it possible to convey any appreciable amount of power over a wire the diameter of a silk thread?

Answer to Question No. 288-C

Bluebook School Question No. 288-C was: (A) If, because of expense, having a sound engineer visit the theatre is impracticable, and there is fault in the sound which the manager declares to be the projectionist's fault, whereas the projectionist says it is due to faulty auditorium acoustics, in what practical way, if any, could such a question or argument be settled? (B) Why would not an old style phonograph horn attached to the outside of the projection room front wall, its small end extending through the wall and covered with a removable cap, enable, or at least help, the projectionist to judge sound quality, and after careful, extended observation, to judge of correct volume level as well?

The engineers collaborating with me in this group of questions, answer this one as follows:

"The answer to Section A as to how such an argument may be settled depends almost entirely upon local conditions. If it is assumed that the projectionist has jurisdiction over the reproduction and address equipment on the stage, and it is further assumed that the auditorium acoustics are satisfactory, it would seem reasonable to presume the responsibility for any defect in sound to rest with the projectionist. At least it is up to him to provide explanation for the fault.

"It is, however, only fair to point out that there are many things over which the projectionist has no direct control, such as, for example, quality of the film sound track itself.

"With reference to Section B, it is our opinion that such a device would have little value or merit from the standpoint of judging either volume or quality of sound in the auditorium. Certainly it would be of little value in judging quality. Conceivably it might be of some slight assistance in judging volume. A suitably located monitor should have far more value than the device described."

This does not quite answer Question A, so I append the answer of another engineering department, as follows:

"When a controversy arises such as that set forward in Section A of question 288-C, the only logical procedure would be to obtain the services of a competent engineer, usually the equipment manufacturer's field engineer, to analyze the situation and determine where the trouble lies. Of course the projectionist, to a certain extent, can analyze the situation and, if he be expert, pass judgment, but even though he is quite correct in his finding, it is highly probable the manager would not be convinced.

"He should know, first of all, whether or not the apparatus was delivering satisfactory results immediately after its installation. If so, and no change has been made in the auditorium, then that would seem to locate the fault definitely in the equipment.

"On the other hand, if the fault was present from the time of opening, or appeared only after some change, possibly a minor one only, was made in the auditorium, then the possibility (not certainty, however) is that the trouble is due to faulty auditorium acoustics, and a very careful check must be made, which it is doubtful that the projectionist could himself conduct. The only real solution to such a problem, it seems to us, is to have an engineer check both the acoustic conditions of the auditorium and the sound equipments as well

"As to Section B, the scheme proposed whereby an inverted horn is extended through the front projection room wall for judging of sound quality and volume, would not be satisfactory for several reasons. Suppose, for instance, a man at a concert placed himself in a small room at the rear of the auditorium to listen through a horn mounted in the manner suggested. Would the music sound the same to him as to a person seated in the auditorium? Definitely it would not!

"In the case of the projection room, it would be still more difficult to judge sound quality thus because of the noises present therein, which would serve to mask out certain portions of the sound frequency range. Moreover, the horn itself would tend to discriminate against certain frequency bands, depending upon the construction and size of the horn.

"The objective which sound technicians try to achieve is to present to the theatre audience an exact duplicate of the sounds recorded upon the film sound track. To judge correctly whether or not this objective is approached, one must be in the same location and surroundings as the audience itself."

There were less acceptable replies from projectionists to this one than to any question in many months. Evans and Rau; G. E. Doe; D. Danielson; P. and L. Felt; P. F. Michaelson; Nic Granby; T. Turk; M. and J. Devoy and J. McGuire are the only ones whose answers to both questions I was able to accept as at least fairly satisfactory.

Evans and Rau say, "If there is fault in the sound which the projectionist claims to be due to acoustical faults in the auditorium, he surely must have some reasonable basis for such an opinion. Possibly it is based upon listening (earphones) to the amplifier output and deciding there is no fault there. If this seems true, he may have the manager himself listen in the same manner and hear for himself that the sound is O.K. as it leaves the amplifiers. This of course does not absolve the stage speakers from fault, but that item may be investigated by comparison with results from each one, if there be more than one, or by other means, if there be but one.

"Also a comparison of results when the auditorium is empty and when it is well filled would tend to locate the trouble if it be in the auditorium. If the fault be not noticeable when full, but is heard when empty, it would tend to show the acoustics to be not quite right for the best sound projection.

"(B) Such a horn would not aid projectionists to judge of either sound quality or volume to any appreciable extent, if at all. The monitor itself would be a much better indication of quality and volume."

Personally, I am of the opinion that such a horn would be worse than useless, for the reason that it would be misleading. As the latter engineers say, the sound as heard through it would be very different in quality from that heard in the auditorium, and judging volume would be impractical.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
METRO-GOLDWYN-MAYER			
"The Voice of Bugle Ann"	From the novel by MacKinley Kantor. Screen play, Samuel Hoffenstein, Harvey Gates. Director: Richard Thorpe.	Lionel Barrymore, Maureen O'Sullivan, Eric Linden, Spring Byington, Charles Grapewin, Henry Wadsworth, Dudley Digges, Claude Gillingwater, Billy Newell.	Shooting
"Exclusive Story"	Story by Martin Mooney. Director: George Seitz.	Franchot Tone, Madge Evans, Stuart Erwin, J. Farrell MacDonald, Joseph Calleia. Louise Henry, Margaret Irving, Wade Boteler.	Shooting
"Wife vs. Secretary"	From the novel by Faith Baldwin. Director: Clarence Brown.	Clark Gable, Jean Harlow, Myrna Loy, May Robson, George Barbier, John Qualen, Robert Cavanaugh.	Shooting
PARAMOUNT			
"Thirteen Hours by Air"	Director: Mitchell Leisen.	Fred MacMurray, Gertrude Michael, Dean Jagger, David Holt, Brian Donlevy, Alan Baxter, Zasu Pitts.	Shooting
"Sky Parade"	Director: Otho Lovering.	Jimmy Allen, Robert Fiske. Katharine DeMille, William Gargan, Kent Taylor, Dean Jagger, Benny Bartlett, Billie Lee.	Shooting
"Preview"	Director: Robert Florey.	Frances Drake, Reginald Denny, Gail Patrick, Rod LaRocque, Ian Keith, George Barbier.	Shooting
"F Man"	Director: Edward Cline.	Jack Haley, William Frawley, Adrienne Marden, Grace Bradley, Lynne Overman, Roscoe Karns.	Shooting
RKO RADIO			
"Don't Bet on Love"	From the original by Kenneth Earl. Screen play, P. J. Wolfson, Phil Epstein. Director: Leigh Jason.	Gene Raymond, Wendy Barrie, Helen Broderick, Erik Rhodes, Morgan Wallace, Eddie Gribbon, Guinn Williams, Irving Bacon.	Shooting
"The Indestructible Mrs. Talbot"	From the original by P. J. Wolfson. Screen play, Anthony Veiller. Director: Stephen Roberts.	Ann Harding, Herbert Marshall, Margaret Lindsay, Walter Abel. Ilka Chase, Edward Ellis, Hobart Cavanaugh, Thomas Braidon, Ernest Hilliard, Harold Minjir, Landers Stevens, Russell Hicks, David Clyde, George Pearce. John Ince.	Shooting
"The Wild West"	From the original by Thomas Lennen, Fred Guiol. Director: Fred Guiol.	Bert Wheeler, Robert Woolsey, Dorothy Lee, Harry Woods, Ethan Laidlaw, Richard Alexander.	Shooting
REPUBLIC			
"The Leavenworth Case"	From the novel by Anna Katharine Green. Screen play, Al DeMond, Sidney Sutherland. Director: Lewis D. Collins.	Norman Foster, Jean Rouverol, Erin O'Brien-Moore, Gavin Gordon, Clay Clement, Warren Hymer, Maude Eburne. Ian Wolfe, Belle Mitchell.	Editing
"Dancing Feet"	Screen play, Wellyn Totman, Olive Cooper. Director: Joseph Santley.	Ben Lyon, Joan Marsh, Eddie Nugent, Isabel Jewell, Vince Barnett.	Shooting
"Oregon Trail"	Screen play, Lindsley Parsons, Robert Emmett, Jack Natteford. Director: Scott Pembroke.	John Wayne, Ann Rutherford, Yakima Canutt, Joseph Girard, Roland Ray, Harry Harvey, Ferne Emmett.	Shooting
20TH CENTURY-FOX			
"Captain January"	Based on a story by Laura E. Richards. Screen play, Sam Hellman, Gladys Lehman, Harry Tugend. Director: David Butler.	Shirley Temple, Guy Kibbee, Slim Summerville, Buddy Ebsen, Helen Wood, Jane Darwell, Sara Haden.	Shooting
"The Prisoner of Shark Island"	Based on the biography of Dr. Samuel Mudd by Nellie Mudd Monroe. Screen play, Nunnally Johnson. Director: John Ford.	Warner Baxter, Gloria Stuart, Ernest Whitman, John Carradine, Harry Carey, Douglas Wood, Paul Fix, Fred Kohler, Jr., Francis McDonald, Arthur Byron, O. P. Heggie, Claude Gillingwater, Francis Ford, John McGuire, Frank Shannon, William Stelling, Joyce Kay, Paul McVey.	Shooting
"A Message to Garcia"	Based on the book, "How I Carried the Message to Garcia," by Lieutenant Rowan. Screen play, W. P. Lipscomb, Gene Fowler. Director: George Marshall.	Wallace Beery, Barbara Stanwyck, John Boles. Alan Hale, Martin Garralaga, Herbert Mundin, Juan Torena, Enrique Acosta, Jose Luis Tartosa.	Shooting
UNITED ARTISTS			
"These Three"	From the play by Lillian Hellman. Screen play, Lillian Hellman. Director: William Wyler.	Miriam Hopkins, Merle Oberon, Joel McCrea, Catharine Doucet, Alma Kruger, Bonita Granville, Carmencita Johnson, Gerry Larkin, Alan Bridge.	Shooting
"Little Lord Fauntleroy"	From the novel by Frances Hodgson Burnet. Screen play, Richard Schayer, Hugh Walpole. Director: John Cromwell.	Freddie Bartholomew, Dolores Costello Barrymore, Mickey Rooney, C. Aubrey Smith, Henry Stephenson, Jackie Searl, Una O'Connor, Guy Kibbee, E. E. Clive, Ivan Simpson, Eric Alden, Walter Kingsford, Elsa Buchanan, Roger Imhof, May Beatty.	Shooting
UNIVERSAL			
"Sutter's Gold"	From the novel by Blaise Cendrars. Screen play, Jack Kirkland, Walter Woods. Adaptation: Gene Fowler. Director: James Cruze.	Edward Arnold, Lee Tracy. C. Henry Gordon, Jim Thorpe, Billy Burrud, Binnie Barnes.	Shooting
"Next Time We Love"	From the McCall's Magazine story by Ursula Parrott. Screen play, Melville Baker. Director: Edward H. Griffith	Margaret Sullavan, James Stewart, Ray Milland, Anna de Matrio, Dickie Moore.	Shooting
"Show Boat"	From the novel by Edna Ferber. Adapted from the Florenz Ziegfeld play. Screen play and original by Oscar Hammerstein, II, Jerome Kern. Director: James Whale.	Irene Dunne, Allan Jones, Charles Winninger, Helen Morgan, Helen Westley, Paul Robeson, Francis X Mahoney, Marilyn Knowlden, Mrs. Edith McDaniel	Shooting
WARNER BROS.-FIRST NATIONAL			
"Anthony Adverse"	From the novel by Hervey Allen. Screen play. Sheridan Gibney. Director: Mervyn LeRoy.	Fredric March, Anita Louise, Pedro de Cordoba, Steffi Duna, Gale Sondergaard. Clara Blandick, Edmund Gwenn, Henry O'Neill, Olivia de Havilland, Rafaela Ottiano, Donald Woods, Leonard Mudie, Claude Rains, Alma Lloyd. Marjorie Gateson.	Shooting
"The Singing Kid"	Story, Robert Lord. Screen play, Warren Duff. Director: Wm. Keighley.	Al Jolson, Beverly Roberts, Sybil Jason, Edward Everett Horton, Allen Jenkins, Ricardo Cortez, Jack Durant, Frank Mitchell, Joseph King, Claire Dodd.	Shooting
"The Walking Dead"	From the original by Ewart Adamson, Joseph Fields. Screen play, Ewart Adamson. Director: Michael Curtiz.	Karloff, Marguerite Churchill, Barton MacLane, Ricardo Cortez, Warren Hull, Henry O'Neill, Eddie Acuff, Joseph King. Joseph Sawyer. Paul Harvey.	Shooting
"Men on Her Mind"	Story by Dashiell Hammett. Screen play Brown Holmes. Director: William Dieterle.	Warren William, Bette Davis, Alison Skipworth, Marie Wilson, Arthur Treacher, Porter Hall, Charles Wilson, Olin Howland, Barbara Blane.	Shooting

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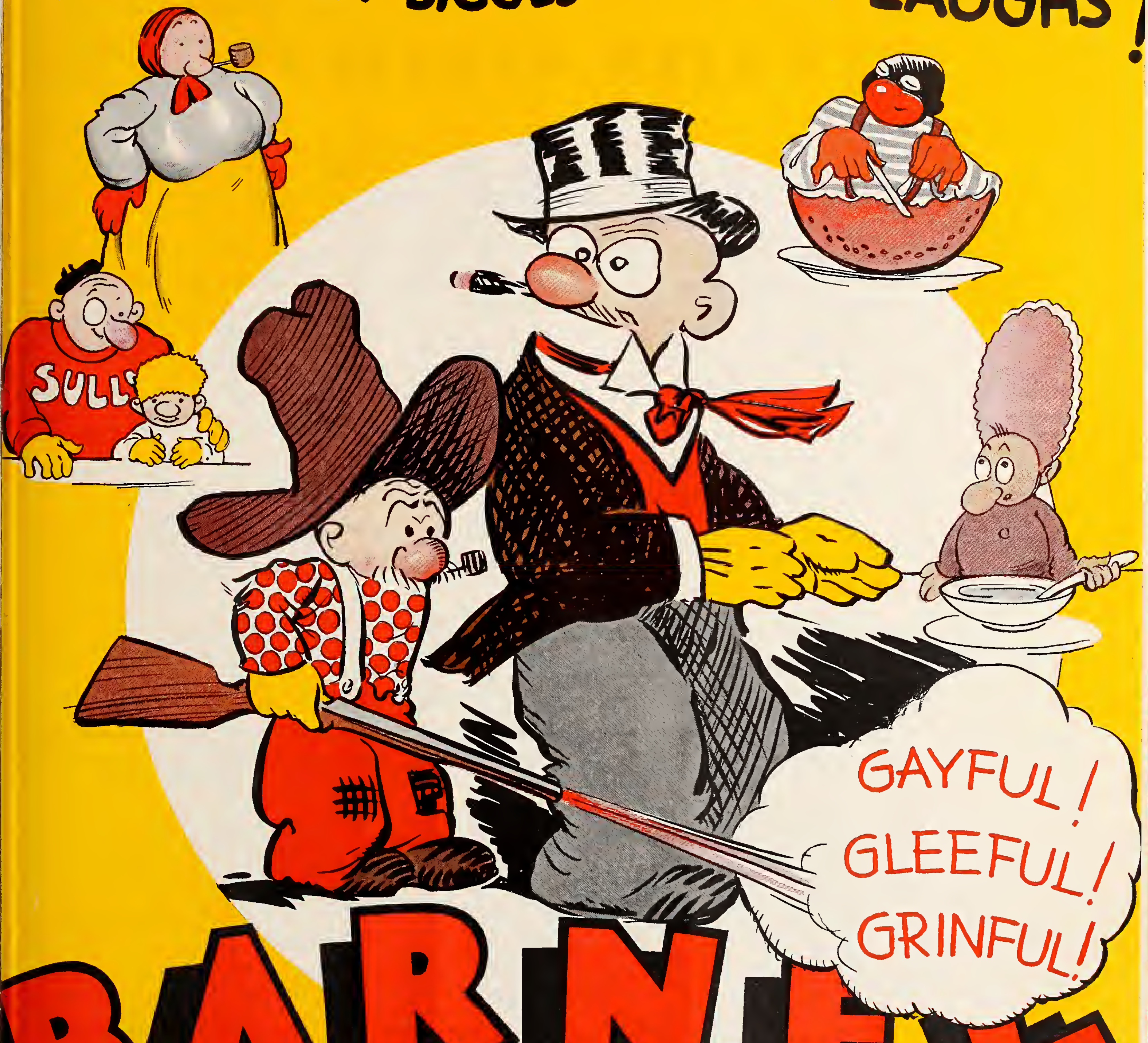
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A COLUMBIA PICTURE

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended December 14, 1935, from 106 theatres in 17 major cities of the country reached $964,335, a decrease of $275,315 from the total for the preceding calendar week ended December 7, 1935, when 111 theatres in 18 major cities of the country aggregated $1,239,650.

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Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)	
Boston								
Boston	3,246	35c-65c	"The Return of Peter Grimm" (Radio) and "Sweet Surrender" (Univ.) (25c-50c)	4,500	"His Night Out" (Univ.) (on stage: Ben Bernie and orch.)	24,000	High 9-7 "Hot Tip" (plus stage show "Folies Bergere") Low 8-3 "A Dog of Flanders" and "What Price Crime"	35,000 4,000
Fenway	1,382	30c-50c	"Man of Iron" (F.N.) and "Music Is Magic" (Fox)	4,000	"Mary Burns, Fugitive" (Para.) and "$1,000 a Minute" (Republic)	8,000	High 1-6-34 "Lady Killer" and "Girl Without a Room" Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	12,000 2,500
Keith's Memorial	2,907	25c-65c	"The Man Who Broke the Bank at Monte Carlo" (20th Century)	10,000	"Annie Oakley" (Radio)	7,000	High 9-7 "Top Hat" Low 8-17 "Jalna" (6 days)	33,000 5,500
Loew's Orpheum	2,970	25c-55c	"Thanks a Million" (20th Century) and "Guard That Girl" (Col.)	13,000	"A Night at the Opera" (MGM)	18,000	....	
Loew's State	3,537	25c-55c	"Thanks a Million" (20th Century) and "Guard That Girl" (Col.)	12,000	"A Night at the Opera" (MGM)	17,000	High 11-16 "Mutiny on the Bounty" Low 7-6 "Sanders of the River" and "Unknown Woman"	24,500 7,500
Metropolitan	4,332	35c-65c	"I Found Stella Parish" (F.N.) (on stage: Major Bowes' Amateurs)	29,000	"Frisco Kid" (W. B.) (plus stage show)	20,000	High 4-6 "Private Worlds" Low 7-20 "Men Without Names"	41,000 14,000
Paramount	1,793	25c-50c	"Man of Iron" (F.N.) and "Music Is Magic" (Fox)	6,500	"Mary Burns, Fugitive" (Para.) and "$1,000 a Minute" (Republic)	13,000	High 1-6-34 "Lady Killer" and "Girl Without A Room" Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	12,000 4,000
Buffalo								
Buffalo	3,489	30c-50c	"In Old Kentucky" (Fox)	13,000	"Thanks a Million" (20th Century) (8 days)	15,700	High 1-6-34 "Design for Living" Low 12-19-34 "Music in the Air"	26,000 5,000
Century	3,000	25c	"Navy Wife" (Fox) and "I Live for Love" (W. B.)	6,000	"Mary Burns, Fugitive" (Para.) and "Powder Smoke Range" (Radio)	7,000	High 5-11 "Mark of the Vampire" and "Gigolette" Low 8-3 "Mad Love" and "A Dog of Flanders"	8,200 3,800
Great Lakes	3,000	25c-40c	"Frisco Kid" (W. B.)	10,085	"A Night at the Opera" (MGM) (8 days)	14,400	High 11-16 "Mutiny on the Bounty" Low 12-22-34 "Gentleman Are Born" and "Marie Galante"	22,000 3,800
Hippodrome	2,100	30c-50c	"I Found Stella Parish" (F.N.)	6,300	"The Melody Lingers On" (U.A) and "Little America" (Para.)	4,400	High 5-19-34 "The House of Rothschild" Low 8-3 "Shanghai"	18,000 4,000
Lafayette	3,300	25c	"The Girl Friend" (Col.) and "The Public Menace" (Col.)	6,300	"She Couldn't Take It" (Col.)	8,200	High 10-19 "She Married Her Boss" Low 7-27 "A Notorious Gentleman" and "Strange Wives"	17,000 4,100
Chicago								
Apollo	1,400	50c-$1.50	"A Midsummer Night's Dream" (W. B.) (3rd week)	8,500	"Midsummer Night's Dream" (W. B.) (2nd week)	9,700	High 9-8-34 "The Cat's Paw" Low 9-14 "Smilin' Through" (re-issue)	16,000 3,000
Chicago	4,000	35c-68c	"Hands Across the Table" (Para.) (on stage: "High Steppers of 1936")	27,600	"Mary Burns, Fugitive" (Para.) (plus Phil Spitalny and stage show)	27,500	High 8-11-34 "She Loves Me Not" Low 5-26-34 "Thirty Day Princess"	66,000 19,000
Garrick	900	25c-50c	"In Old Kentucky" (Fox)	6,000	"It's in the Air" (MGM)	6,700	High 7-27 "No More Ladies" Low 5-4 "One New York Night"	9,000 3,000
Oriental	3,490	25c-40c	"Grand Exit" (Col.) (on stage: Gus Van and Cocoanut Grove revue)	15,700	"Charlie Chan in Shanghai" (Fox) (plus "Blue Venus Revue") (8 days)	18,500	High 11-2 "Woman Wanted" (on stage: Major Bowes' Amateurs) Low 6-16-34 "Registered Nurse"	25,500 12,000
Palace	2,509	25c-50c	"Annie Oakley" (Radio) (on stage: Frank and Milt Britton and revue)	17,500	"In Person" (Radio) (plus Everett Marshall, Benny Rubin and stage show) (8 days)	22,000	High 9-14 "Top Hat" Low 12-1-34 "Kentucky Kernels"	32,500 8,000
Roosevelt	1,591	30c-60c	"Two for Tonight" (Para.)	10,200	"Thanks a Million" (20th Century) (10 days-2nd week)	13,200	High 1-5 "Forsaking All Others" Low 8-18-34 "Paris Interlude"	27,000 6,000
State-Lake	2,776	20c-35c	"Thunder in the Night" (Fox) (plus stage show)	13,300	"His Night Out" (Univ.) (plus "Miss America" on stage revue)	14,200	High 9-8-34 "The Most Precious Thing in Life" Low 7-20 "Alias Mary Dow"	19,000 8,000
United Artists	1,700	30c-60c	"Mutiny on the Bounty" (MGM) (3rd week)	17,200	"Mutiny on the Bounty" (MGM) (2nd week)	24,000	High 11-30 "Mutiny on the Bounty" Low 4-13 "Vanessa: Her Love Story"	34,100 10,000
Cleveland								
Allen	3,300	30c-42c	"Frisco Kid" (W. B.) (4 days) "The Rainmakers" (Radio) (3 days)	3,250 1,000	"In Old Kentucky" (Fox)	3,800	High 10-12 "She Married Her Boss" Low 12-15-34 "Silver Streak"	7,500 1,400
Hippodrome	3,800	30c-42c	"In Person" (Radio)	9,000	"Frisco Kid" (W. B.)	12,200	High 9-21 "Top Hat" Low 3-17-34 "Journal of a Crime"	27,500 2,900
RKO Palace	3,100	30c-60c	"To Beat the Band" (Radio) (on stage: Major Bowes' Amateurs)	15,250	"Stars Over Broadway" (W. B.) (plus Jack Hylton and Continental Revue)	11,000	High 4-6 "Transient Lady" Low 5-19-34 "Where Sinners Meet"	39,000 4,000
State	3,400	30c-42c	"Peter Ibbetson" (Para.)	8,500	"Thanks a Million" (20th Century)	15,500	High 1-12 "Forsaking All Others" Low 12-29-34 "Private Life of Don Juan"	28,000 3,500
Stillman	1,900	30c-42c	"Show Them No Mercy" (20th Century)	4,000	"Mutiny on the Bounty" (MGM) (3rd week)	5,500	High 11-23 "Mutiny on the Bounty" Low 1-12 "Our Daily Bread"	12,000 2,000
Denver								
Aladdin	1,500	25c-60c	"Music Is Magic" (Fox)	2,000	"Three Kids and a Queen" (Univ.) (5 days) "The Melody Lingers On" (U.A.) (4 days)	1,000 1,000	High 5-5-34 "House of Rothschild" Low 6-22 "Nell Gwyn" and "My Heart Is Calling" (6 days)	9,000 600
Broadway	1,500	25c-40c	"His Night Out" (Univ.) (4 days) "Too Tough to Kill" (Col.) (3 days)	600 400	"In Old Kentucky" (Fox)	3,000	....	
Denham	1,500	25c-40c	"Mary Burns, Fugitive" (Para.)	4,000	"So Red the Rose" (Para.)	5,500	High 9-29-34 "Belle of the Nineties" Low 4-7-34 "She Made Her Bed"	16,500 800
Denver	2,500	25c-50c	"I Found Stella Parish" (F.N.)	4,500	"The Man Who Broke the Bank at Monte Carlo" (20th Century)	7,500	High 1-13-34 "Roman Scandals" Low 7-20 "Escapade"	17,500 4,000
Orpheum	2,600	25c-40c	"Ah, Wilderness!" (MGM)	5,000	"Annie Oakley" (Radio)	6,000	High 2-17-34 "Hi Nellie" Low 12-29-34 "Hat, Coat and Glove"	19,500 1,000
Paramount	2,000	25c-40c	"Show Them No Mercy" (20th Century)	3,000	"Grand Exit" (Col.) (5 days) "A Feather in Her Hat" (Col.) (4 days)	2,000 600	High 5-11 "Bride of Frankenstein" Low 6-9-34 "Uncertain Lady"	7,000 400

CLEAR GAIN

THE photographic quality of Eastman Super X Panchromatic Negative is truly outstanding. Equally important, however, is the fact that the pronounced improvement which has been achieved involves no compromise. It does not mean the sacrifice or impairment of any other desirable or essential quality. It is clear gain for the industry, and for the public. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Hollywood							
Chinese	2,500	30c-55c	"Mutiny on the Bounty" (MGM) (2nd week)	12,000	"Mutiny on the Bounty" (MGM) (1st week)	18,600	High 4-14-34 "House of Rothschild" 25,171 Low 12-29-34 "Music in the Air" 4,292
Pantages	3,000	25c-40c	"Splendor" (U. A.)	6,600	"Annie Oakley" (Radio) and "King Solomon of Broadway" (Univ.)	8,500	High 9-7 "Top Hat" 19,000 Low 3-3-34 "Fugitive Lovers" and "The Poor Rich" 1,500
W. B. Hollywood	3,000	25c-40c	"Frisco Kid" (W. B.) (2nd week)	8,800	"Frisco Kid" (W. B.) (1st week)	12,800	High 9-8-34 "Dames 25,000 Low 4-13 "Laddie" 5,700
Indianapolis							
Apollo	1,100	25c-40c	"In Old Kentucky" (Fox) (2nd week)	4,500	"In Old Kentucky" (Fox) (8 days-1st week)	8,000	High 9-7 "Steamboat Round the Bend" 8,000 Low 5-4-34 "Thunder in the East" 1,600
Circle	2,800	25c-40c	"Transatlantic Tunnel" (GB Pictures) (6 days)	3,500	"Annie Oakley" (Radio) (8 days)	4,500	High 8-17 "Smart Girl" 8,500 Low 1-19 "The President Vanishes" and "Enter Madame" 2,000
Indiana	3,100	25c-40c	"Coronado" (Para.) (on stage: "Folies Bergere") (25c-55c)	10,000	"In Person" (Radio)	6,000	High 9-28 "Top Hat" 12,000 Low 1-12 "Little Women" 1,500
Lyric	2,000	25c-40c	"Navy Wife" (Fox) (plus vaudeville)	8,200	"Stars Over Broadway" (W.B.) (plus vaudeville)	8,000	High 8-31 "Going Highbrow" 13,000 Low 7-28-34 "Half a Sinner" and "Embarrassing Moments" 2,000
Palace	3,000	25c-40c	"Splendor" (U.A.) and "Grand Exit" (Col.)	4,000	'A Night at the Opera" (MGM) (8 days)	10,000	High 6-22 "Age of Indiscretion" 12,500 Low 4-6 "Casino Murder Case" 2,750
Kansas City							
Mainstreet	3,100	25c-40c	"In Person" (Radio)	5,100	"Annie Oakley" (Radio) (plus Henry Armetta and stage show) (25c-55c)	9,500	High 6-23-34 "Glamour" 23,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"Splendor" (U. A.)	7,900	"A Night at the Opera" (MGM)	18,700	High 8-24 "China Seas" 25,000 Low 12-23-34 "Private Life of Don Juan" 4,000
Newman	1,800	25c-40c	"Mary Burns, Fugitive" (Para.)	8,000	"Frisco Kid" (W. B.) (8 days)	10,200	High 9-29-34 "Belle of the Nineties" 14,000 Low 4-13 "Rocky Mountain Mystery" 3,500
Tower	2,200	25c-35c	"Grand Exit" (Col.) (plus vaudeville)	6,900	"Red Salute" (U. A.) (plus Rita Rio and stage show) (8 days)	8,500	High 1-12 "Broadway Bill" 14,000 Low 5-5-34 "Let's Fall in Love" 4,000
Uptown	2,000	25c-40c	"The Man Who Broke the Bank at Monte Carlo" (20th Century) and "Little America" (Para.)	4,600	"In Old Kentucky" (Fox) (2nd week)	5,500	High 10-27-34 "Judge Priest" 9.200 Low 1-27-34 "Good Bye Again" 1,700
Los Angeles							
Four Star	900	30c-55c	"The Man Who Broke the Bank at Monte Carlo" (20th Century) (5 days)	4,600	"The Return of Peter Grimm" (Radio)	2,400	High 5-18 "Les Miserables" 7,800 Low 12-7 "The Return of Peter Grimm" 2,400
Grand Internat'l.	750	35c-40c	"Crime and Punishment" (French)	2,200	"Such a Girl You Never Forget" (State Rights)	900	....
Hillstreet	2,700	25c-40c	"Splendor" (U. A.)	5,500	"Annie Oakley" (Radio) and "King Solomon of Broadway" (Univ.)	8,500	High 9-7 "Top Hat" (6 days) 17,000 Low 1-27-34 "Let's Fall in Love" 1,800
Loew's State	2,500	30c-55c	"Mutiny on the Bounty" (MGM) (2nd week)	15,000	"Mutiny on the Bounty" (MGM) (1st week)	24,500	High 4-7-34 "Riptide" 28,500 Low 12-29-34 "Music in the Air" 4,206
Paramount	3,596	30c-55c	"Millions in the Air" (Para.) (on stage: Jack Benny and revue)	22,400	"A Strange Case of Love" (on stage: Cab Calloway and band)	12,200	High 8-10 "Paris in Spring" 32,000 Low 12-7 "A Strange Case of Love" (on stage: Cab Calloway and band) 12,200
United Artists	2,100	25c-40c	"The Perfect Gentleman" (MGM) and "Charlie Chan's Secret" (Fox)	2,750	....		High 1-20-34 "I'm No Angel" 13,000 Low 5-12-34 "Sorrell and Son" 2,500
W. B. Downtown	3,400	25c-40c	"Frisco Kid" (W. B.) (2nd week)	10,700	"Frisco Kid" (W. B.) (1st week)	17,000	High 9-8-34 "Dames" 20,000 Low 12-29-34 "White Lies" and "The Last Wilderness" 4,900
Minneapolis							
Century	1,650	25c-40c	"The Man Who Broke the Bank at Monte Carlo" (20th Century)	4,000	"Metropolitan" (20th Century)	4,200	High 10-5 "Anna Karenina" 7,500 Low 12-14 "The Man Who Broke the Bank at Monte Carlo" 4,000
Lyric	1,238	20c-25c	"Show Them No Mercy" (20th Century)	2,000	"Two Fisted" (Para.)	1,500	High 12-14 "Show Them No Mercy" 2,000 Low 1-27-34 "Jimmy and Sally" 500
Minnesota	4,000	25c-55c	"So Red the Rose" (Para.)	13,500	"In Old Kentucky" (Fox)	12,000	High 11-9 "The Crusades" 20,000 Low 2-3-34 "Eskimo" 7,000
RKO Orpheum	2,900	25c-40c	"The Case of the Lucky Legs" (F.N.) (on stage: Henry Armetta)	5,500	"Annie Oakley" (Radio)	6,000	High 9-21 "Top Hat" 18,000 Low 8-25-34 "The Lady Is Willing" 2,700
State	2,300	25c-40c	"Stars Over Broadway" (W.B.)	5,500	"Peter Ibbetson" (Para.)	5,500	High 11-2 "Broadway Melody of 1936" 7,000 Low 5-4 "Private Worlds" 5,000
Time	300	15c-25c	"Freckles" (Radio)	1,500	"$1,000 a Minute" (Republic)	1,500	High 10-24-34 "Girl of the Limberlost" 3,500 Low 12-8-34 "Cimarron" 1,000
World	400	25c-55c	"Mister Hobo" (GB Pictures) (2nd week)	3,500	"Mister Hobo" (GB Pictures) (1st week)	3,500	High 6-8 "Thunder in the East" 5,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"Stars Over Broadway" (W.B.) and "Frisco Kid" (W. B.)	10,000	"Shipmates Forever" (F.N.) and "Personal Maid's Secret" (W.B.)	9,500	High 2-24-34 "Queen Christina" 13,500 Low 12-22-34 "Great Expectations" and "Wake Up and Dream" 3,500
Imperial	1,914	20c-34c	"Mon Couer T'Appelle" (French) and "Naufrage" (French) (on stage: "Blondes and Brunettes" revue)	3,000	"La Bandera" (French) and "Dr. Pasteur" (French) (on stage: Radio Stars Revue)	4,500	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" 6,500 Low 3-3-34 "Fanny" 1,500
Loew's	3,115	30c-60c	"Two Sinners" (Republic) and $1,000 a Minute" (Republic) (on stage: vaudeville unit)	10,000	"The Last Outpost" (Para.) and "Here Comes Cookie" (Para.) (on stage: Internat'l Ballyhoo vaude. unit)	11,000	High 12-8-34 "Six-Day Bike Rider" 14,500 Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman" 4,500
Palace	2,600	25c-65c	"Mutiny on the Bounty" (MGM) (2nd week)	11,500	"Mutiny on the Bounty" (MGM) (1st week)	15,000	High 12-7 "Mutiny on the Bounty" 15,000 Low 7-21-34 "Shoot the Works" and "Friday the 13th" 6,000
Princess	2,272	30c-65c	"A Feather in Her Hat" (Col.) and "Grand Exit" (Col.)	6,000	"Splendor" (U. A.) and "His Family Tree" (Radio)	7,000	High 9-21 "The Dark Angel" and "Rainbow Over Broadway" 10,500 Low 8-4-34 "House of Rothschild" and "Most Precious Thing in Life" 4,500
New York							
Astor	1,012	25c-55c	"The Land of Promise" (Zionist Org. of America) (3rd week)	5,000	"The Land of Promise" (Zionist Org. of America) (2nd week)	10,000	High 3-23-34 "House of Rothschild" 23,600 Low 2-23 "Little Men" 6,000
Capitol	4,700	25c-85c	"A Night at the Opera" (MGM)	57,000	"Mutiny on the Bounty" (MGM) (4th week)	32,000	High 11-16 "Mutiny on the Bounty" 76,300 Low 12-29-34 "The Band Plays On" 4,500
Center	3,433	35c-$1.25	"Thanks a Million" (20th Century) (4th week)	12,000	"Thanks a Million" (20th Century) (3rd week)	23,000	....
Palace	2,500	25c-75c	"The Man Who Broke the Bank at Monte Carlo" (20th Century) and "Man of Iron" (F. N.)	7,000	"Way Down East" (Fox) and "Stars Over Broadway" (W.B)	9,000	High 7-21-34 "Of Human Bondage" 16,200 Low 12-22-34 "Babbitt" 6,500
Paramount	3,700	35c-99c	"So Red the Rose" (Para.) (5 days-2nd week)	10,000	"So Red the Rose" (Para.) (8 days-1st week)	30,000	High 8-25-34 "Cleopatra" 72,000 Low 8-11-34 "Elmer and Elsie" 10,500
Rivoli	2,200	40c-99c	"Show Them No Mercy" (5 days)	23,000	"Splendor" (U. A.) (2nd week)	10,000	High 4-27 "Les Miserables" 60,115 Low 4-11 "Brewster's Millions" 13,400
RKO Music Hall	5,945	40c-$1.65	"I Dream Too Much" (Radio) (plus stage show) (2nd week)	52,000	"I Dream Too Much" (Radio) (plus stage show) (1st week)	93,000	High 9-7 "Top Hat" (plus stage show) 131,200 Low 11-30 "Crime and Punishment" (plus stage show) 45,000
Roxy	6,200	25c-55c	"Miss Pacific Fleet" (W. B.) (plus stage show)	25,000	"In Old Kentucky" (Fox) (8 days) (plus stage show)	45,000	High 8-31 "Diamond Jim" 47,000 Low 6-30-34 "Affairs of a Gentleman" 13,700
Strand	3,000	25c-55c	"Frisco Kid" (W. B.) (3rd week)	10,000	"Frisco Kid" (W. B.) (2nd week)	27,000	High 5-11 "The G Men" 60,138 Low 1-20-34 "Easy to Love" 9,271

A Frank Statement by

Dr. Alfred N. Goldsmith

PAST PRESIDENT OF S.M.P.E.

on

F. H. RICHARDSON'S *New* BLUEBOOK *of* PROJECTION

Dr. Alfred N. Goldsmith

In every field, there are a few books which must be regarded as "classics" and important guides by the workers in that field. Richardson's "Bluebook of Projection" compresses between its covers substantially all the information and guides which motion picture projectionists need. The projectionist who makes himself thoroughly familiar with the contents of this book and constantly applies his knowledge in the projection room can hardly fail to do a good job and to command the respect of his fellow workers and employer. In their own interests, projectionists should not hesitate to avail themselves of such a mine of information.

The convenience of using Richardson's "Bluebook of Projection" is greatly increased by a novel and helpful indexing system which the author has developed. Preceding each chapter are a series of numbered questions which adequately cover the subject matter of that chapter. In the chapter itself, the answers to the questions are preceded by the corresponding number. Accordingly, the projectionist can readily check up his knowledge of the subject material of each chapter before and after reading it; and can return to these questions at any time to make sure that his knowledge of the subject is still complete. This indexing system is a fine method of "perpetual self-examination."

We sincerely appreciate this authorized unsolicited statement from Dr. Alfred N. Goldsmith on F. H. Richardson's new Bluebook Projection. We know that you will be interested in the frank opinion of this recognized authority who as Past President of The Society of Motion Picture Engineers did so much to further the cause of projection and projectionists.

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)	
Omaha								
Brandeis	1,200	25c-40c	"Crime and Punishment" (Col.) and $1,000 a Minute" (Republic)	4,700	"Annie Oakley" (Radio) and...... "The Payoff" (F. N.)	5,900	High 9-14 "Top Hat" Low 2-16 "Babbitt" and "Murder in the Clouds"	9,500 3,000
Omaha	2,200	25c-40c	"Peter Ibbetson" (Para.) and.... "His Night Out" (Univ.)	4,000	"A Night at the Opera" (MGM).. and "Personal Maid's Secret" (W.B.)	8,700	....	
Orpheum	3,000	25c-40c	"Thanks a Million" (20th Century) "Two Fisted" (Para.)	11,750	"In Old Kentucky" (Fox) and.. "Little Big Shot" (W. B.) (8 days)	12,500	High 8-31 "We're in the Money" Low 12-29-34 "Babes in Toyland" and "Home on the Range"	18,100 5,000
Philadelphia								
Aldine	1,200	40c-65c	"Crime and Punishment" (Col.)	9,400	"Splender" (U. A.) (2nd week)	7,000	High 5-5-34 "House of Rothschild" Low 4-20 "Brewster's Millions"	23,000 3,000
Arcadia	600	25c-50c	"Peter Ibbetson" (Para.)	2,300	"The Crusades" (Para.) (6 days)	2,800	High 1-6-34 "Duck Soup" Low 1-27-34 "Women in His Life"	6,500 400
Boyd	2,400	40c-55c	"Mister Hobo" (GB Pictures)	10,500	"Ah, Wilderness!" (MGM) (8 days)	16,000	High 1-6-34 "Little Women" Low 8-17 "Jalna" (5 days)	30,000 6,000
Earle	2,000	25c-50c	"Stars Over Broadway" (W.B.) (on stage: U. of P. Band and revue)	15,000	"In Person" (Radio) (plus Ted Weems and band on stage)	18,500	High 4-7-34 "Harold Teen" Low 9-28 "Special Agent"	40,000 10,000
Fox	3,000	40c-65c	"Thanks a Million" (20th Century) (plus Yorke and King on stage) (2nd week)	15,000	"Thanks a Million" (20th Century) (plus Yorke and King on stage) (8 days-1st week)	39,000	High 12-7 "Thanks a Million" (plus Yorke and King on stage) (8 days) Low 7-28-34 "She Was A Lady"	39,000 7,000
Karlton	1,066	25c-40c	"Splendor" (U. A.)	3,000	"Mimi" (First Divisoin) (9 days)	4,400	High 11-3-34 "One Night of Love" Low 8-17 "She"	8,500 2,100
Keith's	2,000	30c-50c	"A Night at the Opera" (MGM)	3,200	"So Red the Rose" (Para.) (9 days)	4,200	High 3-3-34 "Carolina" Low 1-5 "Sweet Adeline"	8,000 1,500
Stanley	3,700	40c-55c	"Annie Oakley" (Radio) (4 days)	5,500	"A Night at the Opera" (MGM).. (8 days)	15,000	High 11-23 "Mutiny on the Bounty" (2nd week) Low 12-29-34 "Behold My Wife"	25,000 7,500
Stanton	1,700	30c-50c	"Frisco Kid" (W. B.) (9 days-2nd week)	7,000	"Frisco Kid" (W. B.) (1st week)	9,000	High 12-7 "Frisco Kid" Low 1-5 "Man Who Reclaimed His Head"	9,000 2,000
Portland, Ore.								
Blue Mouse	700	25c-40c	"Page Miss Glory" (W.B.) and.. "Sanders of the River" (U.A.)	2,000	"Steamboat Round the Bend" (Fox)	1,700	....	
Broadway	1,912	25c-40c	"Whipsaw" (MGM)	6,000	"Broadway Hostess" (F. N.) and "Three Kids and a Queen" (Univ.)	5,000	High 4-7-34 "Wonder Bar" Low 7-14-34 "The Circus Clown" and "I Give My Love"	13,000 3,900
Mayfair	1,700	25c-40c	"A Feather in Her Hat" (Col.) and "Storm Over the Andes" (Univ.)	3,000	"His Night Out" (Univ.) (plus stage band)	5,000	High 12-7 "His Night Out" (plus stage band) Low 1-19 "Behold My Wife" and "Defense Rests"	5,000 1,600
Orpheum	1,700	25c-40c	"In Person" (Radio)	6,000	"Thanks a Million" (20th Century) (2nd week)	7,000	High 9-28 "She Married Her Boss" Low 11-10-34 "Wednesday's Child"	9,500 3,500
Paramount	3,008	25c-40c	"Mary Burns, Fugitive" (Para.)	5,000	"Frisco Kid" (W. B.)	6,000	High 3-24-34 "David Harum" and "Once to Every Woman" Low 6-30-34 "Now I'll Tell" and "Springtime for Henry"	12,000 4,000
United Artists	945	25c-40c	"Mutiny on the Bounty" (MGM) (5th week)	6,000	"Mutiny on the Bounty" (MGM) (4th week)	7,000	High 4-28-34 "House of Rothschild" Low 8- 4-34 "Paris Interlude"	9,800 3,700
San Francisco								
Clay	400	25c-35c	"Divine Spark" (Foreign)	1,200	"It Happened in Copenhagen".... (Palladium) (4 days) and "Father Knows Best" (Vienna Films) (3 days)	1,000	....	
Fox	5,651	10c-35c	"Your Uncle Dudley" (Fox) and.. "Hi Gaucho" (Radio)	4,500	"Little America" (Para.) and.... "If I Had a Million" (Para.)	6,000	High 7-27 "The Murder Man" Low 11-30 "To Beat the Band" and "Freckles"	14,000 4,000
Geary	1,400	55c-$1.65	"A Midsummer Night's Dream".. (W. B.) (3rd week)	7,000	"A Midsummer Night's Dream".. (W. B.) (2nd week)	8,000	....	
Golden Gate	2,800	25c-40c	"In Person" (Radio) (plus stage band)	14,500	"Annie Oakley" (Radio) (plus stage band)	14,800	High 9-14 "Top Hat" Low 7-7-34 "Cockeyed Cavaliers"	26,000 10,200
Orpheum	2,900	15c-40c	"Crime and Punishment" (Col.).. (2nd week)	4,500	"Crime and Punishment" (Col.).. (1st week)	7,500	High 6-9-34 "Sing and Like It" Low 10-26 "King Solomon of Broadway" and "Fighting Youth"	19,500 4,800
Paramount	2,670	25c-40c	"Rendezvous" (MGM) and "Broadway Hostess" (F. N.) (2nd week)	11,000	"Rendezvous" (MGM) and "Broadway Hostess" (F. N.) (1st week)	15,000	High 9-29-34 "Belle of the Nineties" Low 1-20-34 "Eight Girls in a Boat" and "Fugitive Lovers"	19,000 8,000
St. Francis	1,430	15c-40c	"Frisco Kid" (W. B.)	6,500	"A Night at the Opera" (MGM)..	7,200	High 1-19 "The County Chairman" Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	11,000 3,500
United Artists	1,400	15c-55c	"Splendor" (U. A.)	6,000	"Metropolitan" (20th Century).... (2nd week)	5,000	High 1-6-34 "Roman Scandals" Low 3-9-34 "Private Life of Don Juan"	15,000 4,000
Warfield	2,700	25c-50c	"Mutiny on the Bounty" (MGM) (plus stage band)	27,000	"Frisco Kid" (W. B.) (plus stage band)	23,500	High 10-5 "I Live My Life" (plus stage band) Low 3-31-34 "Gambling Lady"	35,000 15,500
Seattle								
Blue Mouse	950	25c-55c	"Mutiny on the Bounty" (MGM) (3rd week)	4,150	"Mutiny on the Bounty" (MGM) (2nd week)	5,100	High 2-17-34 "Roman Scandals" Low 7- 7-34 "Tomorrow's Children"	7,500 2,550
Fifth Avenue	2,500	25c-55c	"The Crusades" (Para.)	6,200	"In Old Kentucky" (Fox)	7,750	High 4-14-34 "Riptide" Low 3-24-34 "Fashions of 1934"	12,750 3,500
Liberty	1,800	15c-50c	"New Adventures of Tarzan".... (Burroughs-Tarzan) and "The Case of the Missing Man" (Col.) (15c-35c)	3,850	"Crime and Punishment" (Col.)..	4,250	High 9-28 "She Married Her Boss" Low 4-13 "White Lies" and "Happy Landing"	7,900 2,700
Music Box	950	25c-55c	"In Old Kentucky" (Fox)	3,800	"Peter Ibbetson" (Para.)	3,450	High 4-14-34 "Spitfire" Low 1-26 "Man Who Reclaimed His Head"	6,500 2,850
Orpheum	2,450	25c-55c	"In Person" (Radio)	5,500	"Frisco Kid" (W. B.)	5,700	High 9-21 "Top Hat" Low 4-21-34 "Two Alone" and "I Believed in You"	10,400 3,750
Paramount	3,050	25c-40c	"Annie Oakley" (Radio) (on stage: "French Folies") (8 days (30c-40c)	9,200	"Powder Smoke Range" (Radio) and "It's in the Air" (MGM)	4,800	High 3-23 "Shadow of Doubt" Low 12-8-34 "Peck's Bad Boy" and "Menace"	8,700 3.300
Rex	1,500	15c-25c	"Confidential" (Mascot) (plus stage show)	2,650	"Cappy Ricks Returns" (Republic) (plus vaudeville and stage band)	2,200	....	

WHAT THE PICTURE DID FOR ME

First National

ALIBI IKE: Joe E. Brown—Played this three days at Thanksgiving to good business. It's perfectly satisfying entertainment.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—Good, but not too good. Did not pull like Joe's pictures usually do. Running time, 83 minutes. Played October 29-30.—M. D. Warner, Liberty Theatre, Lakeview, Mich. Small town and rural patronage.

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—Eighty-five minutes of good, clean entertainment. Joe E.'s best. A picture the whole family will enjoy. Running time, 85 minutes. Played November 13-14.—Paul C. Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

GOOSE AND THE GANDER, THE: Kay Francis, George Brent—A marital farce well played and directed. No draw for us, though. Good fun throughout. Played December 6-7.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

IRISH IN US, THE: James Cagney, Pat O'Brien—Has everything a picture should have. Played to a mixed audience and pleased everyone. Running time, 80 minutes. Played November 23-24.—M. D. Warner, Liberty Theatre, Lakeview, Mich. Rural and small town patronage.

PAYOFF, THE: James Dunn, Claire Dodd—A fine newspaper story with a gangster mixup. Our Saturday night crowd ate it up.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SIX-DAY BIKE RIDER: Joe E. Brown, Maxine Doyle—A very good picture. Played on Saturday night. Brown always goes good in our town. Wish he would make more pictures a year. Frank McHugh also very well liked.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

Mascot

CONFIDENTIAL: Donald Cook, Evalyn Knapp—Sixty minutes of this picture's 68 minutes running time is consumed by dialogue that is none too well written. At no time does it excite or rise above the commonplace. Played on a double bill where it rightfully belonged. Fair audience response.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

Metro-Goldwyn-Mayer

ANNA KARENINA: Greta Garbo, Fredric March—Garbo means nothing to our patrons and this picture proved no exception to the rule. Lavishly mounted, well acted, but for all that we could not get them in and those who came were not entertained. Business very poor. Running time, 95 minutes. Played November 3-5.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

BROADWAY MELODY OF 1936: Jack Benny, Eleanor Powell, Una Merkel, Robert Taylor—An excellent musical picture. Failed to draw as it should have, perhaps due to the long wait before we could get our booking in. Played November 24-25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BROADWAY MELODY OF 1936: Jack Benny, Eleanor Powell—They don't come any better than this. It has everything that makes for entertainment and in generous measures. Gave as near 100 per cent patron satisfaction as is possible. Running time, 103 minutes. Played November 6-9.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

CHINA SEAS: Clark Gable, Wallace Beery, Jean Harlow—Good Saturday business on this, but the only comment I had was the story was more brutal than entertaining.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

I LIVE MY LIFE: Joan Crawford, Brian Aherne—Failed to make expenses. Think Crawford is on the wane. Running time, 99 minutes. Played November 3-4.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town patronage.

MARK OF THE VAMPIRE: Lionel Barrymore, Bela Lugosi, Lionel Atwill—Another horror picture that shouldn't have been made as far as I'm concerned but did a fair business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

MUTINY ON THE BOUNTY: Charles Laughton, Clark Gable, Franchot Tone—The men thought it a great show and the women thought it was terrible, and, as a result, it fell down bad at the box office.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

O'SHAUGHNESSY'S BOY: Wallace Beery, Jackie Cooper—A fine picture that should please and draw above average anywhere. Circus atmosphere makes things interesting. Played December 1-2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PENTHOUSE: Warner Baxter, Myrna Loy—A good picture with a satisfied audience, but not enough came. Keno parties bad for us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SMILIN' THROUGH (Re-release): Norma Shearer, Fredric March—Some patrons remarked that the clinches and passionate mutterings lasted a little too long. Drew fairly well. Running time, 100 minutes. Played December 1-2.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town patronage.

SOCIETY DOCTOR: Chester Morris—This picture did us no extra business. No fault of the picture. Guess we played it too old.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TREASURE ISLAND: Wallace Beery, Jackie Cooper—O. K. for this one. Played it pretty late but did all right at the box office. This is really a good picture and has some wonderful acting. If you haven't played it, play it. Played November 27-28.—Chas. Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

Monogram

GIRL O' MY DREAMS: Mary Carlisle—This one went over good here. They liked it. Some very good comedy all through the picture. It's nothing big but a lot better than some of the stuff the majors have been turning out. Played November 24-25.—Chas. Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

THE HEALER: Ralph Bellamy, Karen Morley, Mickey Rooney—One of the best pictures in a long time. The title had no box office appeal, consequently, people stayed away, but those who did come enjoyed it thoroughly. What a pity people do not turn out to this type of picture. Running time, 77 minutes. Played November 2-3.—M. D. Warner, Liberty Theatre, Lakeview, Mich. Small town and rural patronage.

KEEPER OF THE BEES, THE: Neil Hamilton, Betty Furness—Three days' good business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Paramount

ANNAPOLIS FAREWELL: Sir Guy Standing, Tom Brown, Richard Cromwell, Rosalind Keith—A fine picture that has a most touching appeal for all who see it. Running time, 87 minutes. Played November 1-2.—Paul C. Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

ANNAPOLIS FAREWELL: Tom Brown, Sir Guy Standing—Showed this to Movie Club and everyone enjoyed it greatly. Acting and directing is excellent and should please any audience. Deserves at least 3 stars in anybody's ratings. Played November 25.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

BIG BROADCAST OF 1936, THE: Jack Oakie, Lyda Roberti—Our patrons as a whole enjoyed this glorified variety show. Some expressed disappointment in finding that so many of the advertised stars do bits only. On the whole, however, the picture pleased and pulled above average. Running time, 95 minutes. Played November 24-26.—M. R. Harrigton, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

CRUSADES, THE: Loretta Young, Henry Wilcoxon—A big, tremendous, spectacular flop.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

GOIN' TO TOWN: Mae West—Good Sunday and Monday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GOIN' TO TOWN: Mae West, Paul Cavanagh—My people do not care so much for Mae. Neither do I. Business only fair.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

HANDS ACROSS THE TABLE: Carole Lombard, Fred MacMurray—One of those surprise packages handed to exhibitors by the producers every once in a while. Not a big picture, but just darned good audience fare that goes over with a bang because the cast seems to be having a good time, too. Our patrons liked it immensely and business good in spite of cold weather. Running time, 80 minutes. Played November 29-30.—M. R. Harrigton, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LAST OUTPOST, THE: Cary Grant, Gertrude Michael—Rather disappointing. Failed to draw well and fell far short of "Bengal Lancer." Played November 21-22.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

McFADDEN'S FLATS: Betty Furness, Richard Cromwell—Fairly entertaining comedy drama.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MARY BURNS, FUGITIVE: Sylvia Sidney, Melvyn Douglas—Gangster theme deftly handled to throw the sympathies of the audience on the side of justice. Splendid performances of the principals in the cast, well knit story all tend to hold the interest throughout. Our patrons liked it and stopped to tell us so. Business good. Running time, 84 minutes. Played December 4-5.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SO RED THE ROSE: Margaret Sullavan, Walter Connolly, Randolph Scott, Janet Beecher—Personally, I thought it a wonderful show, but it was lukewarm at the box office.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

TWO FISTED: Lee Tracy, Grace Bradley—Very satisfactory for one day. Played December 3.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TWO FOR TONIGHT: Bing Crosby, Joan Bennett—Crosby's worst picture. It is truly a flop, not due, however, to the cast, but to the very weak story. Running time, 61 minutes. Played November 17-18.—Paul C. Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

TWO FOR TONIGHT: Bing Crosby, Joan Bennett—Not up to the standard of this star's releases but on preview this gathered its shares of laughs and seemed to please, principally because the featured songs are the current hits of radio programs. Running time, 61 minutes. Played November 16.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

VIRGINIA JUDGE, THE: Walter C. Kelly, Marsha Hunt—A rather weak picture from the box office standpoint, but holds up fairly well on entertainment. Not above double feature caliber. Played November 22-23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Republic

FORCED LANDING: Esther Ralston, Onslow Stevens—This program picture, of fair entertainment value, abounds in technical discrepancies, the most noticeable of which is an airplane that seems to change its wing position while flying. Upon leaving the airport, the plane is the type whose wings are placed below the cabin, yet, in flight during a storm, it is the type whose wings are built above the cabin.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

MELODY TRAIL: Gene Autry, Ann Rutherford—An extremely clever action picture which is distinguished by more originality than is usually found in ten westerns. Personally, we preferred it to "In Old Arizona." Gene Autry is fast becoming one of our best box office attractions, and our cashier has forgotten Gene Raymond in her admiration for Autry.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

TWO SINNERS: Otto Kruger, Martha Sleeper—One of the best independent pictures we have ever seen. From a technical standpoint it is as near perfection as could be hoped for and is as good as any major company product. The story is beautiful and intelligently presented and the acting is in complete harmony with the writing. This film is far ahead of the average independent picture. The audience reaction was very complimentary.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

WESTWARD HO: John Wayne, Sheila Mannors—I booked this after much protest because previous John Wayne pictures always made me feel ashamed for taking the customers' money. This was a pleasant surprise. It is a well played, well made, musical action western, which while not an epic is definitely of the better type western and should be played in every situation which plays westerns. Played November 29-30.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

RKO Radio

ALICE ADAMS: Katherine Hepburn, Fred MacMurray—My apologies to RKO and Hepburn. I stalled this picture off because I though Hepburn was all done in this town. However. this picture drew exceptionally well and nearly everyone made it a point to tell me it was "sure a fine picture," which shows we don't always know our public, or our Hepburn. Tom Walsh, Salt Lake, please note the above. I owe you a dr—, cigar, I mean. Played November 23-24.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

ANNIE OAKLEY: Barbara Stanwyck, Preston Foster—It is a natural. Not only a great show, but will please. Because it has Buffalo Bill's Wild West show, don't let it fool you by using on Saturday. It will stand Sunday time.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

Dead pan....
BUSTER KEATON
The BEST OF THE OLD COMEDY FAVORITES ARE IN
Educational Pictures

BUSTER KEATON—Few words—much action—many laughs—one of the top ranking comics developed by the screen—Buster does another good deed for showmen as a Boy Scout in **"Three on a Limb."**

Distributed in U.S.A. by 20th Century-Fox Film Corporation

FOUR CONTRIBUTORS JOIN REPORTERS

Four showmen this week join the ranks of "What the Picture Did for Me" reporters. Three contributing for the first time are:

Otis Page, Lincoln Theatre, Damariscotta, Maine.

R. L. Sherman, Strand Theatre, North Branch, Minnesota.

Theodore J. Friedman, Strand Theatre, Suffern, New York.

George F. Smith, of the Lyric Theatre at Lapeer, Michigan, returns to the reporting staff after a year's absence.

BECKY SHARP: Miriam Hopkins—If I had seen this before I bought it, I would not have played it if RKO had furnished it gratis. Bought for a special and it was a special all right, but the wrong kind! It was a special flop. Lost heavy on this. No business second day. Don't play it unless you want to have your show disturbed by people making noises walking out during the picture. Should have been titled, "Becky Dull."—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

BECKY SHARP: Miriam Hopkins—After having seen this picture, played it against my better judgment. The color saved it and satisfied a majority of my people. Running time, 75 minutes. Played November 28-29.—M. D. Warner, Liberty Theatre, Lakeview, Mich. Small town and rural patronage.

BREAK OF HEARTS: Katharine Hepburn, Charles Boyer—Picture went over pretty well. No business. Not so many of my people care for Hepburn. I have played "She," "Becky Sharp" and "Break of Hearts" from RKO and I sure hope the product improves greatly before I play many more.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

CHASING YESTERDAY: Anne Shirley, O. P. Heggie—Pleasing little story but not much draw.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

DOG OF FLANDERS: Frankie Thomas—An entirely satisfying story of a boy and his dog.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

FRECKLES: Tom Brown, Virginia Weidler, Carol Stone—Here is a honey. Not only is the picture excellent, but the book back of it means plenty. Give it your best time.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

FRECKLES: Tom Brown, Virginia Weidler, Carol Stone—A very good picture. Virginia Weidler's performance is outstanding and she practically steals the picture. Running time, 68 minutes. Played November 27-28.—Paul C. Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

IN PERSON: Ginger Rogers, George Brent—A honey. Just the type that patrons lay their money down to see; entertainment.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

LAST DAYS OF POMPEII, THE: Preston Foster, Dorothy Wilson—Wonderful picture, but flop at box office. Probably a few in each small town that appreciates such as this. Played December 1-2.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

LAST DAYS OF POMPEII, THE: Preston Foster—One of those tremendously big pictures so astounding you cannot conceive how it was possible to secure enough money in the whole world to produce, but a grand box office flop. Your friends meet you on the street and say I wanted to see that picture but just so many things on hand could not get around.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

LAST DAYS OF POMPEII, THE: Preston Foster, Dorothy Wilson—As a rule our patrons do not turn out for the spectacular type of production, but this proved an exceptional exception. Pleased nearly everyone and business was good. Picture is intensely interesting from start to finish, lavishly mounted and well acted. Photography and sound worthy of attention. Running time, 96 minutes. Played November 27-28.—M. R. Harrigton, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

PEOPLE'S ENEMY, THE: Preston Foster, Melvyn Douglas—This took a bad beating in competition with a high school play. It's a sombre thing, with no comedy relief.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ROBERTA: Irene Dunne, Fred Astaire, Ginger Rogers, Randolph Scott—Stupendous! Glorious! Wonderful! Swell! All your adjectives denoting perfection in entertainment can be used up on this one. The dancing team of Astaire and Rogers took the place by storm! And as for Irene Dunne, well, everyone in the prison is humming, whistling or singing "Smoke Gets In Your Eyes." It was easy to see how this one got its "Four Star" rating. We are already looking forward to "Top Hat." Running time, 105 minutes. Played December 7.—J. A .Reynolds, Recreational Director, New Jersey State Prison, Trenton, N. J. Prison patronage.

ROMANCE IN MANHATTAN: Ginger Rogers, Francis Lederer—A pleasing picture that did good Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SHE: Helen Gahagan, Randolph Scott—Nothing extra for me. Did not please. Scott should have stuck to westerns. He was good in this in a way, but not much of a picture for a fellow who is popular with the action fans. Helen Gahagan fine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

VILLAGE TALE: Randolph Scott, Kay Johnson—One of RKO's "By Candlelight" specials. All the action that took place was veiled with Stygian blackness. So you don't know whether they are fighting or just yelling and hitting on sticks. Nothing to yell about, this one. Played November 22-23.—Chas. Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

Twentieth Century - Fox

CHARLIE CHAN IN EGYPT: Warner Oland, "Pat" Paterson—Same old type of Chan picture. These pictures are about played out. Give us Warner Oland in something else and bring back our crowds. Running time, 72 minutes. Played November 19-20.—M. D. Warner, Liberty Theatre, Lakeview, Mich. Rural and small town patronage.

CHARLIE CHAN IN PARIS: Warner Oland—Double billed this picture with a western to a good week-end business. The Chan lovers say it's one of the best.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CHARLIE CHAN IN SHANGHAI: Warner Oland, Irene Hervey—As good a Charlie Chan picture as we've ever played. Lots of added interest in the series results from the injection of Chan's son to the story. The folks get a kick out of his snappy characterization. Average draw. Played November 26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

COWBOY MILLIONAIRE: George O'Brien—A below average western. Did us business but not up to Buck Jones or Ken Maynard. They seem to be our national heroes here.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DANTE'S INFERNO: Claire Trevor, Spencer Tracy—Positively the world's worst advertising accessories are available on this picture. They succeed in keeping everyone at home. Not a mention on them of the fine players in the film. However, although we did try to let our people know the story was mostly modern and had Spencer Tracy, it still flopped miserably at the box office. Played November 27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DRESSED TO THRILL: Clive Brook, Tutta Rolf—Felt sorry for Clive. Running time, 68 minutes. Played November 5.—Geo. F. Smith, Lyric Theatre. Lapeer, Mich. Small town patronage.

FARMER TAKES A WIFE. THE: Janet Gaynor, Henry Fonda—A story of the Erie Canal in Lincoln's day. Below average at the box office. Most of the fans liked the picture, but Gaynor doesn't draw extra customers any more. Hope the next one will be better. Played December 7-8.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

HARD ROCK HARRIGAN: George O'Brien—Not up to the O'Brien standard. The patrons expect a western when O'Brien acts. Didn't draw so good. Too much like "Under Pressure." Give us more O'Brien westerns. Played November 15-16.—Chas. Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

HERE'S TO ROMANCE: Nino Martini, Genevieve Tobin—Many patrons said that Martini's rendition of "Vesta La Jubba" alone was worth 10 times the admission price. A treat for music lovers. Running time, 86 minutes. Played October 13-14.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town patronage.

HERE'S TO ROMANCE: Nino Martini, Genevieve Tobin—Martini's singing was superb. but the story was very weak. It is a picture that does not appeal to the general public, consequently, it does not draw. Running time, 86 minutes. Played November 10-11.—Paul C. Morgan, Star Theatre, Hay Springs. Neb. Small town patronage.

IN OLD KENTUCKY: Will Rogers—Rogers closed his career in a blaze of glory. By all means. book it for extra playing time. I don't care how big your house is, you'll not be able to handle the crowds.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

LIFE BEGINS AT FORTY: Will Rogers—Best business on this of any Rogers picture since "State Fair." My people are asking for reissues of "State Fair," "Connecticut Yankee," and other old Rogers pictures, and I wish Fox would put them out.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LOVE TIME: "Pat" Paterson, Nils Asther—A very beautiful picture and done in a grand manner. It is a real tribute to the great master, Schubert. But if there had been a better name for the picture, it would have done a very large business. No one knew that it was the life of Franz Schubert, unless someone told him about it. We did tell people about it and we did 100 per cent at the box office and it also was a good print and fine sound recording, and, in all, it was a grand program for children as well as adults. Running time, 73 minutes. Played December 6-7.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

REDHEADS ON PARADE: John Boles, Dixie Lee—An hypothetical arrangement of misplaced constructions. Running time, 72 minutes. Played October 6-7.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town patronage.

SPRING TONIC: Lew Ayres, Claire Trevor—I didn't see this, but my patrons said it was an irritating and futile mess.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THUNDER MOUNTAIN: George O'Brien, Barbara Fritchie—Above the average action picture. Played November 30.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THUNDER MOUNTAIN: George O'Brien—A disappointment. Made from one of Zane Grey's best stories a mediocre picture results that is dull and hits a low mark for George O'Brien pictures. Played November 29-30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WAY DOWN EAST: Rochelle Hudson, Henry Fonda—A very excellent show, enjoyed by all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WAY DOWN EAST: Rochelle Hudson, Henry Fonda—Turned them away for two nights and we're playing it again soon. Running time, 84 minutes. Played November 13-14.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town patronage.

United Artists

CALL OF THE WILD: Clark Gable, Loretta Young, Jack Oakie—A lively and robust drama that did well on Saturday. Buck, the dog, is very good, and be has good support.—Roy W. Adams, Mason Theatre, Macon, Mich. Small town patronage.

CLIVE OF INDIA: Ronald Colman, Loretta Young—Rather heavy diet for my Sunday crowd. It didn't pay expenses.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SCARLET PIMPERNEL, THE: Leslie Howard, Merle Oberon—This is a well made production. A little more action and less dialogue would have pleased my patrons better.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Universal

AFFAIR OF SUSAN, THE: Zasu Pitts, Hugh O'Connell—An excellent program picture. Universal pictures appear to be improving rapidly. This was exceptionally good in this small town location because aside from its good wholesome comedy, it has plenty of scenes of Coney Island, which 99 per cent of our patronage has never seen and probably never will. I personally liked this better than previous Zasu pictures and she doesn't "Oh, dear" so much. Played December 4-5.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

BRIDE OF FRANKENSTEIN, THE: Boris Karloff—Offered a five dollar prize to the woman who would sit alone through a midnight screening of this. Got my money back with interest.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

DIAMOND JIM: Edward Arnold, Binnie Barnes—A mighty good picture. While a long way from actually depicting the life of Diamond Jim, it nevertheless is a highgrade, entertaining picture which drew better than average business and pleased all. Played November 26-27.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

DIAMOND JIM: Edward Arnold, Binnie Barnes—Universal did a neat job in transferring this biography to the screen. The results show careful care in preparation and plenty of thought. Our patrons liked the picture and business was above our expectations. Running time, 94 minutes. Played November 17-19.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HORSE PLAY: Slim Summerville, Andy Devine—Played this picture the second time to a good house. Lots of laughs. They seemed more than satisfied.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

> The Herald is still playing a prominent part in our selections of films for local display. Frankly, I should be quite lost without it.
>
> —*J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J.*

KING SOLOMON OF BROADWAY: Edmund Lowe, Dorothy Page—The customers won't break the doors down getting in for this one; nor will they stop to tell you how they enjoyed it. Just another picture that could have been a whole lot better. Running time, 76 minutes. Played November 20-21.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LADY TUBBS: Alice Brady—The Sunday audience found this a very entertaining comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LADY TUBBS: Alice Brady, Douglass Montgomery, Anita Louise—A top notch comedy. Pulled a fair crowd and was well liked. Running time, 68 minutes. Played November 5-6.—M. D. Warner, Liberty Theatre, Lakeview, Mich. Small town and rural patronage.

LADY TUBBS: Alice Brady—A good comedy, which didn't seem to click and did no business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MANHATTAN MOON: Ricardo Cortez, Dorothy Page—A sour picture that left a decidedly bad taste all around. Not worth booking even in a pinch. Played December 3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SHE GETS HER MAN: Zasu Pitts, Hugh O'Connell—Excellent comedy; pulled and pleased. Played November 12-13.—M. D. Warner, Liberty Theatre, Lakeview, Mich. Rural and small town patronage.

SHE GETS HER MAN: Zasu Pitts, Hugh O'Connell—A silly picture that was generally liked. And turned out an okay attraction for the holiday even thought we had our doubts. Still Zasu could be given better material and she might then mean something as a draw player. Played November 28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STORM OVER THE ANDES: Jack Holt, Mona Barrie—Another good air picture in a different setting. Well liked by our patrons and they responded nicely at the box-office. Better played on a Friday, Saturday run than a Sunday date. Running time, 86 minutes. Played November 10-12.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SWEET SURRENDER: Frank Parker, Tamara—Used as a studio preview and played cold without benefit of key runs in this vicinity, we invited patrons comments with many favorable expressions forthcoming. Picture is handicapped at start by lack of star names familiar to picture audiences. Otherwise it is good entertainment of the musical comedy variety. Laid on the new liner Normandie creates interest. No musical numbers that are outstanding. Running time, 78 minutes. Played November 23.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

THREE KIDS AND A QUEEN: May Robson, Henry Armetta—A grand audience picture that clicked with the patrons, to the tune of the poorest business in many months. No fault of the picture, but we had to use this as a last minute substitute and could not properly advertise it. Clever story, with Armetta and Robson turning in fine performances. Running time, 90 minutes. Played December 1-3.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

THROWBACK, THE: Buck Jones, Muriel Evans—Three reels of good story and three reels of horses chasing horses, horse race, cattle thieves, Buck Jones and Silver, a dash of sob stuff at the start and finish emerges as a good average western which seemed to satisfy. Played December 3.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

Warner Bros.

BROADWAY GONDOLIER: Dick Powell, Joan Blondell—Excellent entertainment. Was pleasantly surprised, after reading other reports to the contrary. But Dick is losing his pulling power. They have played him too much. Running time, 98 minutes. Played October 26-27.—M. D. Warner, Liberty Theatre, Lakeview, Mich. Small town and rural patronage.

DR. SOCRATES: Paul Muni, Ann Dvorak—Pretty good but Muni deserves a better story. Running time, 70 minutes. Played October 27-28.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town patronage.

I LIVE FOR LOVE: Dolores Del Rio, Everett Marshall—Skip this one. Had it booked December 4-5. Pulled it after first night. Just nothing to it. Played December 4.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PAGE MISS GLORY: Marion Davies, Pat O'Brien, Dick Powell—Light entertainment. Lacks something. Dick Powell's part was most disappointing to patrons. Running time, 94 minutes. Played November 3-4.—Paul C. Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

SPECIAL AGENT: George Brent, Bette Davis—A very good picture. Brent and Davis are truly great stars. Picture has enough action and, of course, does not lack romance. Running time, 78 minutes. Played November 6-7.—Paul C. Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

SWEET MUSIC: Rudy Vallee—A pleasing musical comedy. Weather and business bad.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Short Features

Celebrity

LITTLE BLACK SAMBO: Comicolor Cartoon—This is the first colored short that I have run from this company. It stacks up as well as any similar short and better than most.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

Educational

CIRCUS DAYS: Paul Terry-Toons—A very good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

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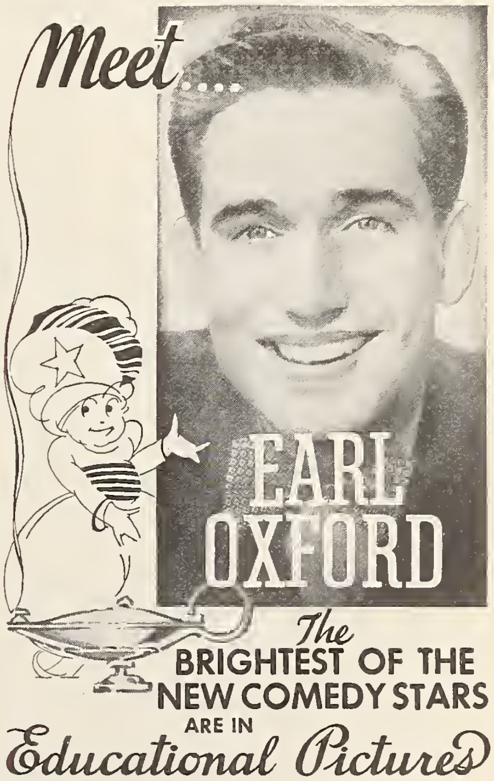


Meet...
EARL OXFORD
The BRIGHTEST OF THE NEW COMEDY STARS ARE IN
Educational Pictures

EARL OXFORD—featured in many Broadway shows—a grand smile—a grand voice—a grand personality—a boy headed surely for screen fame, as proved by his work in **"Rhythm Of Paree"** and **"Perfect Thirty-Sixes."**

Distributed in U.S.A. by 20th Century-Fox Film Corporation

CLEVER CRITTERS: Treasure Chest—A good novelty showing antics of some cute animals.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GAY OLD DAYS: Song Hit Story—Good and liked 100 per cent. Fine print and recording above average for just a short. Play it, as it is entertaining, but that's all I can say for it. No educational value; just another short. Running time, 10 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

HURRAY FOR RHYTHM: Song and Comedy Hits —An okay number that is a little above par. Contains a good glee club rendition of "When I Grow Too Old to Dream."—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KISS THE BRIDE: Buster West, Tom Patricola—A funny comedy that made a hit with our folks. Buster West once volunteered to dance on our stage during an amateur contest we were running. Many remembered this and now look forward to his comedies.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PALOOKA FROM PADUCAH: Buster Keaton—A bunch of nonsense that was disgusting rather than funny. Running time, 20 minutes.—M. D. Warner, Liberty Theatre, Lakeview, Mich. Small town and rural patronage.

PENNY WISE: Joe Cook—A poor comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

HONOLULU, PARADISE OF THE PACIFIC: Fitz-Patrick Travel Talk—Another excellent colored travelogue. Every exhibitor owes it to his patronage to play these. They are so far ahead of any other travel picture on the market, that there is not even argument.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

INFERNAL TRIANGLE: A novel comedy that has a good idea for fun but none too well put across. Still it got some laughs.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NURSE TO YOU: Charley Chase—There's been better Chase comedies and some worse. It gets by with some fun for the audience.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OLD PLANTATION, THE: Happy Harmonies—Average colored cartoon. Running time, 7 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

PERFECT TRIBUTE, THE: Chic Sale Special—Just about the finest short we have ever been privileged to play. Running time, 21 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

PRINCE, KING OF DOGS: Oddities—A good number from the Oddities series. Most folks enjoy seeing a fine dog and this is interestingly filmed.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SLIGHTLY STATIC: Todd-Kelly—Very poor comedy; below the standard of tbis team's past pictures. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SLIGHTLY STATIC: Todd-Kelly—A good comedy. Running time, two reels.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

STARLIT DAYS AT LIDO: Oddities—An excellent colored two-reel musical showing dancing, swimming and vaudeville at Lido. An excellent subject.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Paramount

BABES IN HOLLYWOOD: Headliners—Very good; interesting.—D. E. Fitton. Lyric Theatre, Harrison, Ark. Small town patronage.

BETTY BOOP AND GRAMPY: Betty Boop Cartoon—The best of this series in a long time. Running time. 7 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie. Ore. Small town and rural patronage.

HOLLYWOOD EXTRA GIRL: Paramount Varieties—Nothing but a boost for "The Crusades." Making subjects of this nature and selling them should be discontinued. Running time, 1 reel.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

RKO Radio

ALIBI BYE BYE: Clark & McCullough Series—Clark and McCullough in a crazy two reel comedy which our patrons seemed to enjoy on Saturday night. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BUGLES FROM BLUE GRASS: Sports with Bill Corum Series—Distributors sent us this one as a last minute substitute for "Inside the Ropes." The boys were all set to see Baer, Louis, Braddock, Dempsey, et al, but had to be satisfied with Cavalcade, Peace Chance, Omaha, Man O' War and Discovery. Oddly enough, they were satisfied! Running time, 10 minutes.—J. A. Reynolds, Recreational Director, New Jersey State Prison, Trenton, N. J. Prison patronage.

DANCING MILLIONAIRE, THE: Blonde and Red Head Series—If this is comedy, give me tragedy for my fun. The Greeks have a word for it: "punk."—M. D. Warner, Liberty Theatre, Lakeview, Mich. Small town and rural patronage.

NIGHT LIFE: Gene Austin—A terrible washout. No laughs but plenty of disgusted patrons on this. Gene Austin's fine singing obscured in the background. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

QUIET FOURTH, A: Smart Set—We were afraid of this one but it is pretty good and was well received.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TOPNOTCHERS: Easy Aces Series—This was the first time the "Aces" have appeared here, so we had no idea of what to expect. Judging from the numerous laughs, especially at Mrs. Ace's "C'mon number two!" the boys enjoyed it tremendously. The assorted shots of leading sports figures are very good. Running time, 11 minutes.—J. A. Reynolds, Recreational Director, New Jersey State Prison, Trenton, N. J. Prison patronage.

Twentieth Century - Fox

FOX MOVIETONE NEWS: No. 13—Another good reel and it seems to get better each time. Running time, 12 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

United Artists

MICKEY'S FIRE BRIGADE: Mickey Mouse—Donald Duck gets the laughs in this above the average cartoon in color.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

Universal

AT YOUR SERVICE: Oswald Cartoon—Not so hot; better pass this one.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FOX AND THE RABBIT, THE: Cartune Classic—Fairly good colored cartoon subject. Running time, 7 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

THREE LAZY MICE: Cartune Classics—A swell cartoon good for any house. Our print was in tough shape though, which didn't help much.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TID BITS: Doane Musical—A very good vaudeville show on your screen. Will pep up any show. Pleased fine.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TWO LITTLE LAMBS: Oswald Cartoon—Above the average cartoon, concerning the two little lambs who borrow Oswald's aeroplane and do stunts at the air circus.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

TWO LITTLE LAMBS: Oswald Cartoons—A funny little cartoon with good music.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

CASTLE OF DREAMS, THE: Morton Downey—Very good. Running time, 2 reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

NATURE'S HANDIWORK: Our Own United States Series—Excellent. Would have been better had there been no music in the background; this made it hard to hear the announcer at times.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PHIL SPITALNY ALL GIRL ORCHESTRA: Melody Masters Series—A very good band act with singing.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PLAYGROUNDS: Our Own United States Series—A one reel travel to the beaches of America. Not much for the small towns.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RIMAC'S RHUMBA ORCHESTRA: Melody Masters—This without a doubt is one of the hottest single reels we ever played. They ate it up and talked more about it than the feature.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SURPRISE: Duncan Sisters—Very entertaining musical short. I would like to see these girls make "Topsy and Eva" again, following Universal's "Uncle Tom's Cabin." Running time, two reels.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

TICKETS PLEASE: Broadway Brevity—A very good two-reel musical.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

VITAPHONE MUSIC HALL: Big Time Vaudeville Reel—Excellent single with vaudeville act. Seal act outstanding. Also excellent singing and dancing. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

VODKA BOATMEN, THE: Yacht Club Boys—Will probably get by; nothing to brag about. Running time, 2 reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Serials

Mascot

MYSTERY MOUNTAIN: Ken Maynard, Verna Hillie—Have run five chapters and is quite satisfactory.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PHANTOM EMPIRE: Gene Autry, Frankie Darro —The craziest story ever filmed, even in a serial, but it held up fairly well.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Miscellaneous

Brown & Williamson - Audio

KOOL PENGUINS: A novel cartoon which will be enjoyed by all; free advertising and realized free of charge, upon request. Running time, 9 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

Modern Woodmen of America

DAY IN ROCK ISLAND, A: Here is a grand short to play for your patrons if they like to see how the inside of business office works. It is very interesting indeed and has great possibilities for great educational value. No charge for the film. Free upon request. Give it a chance; you will not be sorry, as it has very fine sound and a clear print. Running time, 10 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. General patronage.

New York, Hollywood In New Charity Drive

Motion picture and radio players in New York and Hollywood will hold simultaneous meetings next Wednesday to further the drive of the Federation For the Support of Jewish Philanthropic Societies of New York. Louis K. Sidney made known the plan as chairman of the artists' division before the motion picture and theatrical committee, which is seeking to raise $125,000 as its 1935 quota under the joint chairmanship of David Bernstein of Loew's, and Albert Warner, of Warner Brothers.

Performers in New York will meet for luncheon at the Astor Hotel with Mr. Sidney presiding. The Hollywood meeting will be held in the Hillcrest Club at dinner, with Eddie Cantor, who is secretary of the Federation, in charge. Assisting Mr. Cantor on the coast are Abe Lastfogel, Boris Morros, Sophie Tucker and Ada Lewis.

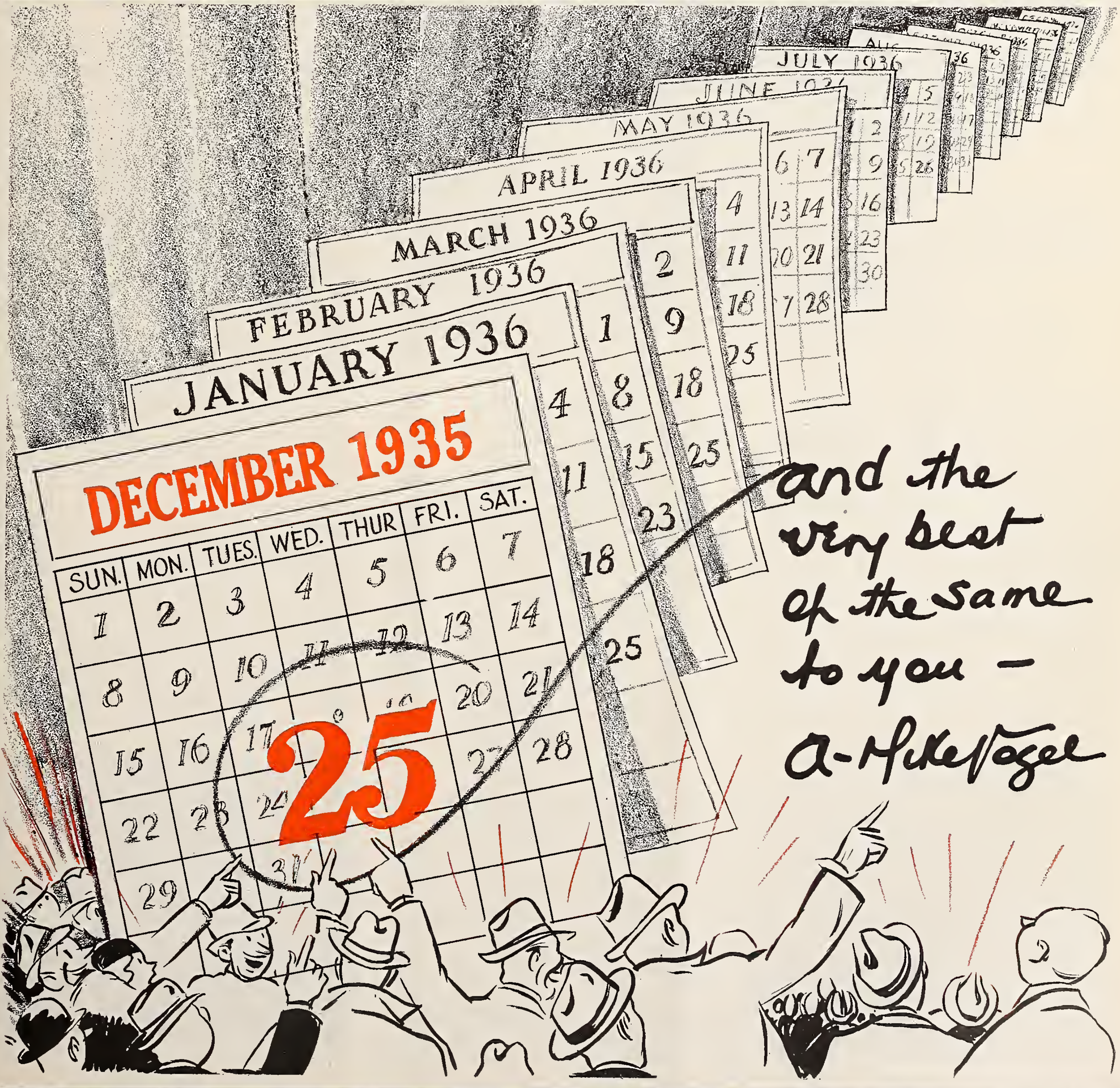
Film Carriers File Schedules with ICC

Directors of National Film Delivery Association, Inc., convened in Washington, D. C., last week and filed a report on the routes various film delivery companies cover throughout the country. The report was made in compliance with a recent Interstate Commerce Commission ruling.

James P. Clark, president, presided at the meeting, which was held at the Hamilton Hotel.

MANAGERS' ROUND TABLE CLUB

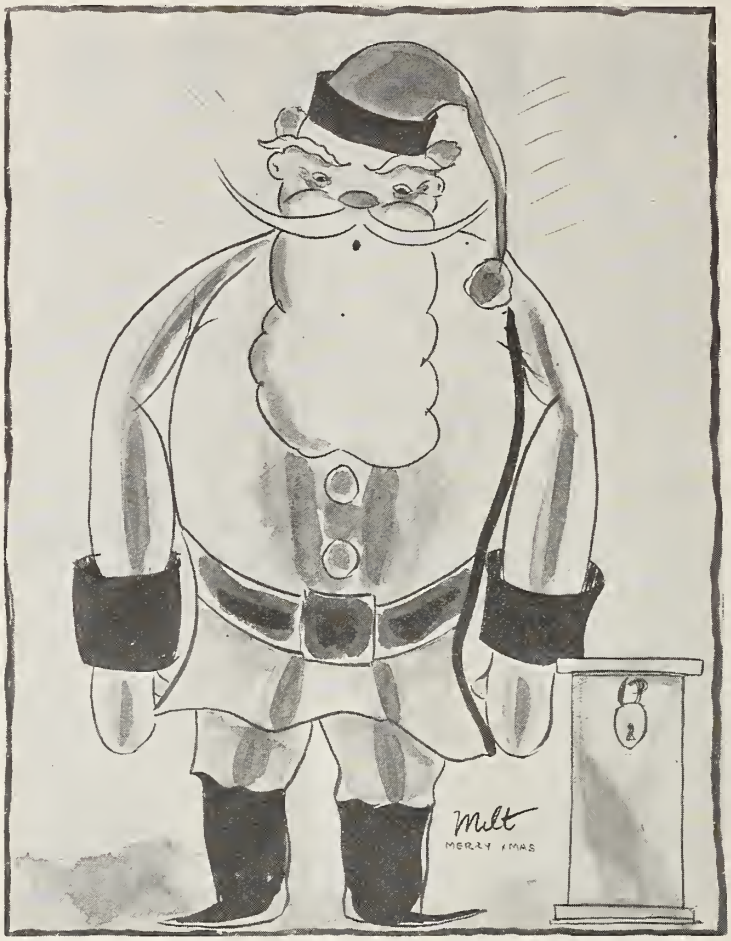
An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*


DECEMBER 1935
SUN. MON. TUES. WED. THUR. FRI. SAT.
25
JANUARY 1936
FEBRUARY 1936
MARCH 1936
APRIL 1936
MAY 1936
JUNE 1936
JULY 1936

and the
very best
of the same
to you –
A-Mike Vogel

SHOWMEN'S LOBBY LAFFS!

Milt Rosenfeld extends the season's greetings with one of his typical laughs.



"Merry Christmas. Seats in the balcony."

Merchants Cooperate With Hunt for "Splendor" Premiere

In exploiting the premiere of "Splendor," George Hunt at Loew's Theatre, Louisville, Ky., secured cooperation of local merchants with bang up window displays in which picture received prominent mention. One of the department stores arranged a fashion window using scene stills of Miriam Hopkins.

Beauty parlors and barber shops used stills, special postcards were mailed to society list and cards were placed on local busses and one sheets in bus terminals.

DECEMBER DEADLINE MARKS 1935 FINALE

It's midnight of Saturday, Jan. 4, 1936, folks, the deadline for December, the last month of this year's Quigley Awards. Two weeks more to get in that entry that may mean the Big Trip to Hollywood.

The December judges are as follows: Felix Feist, of MGM; Mort Blumenstock, of Warner Brothers Thetres, and Ned Depinet, RKO Distributing Corp. Decisions will be announced in January 11th issue.

Walls Ties "Marietta" Opening to Charity

The red carpet and flood lights were brought out by Dennis C. Walls, general manager New Oxford Theatre, Manchester, England, for the opening of "Naughty Marietta." Cable received from Jeannette MacDonald was auctioned off on behalf of local charity, as were two puppets, also sent along by the star. Papers came through with plenty of free publicity and as notables arrived at theatre they were greeted by Walls and city officials.

Radio gramaphone was connected to theatre's sound equipment and placed in foyer, together with credit card for local dealer lending apparatus. Actual tunes from picture were relayed for benefit of bystanders.

Make 1936 The Big Year

Preview Breakfast Held By Hardwick for "Annapolis"

A breakfast preview for newspapermen, school heads and officers of the National Guard was held by Russ Hardwick, Lyceum Theatre, Clovis, N. M., on "Annapolis Farewell"; comments were obtained from them and published in papers.

Special matinee was held for all school children as a result of contact made with superintendent of schools who had announcements made in all classes. Lobby was decorated ahead and during run with special art panels and entire color scheme was red, white and blue.

Circuits Cooperate On "No Mercy" Stunt

Unusual angle to put over a slant originated on "Show Them No Mercy" at the New York Rivoli was a prize offer based on redeemed dollars that had the cooperation of all the Skouras and Randforce houses in the metropolitan area.

Fifty one dollar bills were distributed in various spots. Numbers of these bills were listed on the Rivoli front, run in trailers at that house and also on the screen of the above mentioned theatres. Offer was made that anyone turning in the bills with these numbers would be rewarded five dollars in cash. As the offer was also good for the dates at the other houses, the tieup not only aided the Rivoli date but also the cooperating subsequent runs. Window cards with these numbers were placed in prominent spots through the district.

Giant Banner Features Front

Other stunts selling the G-men angle were stainless finer printing equipment in lobby and display in frome out front of various equipment used by the government to combat criminals, such as gas bombs, riot guns and similar accessories. Street bally had dog similar to one in picture wearing lettered back-banner led about town by man in police uniform. Imprinted napkins and special tabloids were also distributed.

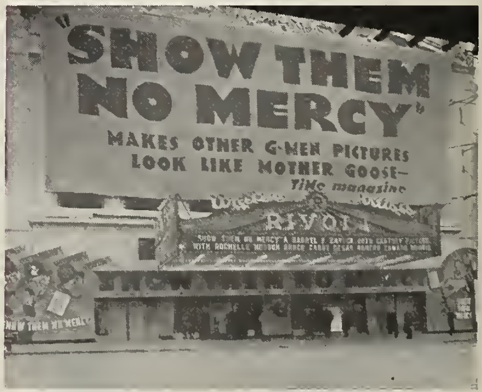
Front was attractively made up with 90-foot banner (see photo) spread across face of theatre. Enlarged heads of gangsters with tiein copy, statements on rollers from Mayor LaGuardia and Commissioner, and blowup reviews were used in addition to sound record made from sound track played over loudspeaker.

Make 1936 The Big Year

See Searches for "Bard of Avon" to Plug "Dream"

A. M. See, executive director of the Rochester Musical Association, who handled "The Dream" date at the Eastman Theatre in Rochester, N. Y., secured plenty of advance publicity for the date. Taking advantage of the proximity of Avon, a search was announced in local daily for the "Bard of Avon, N. Y."

Principal of Avon high school cooperated on a poetry contest, pupils writing four-line verses extolling beauties of Genesee Valley, where New York's Avon is located. Cash prizes awarded winner of contest with tickets to "Dream" for runnersup.



Rivoli Theatre "No Mercy" Front

Editorials Feature Pollock's Campaign

The highly effective and well rounded campaign put on by Manager Les Pollock for his plaque-winning drive on "Mutiny" at Loew's, Rochester, N. Y., was featured by a number of smart selling slants, not the least of which was the commendable and unusual planting in the three different dailies of editorials on the picture. This publicity tied in with the hundreds of inches of free publicity stories, art layouts, cartoon strips, roto breaks, serials, co-op page, newspaper contests, etc., secured by Pollock for the date. To indicate the coverage received stories broke well in advance, continued through the first week and up to the last days of the holdover engagement.

In addition to the regular picture art, Les also planted shots of local newsboys examining traveling ship's model and eight-column strip with story of crowds in front of theatre seeking admission. The ship's model shown in advance built up interest in the local shipbuilding contest that was part of the campaign. This was further encouraged by stories in all papers. Contests included want ad tieup and limerick slant, the latter offering cash prizes.

Many Letters Mailed

The "questions and answers" letter was mailed to the thousands of names on mailing list and through telegraph tieup, these were also inserted in statements and distributed on street by uniformed messengers.

Tahaitian love flower gag was used in tab form, these with inserted flowers also distributed and roto page heralds given out house to house. Giant wall banner in heart of city was planted weeks ahead.

Orchestras plugged the Tahaitian love song from the picture as did song shops, book stores tied in and other prominent windows landed. Imprinted cigarette samples helped advertise the date, as did the special advance lobby, mezzanine and foyer.

Interest in the holdover of the picture was built up with other slants by the fast-moving Pollock with one-column full hand lettered ads, additional publicity and art, blowup of editorial used in letter with underline on the holdover date, this letter mailed to professional men, associations and clubs. Street bally parade of 50-piece juvenile Knot Hole band brought extra attention, the youngsters making the rounds of the business district and putting on concert (see photo) in front of the theatre.

CHARLES LAUGHTON • CLARK GABLE • FRANCHOT TONE
"MUTINY ON THE BOUNTY"
TWO MILLION DOLLAR FILMSENSATION OF YEAR
GABLE LAUGHTON
MUTINY BOUNTY

Pollock's Tiein with Knot-Hole Game

NOVEMBER WINNERS

Meet up with Les Pollock (left) and E. E. "Whit" Whitaker, first-finishers in the Quigley November Competitions. Pollock, manager of Loew's, Rochester, took the Silver on M-G-M's "Mutiny on the Bounty" and Whitaker, City Manager, Lucas and Jenkins Atlanta, Ga., theatres, was awarded the Bronze for his campaign on Paramount's "So Red the Rose," at the Fox.

Boucher Distributes Posies For "So Red the Rose"

A week prior to opening, Frank Boucher, Dominion Theatres, Lynchburg, Va., for the opening of "So Red the Rose" at the Paramount, distributed promoted red roses at all civic club lunchrooms with cards attached bearing picture copy.

Through tieup with department store which has donated Shirley Temple dolls, Frank awards these to kiddies at junior club shows. Store gives numbered coupons with each purchase, and to children holding the lucky numbers the dolls are awarded.

Make 1936 The Big Year

Shellman Admits Kids With Broken Toys

A raft of broken toys served as admissions to the Raymond Theatre, Pasadena, Cal., with Myron Shellman turning the collection over to the Fire Department for repairs and final Christmas presentation to the poor kiddies. Myron also recently led the local theatre field by giving a Rogers Memorial Fund benefit show. Papers came through with stories on both stunts.

Make 1936 The Big Year

Dresses Lobby for Party

Jay A. King, Jr., saw to it that the Yorktown Theatre, Elkins Park, Pa., was properly decorated when it recently celebrated an anniversary. A huge cake with all the trimmings was promoted from bakery, lobby was decorated with flowers and palms and local newspapers took photos which were used in dailies.

Chambers' Mystery Couple Make Night Spots on "King"

Pulled on his "King Solomon of Broadway" date and recommended also for musicals and mysteries by Stan Chambers, skipper of the Uptown, Kansas City, was his masked dancer and girl partner stunt, couple in formal clothes making night clubs, hotels, dance halls from eleven p.m. to 5 a.m. on night of opening, and doing exhibition number in each spot. Announcements were made tying in the couple to the picture, the mask angle causing lots of buzzing among the hundreds of folks making the rounds of the night spots.

On "Old Kentucky" Stan's art department turned out a lobby display (see photo) with mechanical race track. Racers were attached to belt revolving around wheel at each end, driven by fan motor geared up to the necessary speed. Display was set above foyer doors.

HIS LATEST AND GREATEST!
WILL ROGERS
IN OLD Kentucky
BILL ROBINSON
DOROTHY WILSON • RUSSELL HARDIE
COMING

Chamber's Mechanical Racer Animation

Ace "Shipmates" Drive At Neighborhood House

Situated on upper Broadway in New York within a subway ride of the Times Square first-run district, Manager Joe Salmon of the Riverside, nevertheless endeavors to get a lot of good stuff across on his attractions. Late instance is Salmon's drive on "Shipmates Forever" with cards spotted in hundreds of available windows.

Special tabloid heralds and throwaways helped spread the word topped by an out of ordinary front (see photo), much of the expensive material being promoted by Joe from the downtown Strand, where the picture had played an extended first-run.

Make 1936 The Big Year

Schoeppel Uses Inquiring Reporter for "Top Hat"

With inquiring reporter asking pedestrians about the coming of "Top Hat" at the Midwest Theatre, Oklahoma City, Okla., J. Schoeppel ushered in his campaign. Orchestras plugged tunes two weeks ahead and large cutout top hat on marquee with flashing title helped sell the picture.

For opening, Schoeppel staged a premiere using kleig searchlights, bally boy on corner, fireworks off roof, band on marquee and invitations to notables. Five and tens featured the Piccolino handkerchief.

Make 1936 The Big Year

Amateur Contest Sells "Thanks" for Caldwell

Tying in with local furniture radio program, Wally Caldwell, Loew's Valentine, Toledo, in connection with "Thanks a Million" awarded loving cup to winners in an amateur contest in hunt for a crooner like Dick Powell or someone with the droll humor of Fred Allen. Private auditions were given at the studio and store, with merchant giving contest daily mention over air program.

Wally crashed Toledo's auto show with one sheets in auditorium plugging attraction, copy reading "Thanks a Million for the 28th annual auto show." Orchestrations were supplied radio stations, leading hotels and night clubs and window streamers were planted in grocer windows.

On "Mutiny," Wally distributed Tahaitian flower heralds at department stores and night football games. Department store featured window of kits for making boats and large Bounty oil painting formed background.

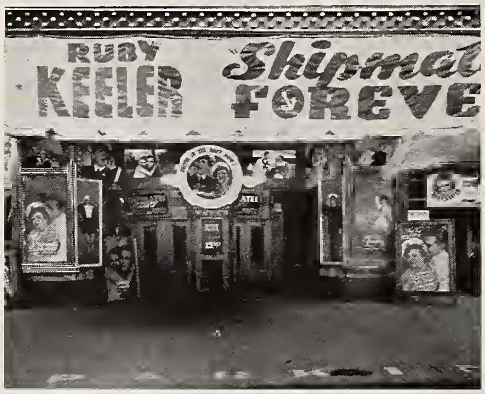
Make 1936 The Big Year

Illuminated Front Sells "Top Hat" for Hardwick

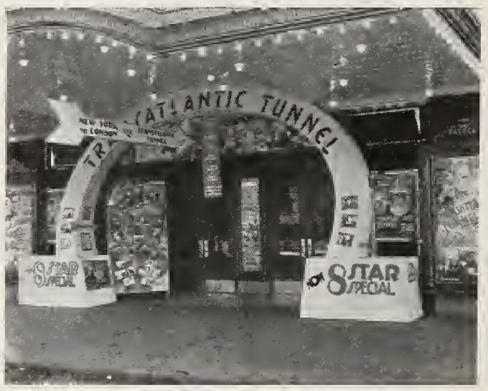
Russ Hardwick, Lyceum Theatre, Clovis, New Mexico, illuminated his front attractively at night for "Top Hat" (see photo) sign could be seen for blocks and created the desired comment. Sidewalk stencils, Piccolino handkerchief distribution and newspaper teaser campaign were other stunts used by Russ.

With high school band parading to local game, Russ jumped aboard with walking sign men following in the rear. Men paraded around field prior to game and during halves.

On "Call of the Wild" for his street bally a dilapidated buckboard hitched to burro carried banner around town announcing picture. P. A. system on truck made frequent announcements; bally going into Spanish and Mexican quarters. Vacant store featured window of mining equipment, tent, etc., moving colored wheel was spotted on display. Salt was used for snow and fire effect gained with red light globes.



Salmon's Snappy "Shipmates" Front



Boland's "Transatlantic Tunnel"

EVERY NIGHT AT EIGHT
FILM DEBUT OF
Frances
ANGFORD
AMPA'S OWN
DIO and
REEN STAR

Wade's at Right with Performers

Hardwick's Illuminated "Top Hat" Front

Boland Builds Tunnel Front for "Transatlantic"

An attractive display for the front of the Palace Theatre, Lockport, N. Y., was devised by Artist Bob Boland for "Transatlantic Tunnel." Compo board arch covered with stills gave tunnel effect and large arrow bearing copy "New York to London via Transatlantic Tunnel" at entrance directed patrons to lobby.

Make 1936 The Big Year

Classified Ad Contest Plugs "Anna Karenina" for Pollock

Tying in with newspaper, Les Pollock, Loew's Rochester, Rochester, N. Y., on "Anna Karenina" ran series of scene stills from picture with paper offering cash prize and Les coming through with tickets for best titles submitted. Department store featured a Garbo coiffure, using cut of star in ads and dailies came through with stories on picture.

For his "China Seas" date, Les secured a page co-op ad, all merchants carrying picture copy. Top of page devoted to theatre and picture ad with star cuts. Another classified ad contest was worked with tickets awarded those answering list of questions on merchandise supplied by advertisers.

Make 1936 The Big Year

Dixie Survivor Secured By May for a Personal

In connection with his "Shanghai" date at the Riviera in Rochester, N. Y., Edward C. May dressed his staff in Chinese costumes and secured for personal appearance a local young girl who had survived the recent S.S. *Dixie* disaster, stunt broke papers with stories and photos.

On his "Roaring West" serial distributed rulers to kids copy on back reading "Make it a rule to see," etc., etc. Ed also secured permission from schools to distribute heralds to children who lined up outside of school at break to receive them.

Make 1936 The Big Year

Mystery Bally Girl Plugs "Rendezvous" for Bovim

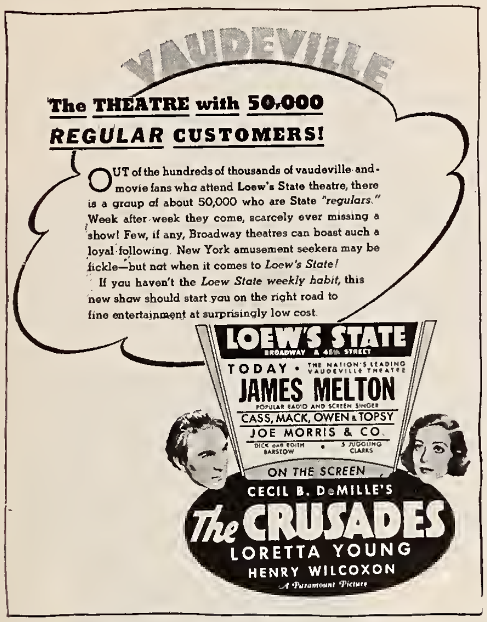
Russ Bovim, Loew's Ohio, Columbus, Ohio, centered his "Rendezvous" campaign around girl appearing on streets sometimes masked and others unmasked. Cash prize was offered to first person correctly identifying her. Tieup was made with local daily, stories run included girl's itineraries and clues for spotting her.

Russ made a number of merchant tieups, including plugging of a "Rendezvous" cocktail in leading hotel, window displays of field-glasses, fashions, etc., and a profuse use of stills.

Make 1936 The Big Year

Team Plugs "Night at Eight" Tunes in Front of Theatre

An attention-attractor street bally was used by Vince Wade, assistant at the Tampa Theatre, Tampa, Fla. for "Every Night at Eight". Professional emsee and singer, girl singer and pianist performed in front of theatre on p. a. system (see photo) opening day, plugging songs from picture. That's Vince at extreme right of picture.



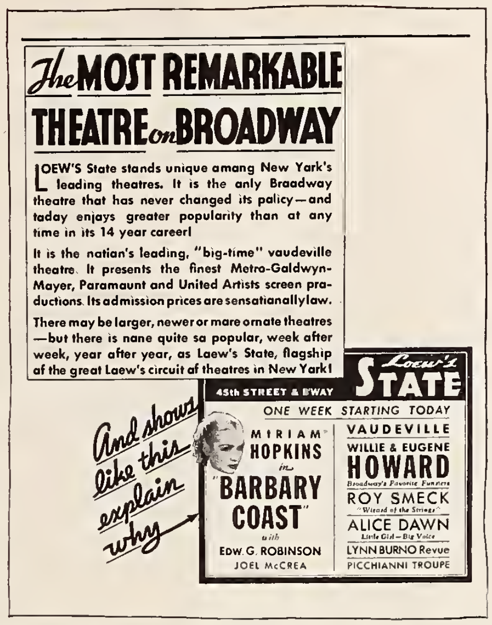
VAUDEVILLE

The THEATRE with 50,000 REGULAR CUSTOMERS!

OUT of the hundreds of thousands of vaudeville and movie fans who attend Loew's State theatre, there is a group of about 50,000 who are State *"regulars."* Week after week they come, scarcely ever missing a show! Few, if any, Broadway theatres can boast such a loyal following. New York amusement seekers may be fickle—but not when it comes to *Loew's State!*

If you haven't the *Loew State weekly habit,* this new show should start you on the right road to fine entertainment at surprisingly low cost.

LOEW'S STATE
BROADWAY & 45th STREET
TODAY • THE NATION'S LEADING VAUDEVILLE THEATRE
JAMES MELTON
POPULAR RADIO AND SCREEN SINGER
CASS, MACK, OWEN & TOPSY
JOE MORRIS & CO.
DICK AND EDITH BARSTOW • 3 JUGGLING CLARKS
ON THE SCREEN
CECIL B. DeMILLE'S
The CRUSADES
LORETTA YOUNG
HENRY WILCOXON
A Paramount Picture



The MOST REMARKABLE THEATRE *on* BROADWAY

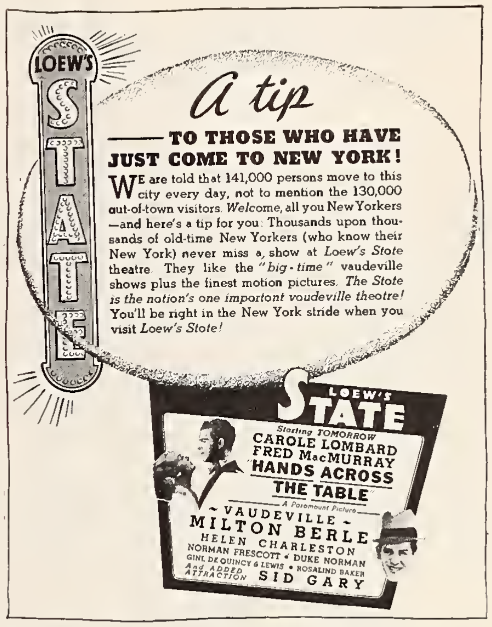
LOEW'S State stands unique among New York's leading theatres. It is the only Broadway theatre that has never changed its policy—and today enjoys greater popularity than at any time in its 14 year career!

It is the nation's leading, "big-time" vaudeville theatre. It presents the finest Metro-Goldwyn-Mayer, Paramount and United Artists screen productions. Its admission prices are sensationally low.

There may be larger, newer or more ornate theatres—but there is none quite so popular, week after week, year after year, as Loew's State, flagship of the great Loew's circuit of theatres in New York!

And shows like this explain why

Loew's STATE
45th STREET & B'WAY
ONE WEEK STARTING TODAY
MIRIAM HOPKINS *in* "BARBARY COAST" *with* EDW. G. ROBINSON JOEL McCREA
VAUDEVILLE
WILLIE & EUGENE HOWARD
Broadway's Favorite Funsters
ROY SMECK
"Wizard of the Strings"
ALICE DAWN
Little Girl—Big Voice
LYNN BURNO Revue
PICCHIANNI TROUPE



LOEW'S STATE

A tip

—TO THOSE WHO HAVE JUST COME TO NEW YORK!

WE are told that 141,000 persons move to this city every day, not to mention the 130,000 out-of-town visitors. *Welcome,* all you New Yorkers—and here's a tip for you: Thousands upon thousands of old-time New Yorkers (who know their New York) never miss a show at *Loew's State* theatre. They like the *"big-time"* vaudeville shows plus the finest motion pictures. *The State is the nation's one important vaudeville theatre!* You'll be right in the New York stride when you visit *Loew's State!*

LOEW'S STATE
Starting TOMORROW
CAROLE LOMBARD
FRED MacMURRAY
"HANDS ACROSS THE TABLE"
A Paramount Picture
VAUDEVILLE
MILTON BERLE
HELEN CHARLESTON
NORMAN FRESCOTT • DUKE NORMAN
GINI, DE QUINCY & LEWIS • ROSALIND BAKER
And ADDED ATTRACTION SID GARY

The State Theatre is the Loew circuit's sole remaining vaudeville house in the New York area and presents the only straight vaudeville show on Broadway. To identify the State as a unique amusement institution among local houses, Oscar Doob, Loew Theatre ad head, has designed a semi-institutional newspaper campaign to plug the State policy, above being reproductions of three-column displays run in New York dailies. Copy and layout created by Ernest Emmerling.

Cowen Thwarts Pickets On "Red Salute"

When Larry "Badges" Cowen at the Fox in Brooklyn, N. Y., got a tipoff that a delegation of students were going to picket his house during the "Red Salute" engagement, he met the onslaught by stationing color guard of V.F.W. with flags and rifles in front of theatre. Larry also placed a 40 by 60 sign alongside box office announcing a party that evening for Legionnaires.

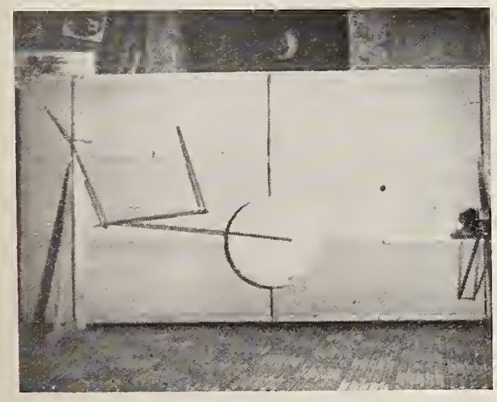
Members of naval post paraded in uniforms to theatre, manoeuvering in front and then entering. Boy scout band was on hand, students gathered, they came, they saw and left without conquering.

Make 1936 The Big Year

Good-Will Rest Haven

With a recent fair taking place in Brampton, Canada, Jack Campbell at the Capitol Theatre secured permission to construct a booth in the center of the grounds which he dubbed "Capitol Theatre Rest Haven." Tables and chairs were installed for convenience of all, walls were covered with stills from current and forthcoming pictures and board was placed at front of booth with starting time of feature shows at his house.

Make 1936 The Big Year



Rear View of Valliere's Animation

Berkhimer Uses Devil Bally for "Inferno"

Burning red flares in front of theatre, Mark Berkhimer, Longmont Theatre, Longmont, Colo., ushered in "Dante's Inferno" there. For his street bally man dressed as devil carrying back copy paraded streets and for the front of his house Mark used red globes around marquee. Teaser ads were run three days ahead and cutout of title made from 24 sheets was spotted in front of closed theatre.

Make 1936 The Big Year

Martin's Personal Ads

To sell "Big Broadcast" at the Colfax Theatre, Colfax, Ind., Guy Martin ran a series of personal message ads over his signature in local daily lauding the picture, plus postcard to mailing list. Radio store devoted window to scene stills and papers gave picture nice mentions.

Make 1936 The Big Year

Valliere Animates "Top Hat" Dancing

Firm believer in animation in display is Manager Paul Valliere, Capitol, Quebec, left and right being reproductions of recent lobby attention-stopper used on "Top Hat", showing rear view of mechanical construction and front view of the dancing Astaire and Rogers cutout.

Rear view construction view is self-explanatory. Belt from motor to wheel with one end of long arm attached to wheel and the other to two other arms attached to cutouts of dancers. With motor in operation turning of wheel causes dancers to go back and forth in dance movements. Art work is credited to house artist, M. La Montagne.

Valliere gets a lot out of these advertising displays in motion, a recent effort entitled "the Magic Eye" for use on various attractions being described and illustrated fully in the September issue of Meccano Magazine.

Merchants Aid Greenman In Selling "Melody"

Harry Greenman, Fox Theatre, St. Louis, Mo., received a little extra publicity for himself on "Melody" by stressing fact that George Houston at one time was a singer at the local municipal opera there. Special mailing pieces were sent to their regular subscription list.

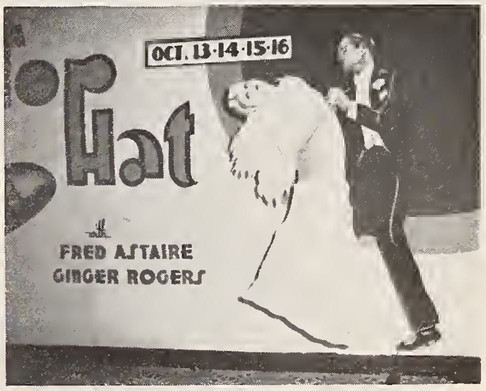
Through tieup with lip stick manufacturer, displays on Hutchinson appeared in local drug stores, book windows were arranged in circulating libraries and Western Union offices displayed jumbo blanks in windows in which picture received prominent mention.

Make 1936 The Big Year

Dahn Gets "Diamond" Window

Through cooperation of leading jeweler, Harry S. Dahn, Capitol, Montreal, for "Diamond Jim" secured a window display of replicas of stones worn by Brady with stills from picture planted strategically. Fruit growers' association furnished Harry with window streamers featuring Jim drinking orange juice, these were distributed to grocery stores throughout city. Entire new false front was constructed with blowups of stars as background with punch copy and title was done in diamond reflecting glass.

Make 1936 The Big Year



Front View of Valliere's Animation

HOLDING JUVENILE BUSINESS

Floridian Gives Views on Kiddie Patronage in Article Reprinted From Wometco Circuit 'Contact'

by MARK CHARTRAND, JR.
Manager, Tower, Miami, Fla.

Everything attempted must have a fundamental principle; a basic rule which governs all subsequent developments. When I was asked to write an article containing some, more or less valuable, information on building and holding juvenile patronage, I racked my brain to blast out that subject's fundamental.

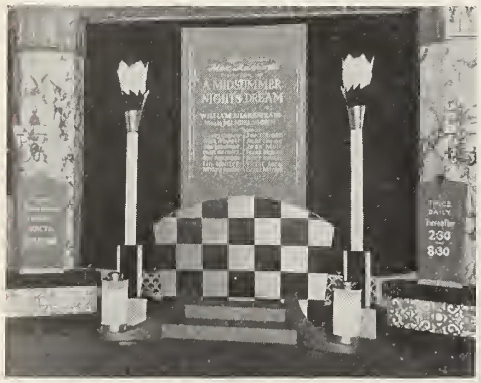
I believe the prime requisite to overcome is the almost irresistible impulse to strangle the youngsters. I have found it is a good idea to have a large rubber ball sponge handy, so when one of the neighborhood worry-warts is taking a fifth lap around the center section, and doing it in record time, you dig your fingers into the ball to relieve the necessary self-control. It's a swell substitute. The sponge rubber feels remarkably like the youngun's neck—ten-ninths of them being the rubber-necks they are. Besides it's excellent exercise for the forearm muscles.

Kids Are 70 Per Cent Advertisers

But before we go into any "do's" or "don'ts" on this subject, let's be sure we want this kid business. They only pay a dime admission; they take up as much space as an adult, and usually for twice the length of time; cause more disturbance while they're in the theatre than ten full-price patrons. If you happen to be in a deluxe house those objections will outweigh anything that could be said in favor of the youngsters but you'd better not be too ready to include your house in the deluxe class. In any event that's a lot of weight on one side of the scales, so let's see if we can make them balance.

We have a clipping from a national publication concerning show business which says that seventy per cent of all the children who see shows discuss what they have seen at home and with their friends. It is beyond me to see how anyone could arrive at this estimate but I am inclined to believe the writer was a radical conservative, if there be such. Nevertheless, accept his figure for the moment.

Suppose seventy per cent of all the heralds you put out were read and talked about; seventy per cent of the newspaper readers discussed your ads each day; seventy per cent of all the publicity you get clicking one hundred per cent. Yes, there's a lot of seventy per cents in dreamland, but we are convinced the little fellow who circled the center section of seats in such remarkable time is at least seven-tenths for us if he is treated right.



"DREAM" DISPLAY. Dignity was the keynote of Rodney Collier's "Dream" lobby display at the Stanley Theatre in Baltimore. Illumination was supplied by torchierres.

The youngsters not only review the present program to the homefolk but know your coming attractions better than you do. If you do not believe so, ask a few of the regulars.

We don't think anyone will take issue when we say that if a child likes you, and you like the child, his parents also will like you, so we won't waste words telling you that if you can forget your glorified position for a while and meet a youngster half-way he'll be a good-will builder for the house.

Then too, the more popular each member of the theatre's personnel is, the more popular the theatre. The only way to be popular with those animated ballyhoos is to make catering to them one of your most popular pastimes. The child you've catered to becomes a contact man for your theatre and doesn't know it. It will happen something like this—he's coming to the show with his parents, spots you and tells them, "There's the fella who lifts me up to the drinkin' fountain every Saturday!" or some such triviality which has established you as being a nice guy to have around.

Greets All Children

When the family gets within speaking distance you immediately recognize him (perhaps, but he thinks so), with "Whadda ya say, fella? How ya been?" After his answer you smile like you think he's tops and nod to the parents with a "Good evening" and Lloyd's won't give you many odds that the child's mother won't say something about the swell build-up he has given you at home. From then on it's up to you with the parents. The little fellow has introduced, on a friendly basis, two prospective boosters for your theatre.

Those old country "baby-kissing politicians" weren't so dumb. And we don't mean for you to literally kiss the kids, nor do we suggest that you kick them literally or figuratively. "If the hand that rocks the cradle rules the world" it stands to reason that the fellow who influences the occupant of that cradle will have it rocking toward his box-office.

Make 1936 The Big Year

Excuse It, Please

In issue of December 7 on the page of members' pictures, H. M. Addison was identified as Loew's New England Theatres head. Harry Shaw occupies that post, Addie being Director of the Loew Northeastern division.

Leo T. Parker

M. Marvin Berger

Law and Your Theatre

THEATRE owners in catering to the general public are natural targets for lawsuits of every kind. Construction violations, accidents to patrons and other countless legal hazards constantly confront the showman.

BETTER THEATRES regularly presents carefully selected material on legal phases of theatre operation.

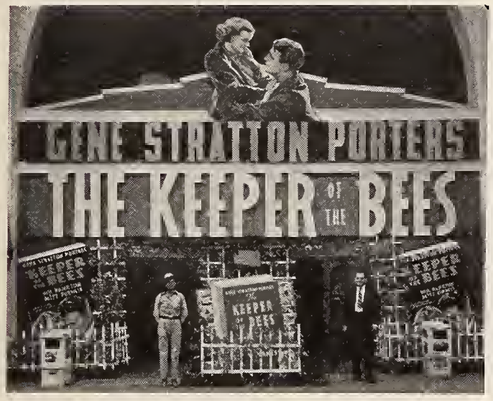
LEO T. PARKER, analyzes high court decisions in cases especially selected for their peculiar interest to theatre owners and managers.

M. MARVIN BERGER contributes concise articles in tabloid form on specific divisions of the law bearing directly on the affairs of theatres.

FOLLOW these articles regularly in *Better Theatres*. They are written in laymen's terms and help you build a legal back-ground that may save you from costly suits. This is one of the reasons why you should maintain a file of *Better Theatres*.

Better Theatres
1790 BROADWAY, New York

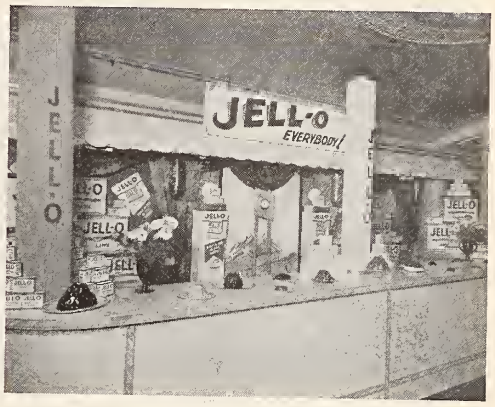
FRONTS, STUNTS AND OTHERWISE


GENE STRATTON PORTERS
THE KEEPER OF THE BEES

A Typical Charninsky Lobby

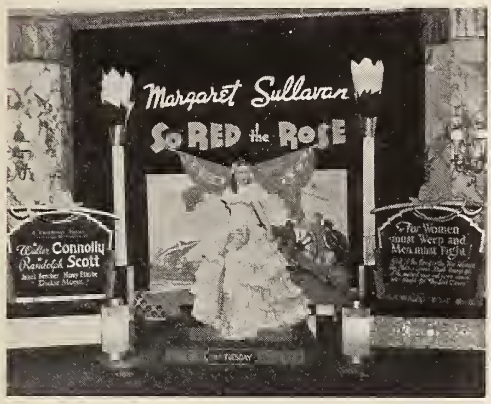
(Left) Typical front at the Capitol. Dallas, Tex., on "Keeper of the Bees," executed by LOUIS CHARNINSKY, the smiling Roundtabler to the right. Trellises and vines were planted around the front and the giant letters of author and title contributed to the boxoffice appeal.

(Right) For "BROADWAY MELODY," Manager WALTER F. DAVIS, Capitol. Regina, Canada, tied in with local Jello distributors for this display to hook in with Jack Benny's radio program. Folks evidently were invited to stop and sample some of the "six different flavors."


JELL-O EVERYBODY!
JELL-O

Davis Also Supplies the Dessert

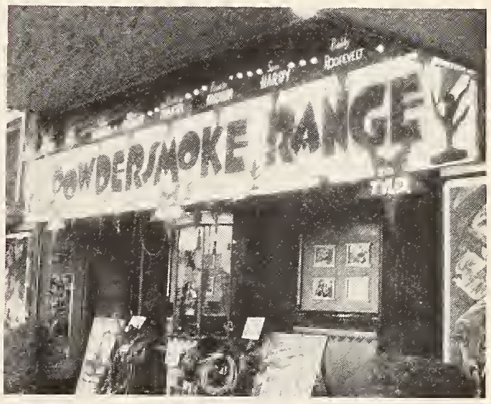
△ △ △


Margaret Sullavan
So RED the ROSE
Walter Connolly
Randolph Scott

Imposing Lobby Display in Baltimore

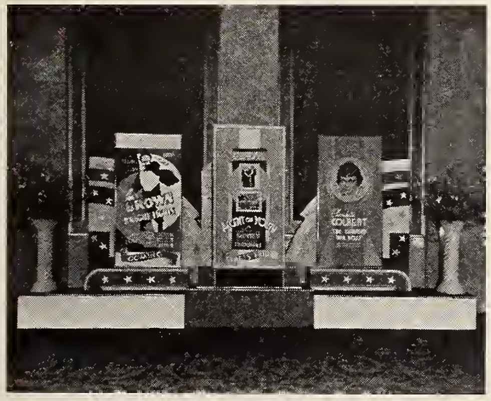
(Left) Lobby setpiece worked out by RODNEY COLLIER and GEORGE BROWNING for date on "So Red the Rose" at the Stanley, Baltimore. Star name and title were cutout letters against black velvet with life size figure of star in natural colors. Side poles were illuminated and baby spots used.

(Right) Western front on "Powdersmoke Range" at the Crim, Kilgore, Texas, reported by Manager M. F. NIXON, was designed by City Manager L. N. CRIM. Lariats, saddles and other cowhand accessories added the proper atmosphere. Concealed p.a. system helped draw attention.


POWDERSMOKE RANGE

Another Texas Western Front

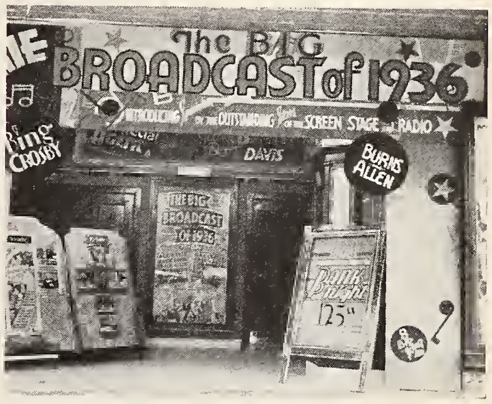
△ △ △



Unit Lobby Setpiece in Washington

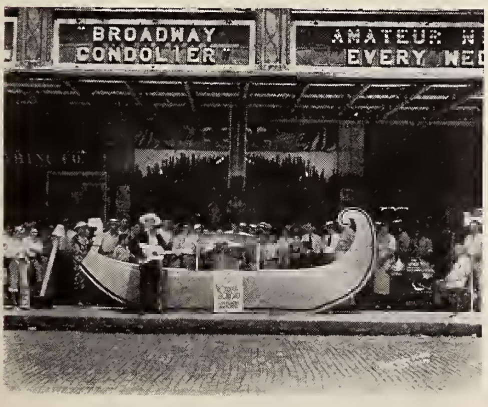
(Left) Unit setpiece designed by FRANK LA FALCE and BILL EWING for the lobby of the Earle, Washington, D. C., is arranged to sell coming picture and the two following. Display consists of nine individual pieces which may be used in different ways to sell coming attractions.

(Right) Beaverboard front for "Big Broadcast" executed by Manager L. W. BEVEL, Princess, Harriman, Tenn. Lettering and designs were cut out and mounted, background lettering in various shades sprinkled with silver metallics. Musical notes sold picture's musical angle.


The BIG BROADCAST of 1936
Bing Crosby
BURNS ALLEN
SCREEN STAGE RADIO

Bevel's Beaverboard Front for "Broadcast"

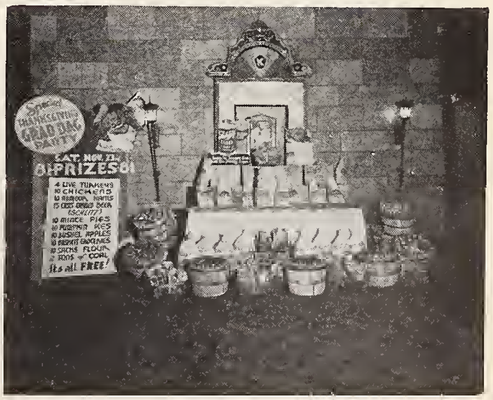
△ △ △


"BROADWAY GONDOLIER"
AMATEUR N
EVERY WED

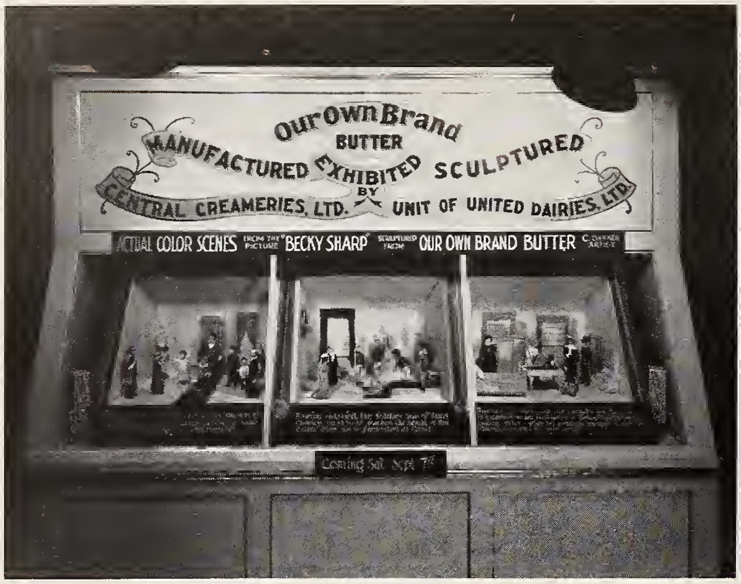
Unusual Street Bally in Tampa

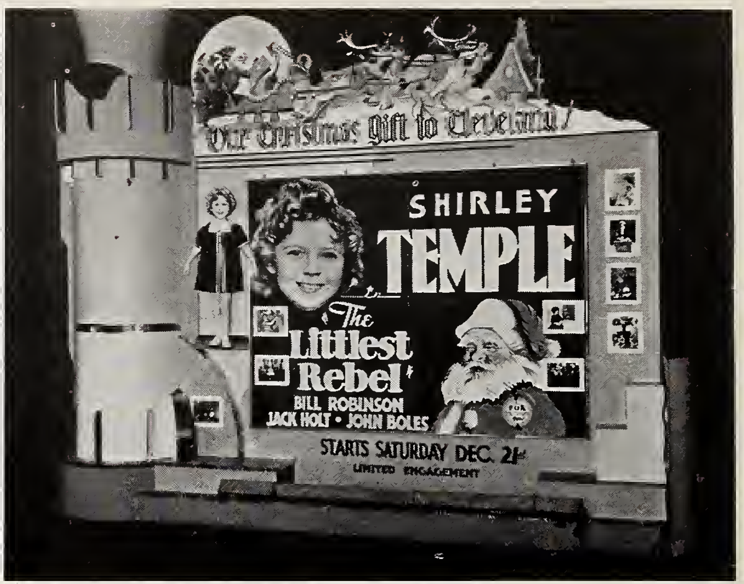
(Left) The Tampa theatre, Tampa, Fla., went decidedly Venetian with this street stunt conceived by Manager VINCE WADE, on "Broadway Gondolier." Gondola 16 feet long was painted in brilliant colors, with accordion player inside and costumed guitarist on sidewalk.

(Right) Avenue flash for his annual Thanksgiving Grab Bag Party put on at the Kenosha, Kenosha, Wis., by Manager BILL EXTON. Prizes were all promoted, only expense being extra ushers and trailer. Bill reports a very full house and folks lined up outside four abreast.


Special Thanksgiving Grab Bag Party
81 PRIZES 81
It's all FREE!

Prizes for Exton's Grab Bag Party


Our Own Brand BUTTER
MANUFACTURED EXHIBITED SCULPTURED BY
CENTRAL CREAMERIES, LTD. UNIT OF UNITED DAIRIES LTD.
ACTUAL COLOR SCENES FROM THE PICTURE "BECKY SHARP" SCULPTURED FROM OUR OWN BRAND BUTTER



Above, left, is reproduced the unusual and attention-halting lobby display arranged by Pete Egan, of the Capitol, Calgary, Canada, on "Becky Sharp." Three scenes from the picture were shown, characters sculptured from butter, with explanatory captions beneath each. To right is lobby set-piece reported by Mort Goodman, assistant to Sid Dannenburg, Warner Ohio Theatres zone publicist, on "Littlest Rebel." Note Christmas tieup with cutout Santa Claus, sleigh and reindeer.

Canned Goods Matinees Reported by Managers

From Moline, Ill., and Norwich, Ct., come the details of successful canned goods matinees put over for Thanksgiving, with accompanying photo below showing the gang turned out and the barrels of eats on the Saturday before turkey-day at the LeClaire, in Moline, where Manager William Prass gathered lots of food stuffs.

Prass puts this on annually, tying in with local welfare agencies to distribute the contributions. Admission is limited to boys and girls of school age. Over 1,500 were admitted and 18 barrels filled with their "admissions." Newspaper and schools aided.

Mother Hubbard Party

Manager R. B. Hamilton's annual event at the Palace, Norwich, this year, was labeled a "Mother Hubberd Party," and the famed matron did not find her cupboard bare in this instance, as Hamilton reports over 60 large containers needed to take care of the contributions from the cooperating youngsters. Trucks carried the food to the offices of the local United Workers in time for filling Thanksgiving baskets.

All members of the house staff contributed their services and in addition to assistance from the local police, the chief of the department addressed the children on safety and supervised general arrangements.

LeCLAIRE
20¢
DICK POWELL - PAT O'BRIEN - MARION DAVIES IN "PAGE MISS GLORY" SYBIL JASON - "LITTLE BIG SHOT"

Thanksgiving Food Show in Moline

Teaser Posters Announced For "Magnificent Obsession"

Universal has made available a line of teaser posters in one, three and 24-sheet sizes on "Magnificent Obsession", reproduction of the twenty-four illustrated below, right. Color scheme embraces a rainbow in full color across the white background superimposed upon which is the title.

Teaser key line of the campaign is the only other copy on the sheet. On the twenty-fours it reads: "You'll never be quite the same again!" The ones and sixes read: "Watch for it. After you see it you will never be the same again!"

Make 1936 The Big Year

Theatres To Tie In With Paramount Ads

Starting in January in 130 newspapers, Paramount's national advertising campaign will allow space in individual ads for theatre participation. Each ad highlighting three or four coming attractions will run column-full and one column less than full page width.

Ads will be changed from month to month using various different typography and reprints will be sent to exchanges for throw-away and display purposes.

Make 1936 The Big Year

Shirley Temple Doll Contest Endorsed by New York Daily

Featured in the smart 20th Century-Fox press book on "The Littlest Rebel" is a solid plug on the Temple Doll contest recently put on by the New York RKO Theatres in conjunction with the Daily *Mirror*. Managing editor of the sheet detailed the stunt wherein dolls were given for best letters on "How I Would Be A Good Mother To My Shirley Temple Doll." In addition to the display ads, publicity and posters, there is a special exploitation section embracing every Temple tieup.

Motion picture edition of the book is also announced, published by Dodd, Mead, and available for tieins with local outlets on the date.

Granara Crashes Parade With "Oakley" Bally

Strong stand-in with local officials allowed Jack Granara, Boston RKO Theatres ad head, to crash recent Santa Claus parade with a horse-and-rider bally for date on "Annie Oakley" at Keith's Memorial.

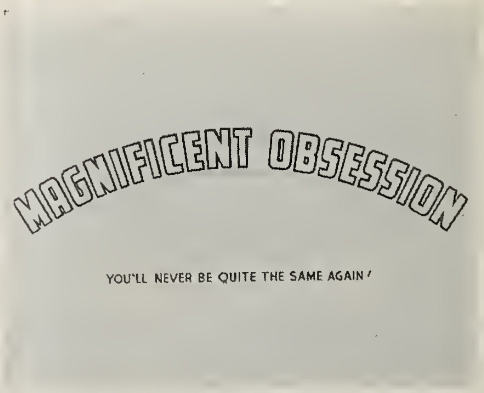
Rider in full costume and horse carrying theatre banners on both sides helped sell the picture to the throngs massed along the line of march to witness the annual event. Stunt was another highlight of Jack's campaign in addition to the lobby target gag recently described in these pages.

Make 1936 The Big Year

Newspaper Ties In With McBride on "Splendor" Contest

Local daily tied in with Ed McBride at Loew's State, Syracuse, N. Y., on a contest for which guest tickets were awarded those giving correct version based on Webster's definition of "Splendor." Drug stores carried window streamers on pipes, mentioning picture, and men's haberdasher window featured stills of Joe McCrea wearing latest fashion in men's hats. Department store also devoted window to displays of pearls tying up Miriam Hopkins and the picture.

Make 1936 The Big Year


MAGNIFICENT OBSESSION
YOU'LL NEVER BE QUITE THE SAME AGAIN!

Universal's "Magnificent Obsession" 24 Sheet

personalities

GEORGE HARVEY
is now managing the Empress, New Haven, and JAKE MELINCOFF has been transferred from the Broadway, Lawrence, Mass., to the Warner in the same city.

▽

TED SMALLEY
recently at the Paramount, New Haven, has taken over the Broadway, Lawrence. A. R. DAVIS has returned to the Modern, Lawrence, with PAUL WENZELL at the Strand and Premier, Newburyport and TOM GRACE at the Bristol, Bristol.

▽

M. W. CANTRELL
has been appointed assistant manager of the State, Spartansburg, S. C.

▽

REX WILLIAMS
is now managing the Roxy Theatre in Detroit, Mich.

▽

AL ZIMBALIST
formerly with Warner Bros. in St. Louis, is managing the Ritz Theatre in Lyndhurst, N. J.

Birthday Greetings

Samuel Alster
Francis N. Andary
Fred D. Arnn
Ralph Aversa
E. E. Bair
Frank H. Bell
Billings Booth
Charles A. Boshert
E. J. Brisbard
William Brown
Adolph H. Buehrig
Ray M. Butterfield
J. A. Campion
Kermit B. Carr
Charles P. Carroll
Louie Charninsky
Mark Chartrand
R. N. Christopher
Irving B. Conant
Maurice M. Corkery
Emma Cox
B. Cunningham
Joseph Derendinger
Edward A. Dosik
L. F. Eick
Morris Epstein
Tillie Freedman
Donald N. Fuller
William C. Gallagher
Davis F. Gantz
Roy E. Glidewell
Esteban C. Gonzalez
Edward Goodman
Ben Greber
H. Greenberg
Joseph Joy Greene
Edward Hansen
Derald Hart
Elmer W. Hecht
William W. Herman
Joe Hewitt
Elmer Holmberg
Milton F. Honeck
Benjamin J. Javellana
Joseph G. Jones
Harry Karp
Jack Kember
H. Lisle Kreighbaum
Charles E. Lancaster
Lawrence Landy
J. La Vender
J. M. Lehane
Dave Linton
Henry Lowrey
Nevin McCord
Jennings McDonald
John A. McNulty
A. J. Menard
Arthur Glen Miller
C. W. Mills
Edward J. Mooney
J. Nathan Morgan
Floyd D. Morrow
Clarence Moss
Fred Nelson
Harry H. Olsen
John F. Pival
Buster Planck
Philip Rand
C. E. Requa
Walter I. Sargent
William B. Savitz
Harry Schwartz
Joseph K. Shanahan
J. C. Sheridan
Forrest F. Shontz
Bert Silver
Ken C. Simons
F. X. Storino
Clarence D. Talbott
Ted Turrell
Harry Valentine
Lonnie A. Wallis
Earl W. Willbern
Dick Williams
Wells Witt

REX HENGER to Mr. and Mrs. George Henger on November 11th, weight 7 pounds 12 ounces. Father is city manager for Standard Theatres in Oklahoma City, Okla.

T. R. ALLEN
is operating the Buffalo at Buffalo, Mo., house has been closed for a number of years.

▽

ARTHUR MORTON
is now assistant at the Scollay Square in Boston.

▽

KERMIT CARR
has been named manager of the Uptown Theatre, Des Moines, Ia., having left the Roosevelt there, where he was succeeded by ROBERT LEONARD. HARRY ALBORD, formerly assistant at the Des Moines, is now managing the Garden.

▽

JOHN C. PHELPS
formerly assistant at Poli's Palace, Bridgeport, is now managing Loew's Theatre in Nashville, Tenn.

▽

JOHN L. FRANCONI
has been placed in charge of Dallas and Oklahoma City branches of Gaumont British.

▽

WALT JANCKE
has just been promoted from assistant at the Fox West Coast in Boulder, Colo., to manager of the Gem Theatre in Golden, Colo.

▽

DICK PRITCHARD
has left Columbia's studio publicity department in Hollywood to assume management of the Fox Tower in Pasadena, Cal.

▽

HERMAN WEINBERG
has resigned as managing director of the Little Theatre in Baltimore, Md.

▽

HARRY ODOM
is managing the newly remodeled theatre in Atkins, Ark.

▽

CHESTER BROWN
has reopened the Brooklyn Detroit downtown house.

▽

FRANK MURPHY
has been named assistant at Loew's State, Boston, replacing STANLEY GOSNELL.

▽

RALPH LARNED
who operates the Paramount, La Crosse, Kan., is opening the Jewel at Bazine, Kan., which never had a movie before.

W. C. FLYNN
of San Francisco, has been appointed general manager of the new Avalon Theatre to be opened at Vallejo, Cal.

▽

MICHAEL DALY
operator of the Capitol, Lowell, Mass., the Rialto, New Britain, Conn., and the Daly in Hartford will open the Victory in Lowell.

▽

J. N. BROWELL
of Williamsburg, Pa., dropped into Club headquarters to say hello.

▽

J. H. BLACK
has been transferred from Calgary to Penticton, B.C. where he manages the Empress Theatre.

▽

FRANK MORIN
formerly manager of the Empress, Danbury, Conn. returns to the Capitol in the same capacity.

THE BUREAU OF MISSING PERSONS

For the purpose of ascertaining the present whereabouts of the inactive members listed below, a request is made for this information from our readers acquainted with or having knowledge of these long silent and erring brothers:

Earl Baughman
David W. Bayne
Paul M. Bean
E. E. Beattie
John A. Becerra
David Becker
Fred Beecher
Thos. J. Begley
W. E. Belcher
Kenneth Belina
Floyd Bell
Jacques Benjamin
Ken E. Benson
Walter Benson
W. Spencer Bentley
Joe Bergen
Maurice A. Bergman
W. H. Bergmann
Arthur Bergoffen
Denny Berkery
Jerry Berlinger
J. Berman
Theodore Bert
J. T. Besler
Archie C. Betts
Fred Bezold
Walter Bidwell
Arthur Birmingham
Harold Bishop
William Blane
R. D. Blankenhorn
Samuel Blatt
E. M. Blinderman
Jack Blinderman
Maurice Bliss
E. J. Bofferding
George Bole
C. J. Bolender
Joseph S. Borenstein
R. P. Borst
C. A. Boshart
Herman H. Boss
Al V. Bothner
C. Wallace Botsford
L. P. Boudreaux
Walter S. Boyd
R. J. Boyle
Fred Bozold
Millard Brand
Bennett Brandon
Sid Bratter
Samuel Braverman
Howard P. Breeze
William Brennan
Charles Brewer
Matthew Bridge
Melvin Brinsfield
George T. Bristow
W. F. Brock
M. M. Brodowski
David L. Bromberg
Max S. Bronow
Brady F. Brown
P. M. Brown
Roy H. Brown
Rex Brown
Harry Browne
Ollie Brownlee
Nat Brozik
Newton Brunson
Guy Bryson
A. G. Buchanan
Paul Buchholz
G. Harold Burgess
J. Emerson Burke
William Burton
Bernard Burns
John Burrell
Joe Burton
William Burton

ESSANESS CIRCUIT ALLIANCE WITH RKO IN CHICAGO SEEN IN THE OFFING

Silverman and Stern Confer with Leo Spitz; Response to the Movie Christmas Basket Parties Is Outstanding Event

Balaban and Katz Club Goes Into Action with a Winter Sports Program; Henri Ellman Leases an Exchange Building

by BILL CROUCH
Chicago Correspondent

There's a lot of talk these days about the part the Essaness theatres may play in the RKO circuit setup. With the recent appointment of Leo Spitz as president of RKO the rumors have been flying thick and fast along film row. Eddie Silverman of Essaness has been with Mr. Spitz a great deal of the time since the attorney became president of RKO, and there are many who believe that the announcement of a close affiliation between the two circuits is but a matter of time.

Emil Stern, another Essaness executive, has also been in conference with Spitz several times of late, it is learned. Sidney Spiegel, third member of the firm, is reported to be opposed to having Essaness take over the management of any theatres other than those which are located in this territory.

When all the conferences have ended there may be an announcement to clarify all the activities that have brought about these rumors.

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Ben Hecht, who once upon a time called Chicago his home, spent a few hours between trains here en route to New York from the coast. To reporters at the train he proceeded in his usual explosive style to berate Hollywood in no uncertain terms.

"Everybody in Hollywood is nuts and drunk," he said. "I'm going to make my next picture, 'The Monster,' in Long Island, because the smartest people ain't in charge in Hollywood."

Mr. Hecht made a few other comments and hurried to the Blackstone where he proceeded to call up some old acquaintances and arrange for a luncheon party.

Una Merkel, also on the same train, said she couldn't be sure about everyone in Hollywood but she knew her friends and associates didn't come under the Hecht classification.

"But," she added, "I don't travel in the same circles as Mr. Hecht."

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Another passenger arriving on the Santa Fe Chief at the same time was Jesse L. Lasky. En route to New York with H. D'Abbadie D'Arrast, who will direct the first Pickford-Lasky production, the veteran producer announced that he was making the trip to look for new talent and a story for the company's next picture.

We had a happy chat with D'Arrast, who said that shooting on the picture, which is titled "One Rainy Afternoon," would start December 30th. Francis Lederer will have the leading role with Ida Lupino playing opposite. This is a break for the British girl who is fast making a name for herself here. Also in the cast are comedians Edward Everett Horton and Joseph Cawthorn.

Lasky plans to spend about ten days in New York, returning home in time for the holidays.

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The loyal support of Chicago's motion picture industry is making the Movie Christmas Basket Parties one of the most outstanding charity movements ever sponsored in the Windy City. Newspapers, radio stations and all other forms of advertising mediums have joined with the motion picture folk in telling Chicagoans about this great event.

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Sol Edwards, of Educational Films, stopped over in Chicago last week to visit friends. He was en route to Buffalo for the holiday after completing a midwestern tour.

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"A Midsummer Night's Dream," which closed a three weeks' run at the Apollo last week, will be brought back for a two weeks' engagement starting Christmas Day. The picture will be shown on the same basis as before. Two shows daily with the prices ranging from 50c to $1.50. The last week of the picture here was excellent and this gave B. & K. confidence in a return engagement.

▽

Twentieth Century-Fox will have three pictures with top bookings in the city area during Christmas week. "Littlest Rebel" opens this week and plays through Christmas at the Chicago, while "Thanks A Million and "In Old Kentucky" will play the "A" and "B" week houses.

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The winter sports program for the Balaban and Katz Employees Club will get underway shortly. Basketball teams are now being organized and practice is starting. The first games will be played on January 7th. The teams are divided into two leagues, the winners of which will vie for honors at the end of the season. Trophies have already been contributed by Lou Lipstone, Morris Leonard, Jules and M. L. Rubens. Other trophies will be added. Bowling and ping pong contests have started with the theatres supplying teams.

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Ben Cooney has sold his interest in the Echo Theatre in Des Plaines to Harry Balaban. Cooney plans to redecorate the Dante Theatre at Taylor and Halsted streets and open it the first of the year. This 600 seat house has been dark for some months.

Another Chicago house to be reopened soon is the Lyric, which has been dark for several years.

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Miles Concannon, manager of the Roosevelt, won a $50 prize in the B. & K. "No Accident" contest. Awards were made on a computation of the comparative ratio of accidents to the number of patrons, over a six months period. Other theatres getting prizes were the Tower, Belpark, Alba, LaGrange, Manor and Varsity. Each of these theatres received a $25 award. A special prize of $20 was awarded the Uptown theatre for unusual effort.

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Glenn Davis of the Southtown theatre will make a tour with the NBC marimba band this summer. Last year Davis toured Europe with the group. He is an usher at the Southtown.

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Henri Ellman's announcement of the leasing of the building at 839-843 South Wabash as the new headquarters for his Capitol Film Exchange is one of the most important along Film Row in some time. The building, which has been unoccupied for months, will be thoroughly remodeled in modern style. More than $10,000 will be spent in making this one of the finest film exchange offices in the country. A private projection room and many other new features will make this ground floor office a most suitable place for Ellman's fast growing string of Exchanges. Remodeling starts in the next few days.

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William McGuiness, engineer at the Terminal theatre, has patented a new high-pressure steam boiler.

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Morton L. Clark, formerly of Lustrolite, Inc., of Davenport, Iowa, is now vice-president and sales manager of Artkraft Sign Company, of Lima, Ohio.

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John Joseph held a midnight preview of "I Dream Too Much," on Friday-the-thirteenth. All reports on the picture were very favorable as the crowd departed early on the morning of the fourteenth.

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Warner's Chicago and Hammond theatre staffs will see a preview of "A Night at the Opera" at the Shore theatre, Friday night. These special previews are held by the Warnerites every month.

▽

Charles Ryan, Warner theatre executive, will be in charge of the fourth annual Christmas Kiddie Party to be staged by the Chicago Warner Club, at the Warner building, Tuesday, December 24th. Santa Claus will be present with toys and candies.

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And speaking of Santa Claus reminds us that sincerest wishes for the merriest Christmas ever, are extended to one and all from your Chicago correspondent.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea	Steffi Duna	Dec. 28†		
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Revolt of the Zombies				
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard - Polly Ann Young	Oct. 5		
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Call of the Yukon	Kermit Maynard	Feb. 15,'36†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	Franco Foresta		6 rls.	
Kiss Me Goodbye (G)	Magda Schneider-Arthur Riscoe		62	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15		
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end				
Below the Deadline				
Dark Hour, The	Ray Walker-Irene Ware			
Little Red Schoolhouse				
Mother of the World				
Ring Around the Moon	Erin O'Brien-Moore - Donald Cook			

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26	61	
Air Hawks (See "Air Fury" "In the Cutting Room," Mar. 30.)	Ralph Bellamy-Tala Birell	May 7	70	
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Calling of Dan Matthews, The	Richard Arlen-Charlotte Wynters	Dec. 10†	65	
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†	56	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 18	68	
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20†	69	Nov. 30
Eight Bells (See "In the Cutting Room," Feb. 23.)	Ann Sothern-Ralph Bellamy	Apr. 11	70	
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65	Dec. 14
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr. 16	58	May 25
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57	
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept. 20†	67	Nov. 23
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59	
Justice of the Range	Tim McCoy-Billie Seward	May 25	56	
Love Me Forever	Grace Moore-Leo Carrillo	June 27	93	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	71	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15	57	May 25
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Riding Wild	Tim McCoy-Billie Seward	June 26	56	
She Couldn't Take It (G)	George Raft-Joan Bennett	Oct. 20†	66	Nov. 16
She Married Her Boss	C. Colbert-Melvyn Douglas	Sept. 19	91	
Superspeed	Norman Foster-Florence Rice	Sept. 1	57	
Swell Head	Wallace Ford-Barbara Kent	Apr. 8	62	
Together We Live (See "In the Cutting Room," Nov. 3,'34.)	Ben Lyon-Sheila Manners	Aug. 16	70	
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58	
Unknown Woman	Marian Marsh-Richard Cromwell	June 14	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20	65	May 11
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58	
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†	57	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dangerous Intrigue	Ralph Bellamy-Joan Perry	Jan. 4,'36†		
Devil's Squadron	Richard Dix-Karen Morley			
Hell Ship Morgan	George Bancroft-Ann Sothern	Jan. 20,'36†		
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30†	72	
Lawless Riders	Ken Maynard-Geneva Mitchell	Dec. 28†	57	
Lone Wolf Returns, The	Melvyn Douglas-Gail Patrick	Dec. 31†		
Mine with the Iron Door, The	Richard Arlen			
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†		
No More Yesterdays	Ruth Chatterton-Otto Kruger	Jan. 14,'36†		
Opera Hat	Gary Cooper			
Panic on the Air	Ann Sothern-Lloyd Nolan	Dec. 22†		
Rolling Along	Rochelle Hudson-Harry Richman			
Wedding Present	Lew Ayres			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kid Courageous	Bob Steele	July 26†	6 rls.	
Loser's End	Jack Perrin	Aug. 26	6 rls.	
Mystery Ranch	Tom Tyler	Apr. 12	6 rls.	
Rider of the Law, The	Bob Steele	Oct. 26†	6 rls.	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls.	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls.	
Silver Bullet	Tom Tyler	May 11	6 rls.	
Smokey Smith	Bob Steele	Sept. 26	6 rls.	
Terror of the Plains	Tom Tyler	June 27	6 rls.	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60	Oct. 26
Tombstone Terror	Bob Steele	Apr. 25	6 rls.	
Western Justice	Bob Steele	June 14†	6 rls.	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Scream in the Dark	Lon Chaney, Jr.		6 rls.	
Wolf Riders	Jack Perrin	Dec. 26†	6 rls.	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Iglo	Marica Gervai	Sept. 3†	65	
Father Knows Best	Szoke Szakall	May 14	80	
Homely Girl	Javor Murathy	Sept. 1†	88	
Honor Among Thieves	Kabos-Csikos	Sept. 10†	73	
Hussar Romance	Irene Agai	Apr. 21	75	
Iron Man	Torzs-Turay	Sept. 15†	71	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Rakoczi March	Paul Javor	Apr. 20	84	
Rakoczi March (German dialogue)	Frohlich-Horn	June 15	83	
Seeing Hungary (English titles)	Travelogue	Aug. 29	56	
Singing Troubadour	Szucs Sebok	Dec. 1†	77	
Sweet Stepmother	Maria Tasnadi	Nov. 22†	90	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camilla (A)	Y. Printemps-Pierre Frasnay	Apr. 15	85	May 18
Don Quixote	Chaliapin-Sydney Fox	July 1	61	July 8,'33
Dream of My People	Cantor Rosenblatt	June 1		
Frasquita	Franz Lehar	Dec. 10†		
Hello Paris		Oct. 15†		
Iceland Fishermen (G)	Pierre Loti story	Sept. 15	72	Oct. 5
Last Wilderness, The (G)	Howard Hill	May 14	63	May 25
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60	
Ra Mu		Sept. 1†		
Sans Famille	Robert Lynen	Aug. 1		
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Get That Man!	Wallace Ford-Lillian Miles	July 11	61	
Outlaw Tamer, The	Lane Chandler-Janet Morgan	May 16	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 15†	65	June 15
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22†	66	Nov. 23
Frontier Justice	Hoot Gibson	Oct. 1†	58	
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20†	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15†	69	
Hong Kong Nights	Tom Keene-Wera Engles	Sept. 15†	59	
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - J. Loder	Sept. 1†	70	Aug. 17

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†		
Law of 45's	Big Boy Williams-Molly O'Day	Dec. 1†		
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct. 8†	98	June 8
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†		
Rainbow's End	Hoot Gibson	June 10	60	
Red Wagon	Charles Bickford-Raquel Torres	Dec. 8†		
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1†	67	
Sunset Range (G)	Hoot Gibson	May 1	54	Mar. 9
Swifty	Hoot Gibson-June Gale	Dec. 15†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drake the Pirate (G)	Matheson Lang-Jane Baxter		95	June 1

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18	97	Apr. 6
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug. 31	83	Aug. 3
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec. 7†	69	Nov. 23
Case of the Curious Bride, The (G) 879	Warren William - M. Lindsay	Apr. 13	68	Apr. 13
Case of the Lucky Legs, The (G) 968	Warren William-Genevieve Tobin	Oct. 5	77	Sept. 21
G Men, The (A) 860	James Cagney-Margaret Lindsay	May 4	85	Apr. 27
Girl from Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1	69	June 1
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20	97	Mar. 23
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept. 21†	65	Oct. 5
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov. 18†	84	Nov. 2
In Caliente (G) 856	Dolores Del Rio-Pat O'Brien	May 25	84	July 6
Irish in Us, The (G) 866	James Cagney-Pat O'Brien	Aug. 3	80	July 20
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21†	61	Nov. 16
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27	71	Apr. 27
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8	97	May 18
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov. 9†	64	Nov. 30
Shipmates Forever (G) 952	Dick Powell-Ruby Keeler	Oct. 12†	109	Sept. 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood, The	James Cagney-Guy Kibbee			
Backfire (See "In the Cutting Room," Dec. 7.)	Ross Alexander-Patricia Ellis			
Captain Blood 855 (See "In the Cutting Room," Sept. 28.)	Errol Flynn-Olivia De Havilland	Dec. 28†		
Ceiling Zero 953 (See "In the Cutting Room," Nov. 16.)	James Cagney-Pat O'Brien	Jan. 25,'36†		
God's Country and the Woman	Bette Davis-George Brent			
Murder of Dr. Harrigan, The 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36†	67	
Road Gang (See "Prison Farm," "In the Cutting Room," Nov. 23.)	Donald Woods-Kay Linaker	Feb. 15,'36†		
Song of the Saddle	Dick Foran-Alma Lloyd	Feb. 22,'36†	58	
Sons o'Guns	Joe E. Brown			
Story of Louis Pasteur, The (G)	Paul Muni-Josephine Hutchinson	Feb. 29,'36†	87	Nov. 30

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept. 1†	63	May 18
Born for Glory 3508	Barry Mackay-John Mills	Sept. 30†	74	
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15†	72	June 15
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June 15	81	Feb. 10
Mister Hobo (G) 3416 (Reviewed under the title, "The Guv'nor.")	George Arliss-Gene Gerrard	Nov. 22	87	Oct. 19
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter	Sept. 30†	74	Apr. 13
My Heart Is Calling (G) 3409	Jan Kiepura-Marta Eggerth	May 1	90	Feb. 2
My Song for You 3414	Jan Kiepura-Sonnie Hale	June 1	70	Nov. 10,'34
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15†	90	Oct. 19
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1†	85	July 6
Transatlantic Tunnel (G) 3513	Richard Dix-Madge Evans	Oct. 27†	94	Nov. 2

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boys Will Be Boys	Will Hay			
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 25†	93	Nov. 30
It's Love Again	Jessie Matthews			
King of the Damned 3504	Conrad Veidt-Helen Vinson	Jan. 15,'36†		
King Solomon's Mines 3511				
Rhodes, the Empire Builder 3514	Walter Huston	Jan. 31,'36†		
Secret Agent 3508	Madeleine Carroll-Peter Lorre			
Soldiers Three 3515	Maureen O'Sullivan-Victor McLaglen			
Untitled 3507				

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20†	85	
Frozen Child	Jeno Torzs	Dec. 10†	90	
I Cannot Live Without Music	B. Somogyi	Dec. 20†	95	
Miss President	Lily Muraty	Oct. 15†	90	
New Landlord, The	Ilona Titkos	Dec. 20†	90	
One Sunday Afternoon	Dita Parlo	Sept. 27†	85	
Smile Please	Szoeke Szakall	Dec. 1†	86	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Paul Javor	Jan. 1,'36†	85	
Heart Specialist	Gyula Csortos	Dec. 30†	90	
One Night in Venice	Gyula Csortos	Jan. 1,'36†	85	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Dec. 1†	71	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Murder by Television	Bela Lugosi-June Collyer	Oct. 25†	62	
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct. 1†	72	Oct. 26

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Coin	Earle Douglas	Jan. 10,'36†	50	
Call of the Coyote	Ken Thompson	Mar. 15,'38†	50	
High Hat	Frank Luther			
Paradise Valley	Hill-Billies	Feb. 19,'36†	48	
Penthouse Love				
Rich Relations	Ralph Forbes-Frances Grant	Jan. 15,'36†		
Second Choice				
Silver Linings				

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Death from a Distance (G)	Russell Hopton-Lola Lane	Apr. 30	68	Oct. 19
Murder at Glen Athol	John Miljan-Irene Ware	Oct. 1		
Society Fever	Lois Wilson - Lloyd Hughes	Oct. 1		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs				
Brilliant Marriage				
Death Rides Double				
Hidden Alibi				
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page			
Tango	Marian Nixon-Chick Chandler			
Under the Lilacs				

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble (A) 1012	H. B. Warner-Onslow Stevens	July 10	65	Nov. 2
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May 1	73	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	73	
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15	68	

MAJESTIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey	Apr. 15	64	Mar. 30
Reckless Roads	Judith Allen - Regis Toomey	July 1	68	

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 16	65	Oct. 26
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug. 25	84	Aug. 31
Headline Woman (G)	Roger Pryor-Heather Angel	May 15	70	May 18
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22	69	June 29
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May 1	65	May 11
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept. 7	71	Sept. 14
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	68	Oct. 26

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion (A)	May Robson-Madge Evans	May 10	80	May 11
Ah, Wilderness! (G)	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6†	95	July 6
Baby Face Harrington (G)	Charles Butterworth-U. Merkel	Apr. 12	63	Mar. 30
Bishop Misbehaves, The (G)	Edmund Gwenn - Maureen O'Sullivan	Sept. 13†	86	Nov. 9
Bonnie Scotland (G)	Laurel and Hardy	Aug. 23†	82	Sept. 14
Broadway Melody of 1936 (G)	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
Calm Yourself (G)	Madge Evans-Robert Young	June 28	69	June 22
China Seas (G)	Clark Gable - Jean Harlow - Wallace Beery	Aug. 16†	89	Aug. 6
Escapade (G)	William Powell-Luise Rainer	July 5	89	July 10
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17	73	May 18
Here Comes the Band (G)	Ted Lewis-Virginia Bruce	Aug. 30†	87	Aug. 17
I Live My Life (G)	Joan Crawford-Brian Aherne	Oct. 4†	99	Oct. 5
It's In the Air (G)	Jack Benny-Una Merkel	Oct. 11†	80	Nov. 16
Kind Lady (G)	Aline MacMahon-B. Rathbone	Dec. 6†	78	Dec. 7
Last of the Pagans (G)	Mala-Lotus Long	Dec. 20†	84	Dec. 14
Mad Love (A)	Peter Lorre-Frances Drake	July 12	68	July 6
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 28	60	Apr. 6
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24	70	May 18
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Mutiny on the Bounty (G)	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
Night at the Opera, A (G)	Marx Brothers	Nov. 15†	96	Oct. 26
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 8
One New York Night (See "Mystery In Room 309" "In the Cutting Room," Mar. 16.)	Franchot Tone-Una Merkel	Apr. 5	71	
O'Shaughnessy's Boy (G)	Wallace Beery-Jackie Cooper	Sept. 27†	86	Oct. 5
Perfect Gentleman, The (See "In the Cutting Room," Sept. 14.)	Frank Morgan-C. Courtneidge	Nov. 22†	73	
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31	89	May 25
Pursuit (G)	Chester Morris-Sally Eilers	Aug. 9†	62	Aug. 3
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19	99	Apr. 13
Rendezvous (G)	Wm. Powell - Rosalind Russell	Oct. 25†	106	Nov. 9
Smilin' Through (Re-release)	Norma Shearer - Fredric March-Leslie Howard	Aug. 23	100	Oct. 22,'32
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8	69	Mar. 2
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3	75	June 22
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22	90	Mar. 16
Whipsaw (G)	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug. 2†	68	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bohemian Girl, The	Laurel and Hardy			
(See "In the Cutting Room," Dec. 14.)				
Exclusive Story	Franchot Tone-Madge Evans			
Garden Murder Case, The	Edmund Lowe-Virginia Bruce			
Great Ziegfeld, The	William Powell - Myrna Loy - Luise Rainer			
Riffraff	Jean Harlow-Spencer Tracy	Jan. 3,'36†		
(See "In the Cutting Room," Nov. 18.)				
Robin Hood of El Dorado	Warner Baxter-Ann Loring			
Romeo and Juliet	Norma Shearer-Leslie Howard-John Barrymore			
Rose Marie	J. MacDonald-Nelson Eddy	Jan. 17,'36†		
Tale of Two Cities, A (G)	Ronald Colman-Elizabeth Allan	Dec. 27†	126	Dec. 7
Tarzan Escapes	Johnny Weissmuller - Maureen O'Sullivan			
Three Godfathers	Chester Morris-Irene Hervey			
Three Live Ghosts	Richard Arlen-Ann Loring	Jan. 10,'36†		
Three on a Bench	Jimmy Savo-Isabel Jewell			
Tough Guy	Jackie Cooper-Joseph Calleia			
(See "The Getaway," "In the Cutting Room," Nov. 30)				
Voice of Bugle Ann, The	Lionel Barrymore-M. O'Sullivan			
Wife vs. Secretary	Clark Gable - Myrna Loy - Jean Harlow			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3026	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 3
Dawn Ride, The 3033	John Wayne-Marion Burns	June 20	57	
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25	72	Mar. 9
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymoon Limited (G) 3016	Neil Hamilton-Irene Hervey	July 1	70	June 22
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15	76	Apr. 13
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Mystery Man (G) 3025	Robert Armstrong	Apr. 25	62	Feb. 16
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 13
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6†	82	Aug. 31
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Broadcast of 1936, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21	79	June 8
Coronado 3524	Jack Haley-Johnny Downs	Nov. 29†		
(See "In the Cutting Room," Oct. 19.)				
Crusades, The (G) 3508	Loretta Young-Henry Wilcoxon	Oct. 25†	125	Aug. 10
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3	80	Mar. 2
Dr. Jekyll and Mr. Hyde 3459 (Re-Issue)	Fredric March-Miriam Hopkins	July 5	85	Dec. 26,'31
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct. 25†	60	Oct. 12
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug. 2†	80	Aug. 10
Four Hours to Kill (A) 3439	Richard Barthelmess-H. Mack	Apr. 19	74	Apr. 6
Glass Key, The (G) 3444	George Raft-Claire Dodd	May 31	77	May 25
Goin' to Town (A) 3442	Mae West-Paul Cavanagh	May 17	71	May 11
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Oct. 18†	80	Oct. 19
Here Comes Cookie (G) 3507	George Burns-Gracie Allen	Aug. 30†	65	Aug. 24
Hold 'Em Yale (G) 3438	Patricia Ellis-Cesar Romero	Apr. 12	63	Mar. 30
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23†	59	
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20†		
(See "In the Cutting Room," Sept. 28.)				
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct. 11†	77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Man on the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July 28	66	Aug. 10
Mary Burns, Fugitive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84	Nov. 16
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28	66	June 29
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec. 13†	72	Nov. 30
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 29†	*60	Nov. 16
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5	83	June 1
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24	67	Apr. 6
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 6†	85	Nov. 9
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19	83	Mar. 2
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7	68	May 4
Scrooge 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	72	
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19	76	July 20
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 2
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26	70	July 27
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22†	83	Nov. 16
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 28	74	Apr. 27
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	Aug. 9†	75	
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct. 4†	65	Nov. 2
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13†	61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept. 27†	60	Sept. 28
Virginian, The 3480 (Re-Issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14	83	
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jagger	Sept. 20†	66	Nov. 16
Wings Over Ethiopia (G) 3518		October Special	52	Oct. 26
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 16†	75	Aug. 17

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything Goes	Bing Crosby-Ethel Merman			
(See "In the Cutting Room," Nov. 18.)				
Bride Comes Home, The (G) (3530)	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
Collegiate 3529	Joe Penner-Jack Oakie	Dec. 27†		
(See "In the Cutting Room," Sept. 28.)				
Desire	Marlene Dietrich-Gary Cooper			
(See "In the Cutting Room," Dec. 7.)				
Drift Fence	Larry Crabbe-Keth. DeMille			
F Man	Jack Haley-Adrienne Marden			
Give Us This Night	Jan Kiepura-Gladys Swarthout			
(See "In the Cutting Room," Nov. 23.)				
Her Master's Voice	Edw. E. Horton-P. Conklin			
(See "In the Cutting Room," Nov. 16.)				
Hopalong Cassidy's Protege	Wm. Boyd-Jimmy Ellison			
If I Had a Million (Re-Issue)	Gary Cooper-George Raft		95	Nov. 12,'32
Klondike Lou	Mae West-Victor McLaglen			
Milky Way, The	Harold Lloyd-Adolphe Menjou			
(See "In the Cutting Room," Sept. 28.)				
Preview	Gail Patrick-Reginald Denny			
Rose of the Rancho 3516	John Boles-Gladys Swarthout	Jan. 10,'36†		
(See "In the Cutting Room," Aug. 17.)				
Sky Parade	Jimmy Allen-Katharine DeMille			
Soak the Rich	Mary Taylor-Walter Connolly			
Thirteen Hours by Air	Fred. MacMurray-G. Michael.. Michael			
Timothy's Quest	Eleanore Whitney-Dickie Moore			
(See "In the Cutting Room," Dec. 14.)				
Trail of the Lonesome Pine, The	Henry Fonda-Sylvia Sidney			
(See "In the Cutting Room," Nov. 23.)				
Woman Trap	Gertrude Michael-Geo. Murphy			
(See "In the Cutting Room," Dec. 7.)				

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burne	Oct. 1	60	

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bulldog Courage	Tim McCoy-Joan Woodbury	Dec. 20†		
Kentucky Blue Streak	Eddie Nugent-Patricia Scott	May 1†		
Man from Guntown	Tim McCoy-Billie Seward	Aug. 15†		
Outlaw Law	Tim McCoy-Lola Lane	June 30†		
Rip Roaring Riley	Lloyd Hughes-Marion Burns	July 20†		
Skybound	Eddie Nugent-Lona Andre	Sept. 25†		
Suicide Squad	Norman Foster-Joyce Compton	Dec. 15†		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec. 1†		
Cappy Ricks Returns (G) 3508	R. McWade-Florine McKinney	Sept. 25†	66½	Sept. 14
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russell	Oct. 21†	63	
Frisco Waterfront (G) 3518	Ben Lyon-Helen Twelvetrees	Dec. 9†	*60	Dec. 7
Hitch Hike Lady 3537	Alison Skipworth-James Ellison	Dec. 18†		
(See "In the Cutting Room," Nov. 23.)				
Lawless Range 3562	John Wayne-Sheila Mannors	Oct. 3†		
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 21†	60	Oct. 19
New Frontier, The 3558	John Wayne-Muriel Evans	Sept. 30†		
(See "In the Cutting Room," Sept. 28.)				
Racing Luck (G) 3547	William Boyd	Oct. 28†	60	Dec. 7
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Nov. 25†		
Singing Vagabond, The (G) 3569	Gene Autry - Ann Rutherford	Dec. 16†		Dec. 14
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Oct. 25†	73	
(See "In the Cutting Room," Sept. 7.)				
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 7†	69	Nov. 9
Tumbling Tumbleweeds 3586	Gene Autry-Lucile Browne	Sept. 19†	57	
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept. 12†	72	Oct. 5
Westward Ho (G) 3556	John Wayne-Sheila Mannors	Sept. 1†	60	Aug. 3

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dancing Feet 3525	Ben Lyon-Joan Marsh			
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Dec. 23†		
Forced Landing 3524	Esther Ralston-Onslow Stevens	Jan. 6,'36†		
(See "In the Cutting Room," Oct. 5.)				
Leavenworth Case, The 3526	Norman Foster-Jean Rouverol			
Oregon Trail	John Wayne-Ann Rutherford	Jan. 6,'36†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 23	99½	Aug. 10
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 9
Another Face	Wallace Ford-Molly Lamont	Dec. 20†	*70	Nov. 23
(Reviewed under the title, "Two Faces.")				
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June 28	75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins-C. Hardwicke	June 28	75	June 22
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31	80	May 25
Chasing Yesterday (G) 528	Anne Shirley-O. P. Heggie	May 3	77½	Apr. 6
Fang and Claw	Frank Buck	Dec. 20†		
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	68	Oct. 5
Hi Gaucho 606	John Carroll-Steffi Duna	Oct. 11†	59	
(See "In the Cutting Room," Aug. 17.)				
His Family Tree (G) 604	James Barton-Maureen Delany	Sept. 20†	68½	Oct. 5
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14	72	May 25
Hot Tip (G) 542	James Gleason-Zasu Pitts	Aug. 16	69	Aug. 31
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	91	May 4
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22†	87	Nov. 9

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 18	96	Oct. 12
Nitwits, The (G) 534	Wheeler and Woolsey	June 7	81½	May 25
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug. 2	75	Sept. 23
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	71½	Aug. 31
Rainmakers, The (G) 805	Wheeler and Woolsey	Oct. 25†	78	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13†	82½	Aug. 31
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	*80	Dec. 7
She (G) 537	Helen Gahagan-Randolph Scott	July 12	94½	July 13
Star of Midnight (G) 529	William Powell-Ginger Rogers	Apr. 19	90	Apr. 6
Strangers All (G) 531	May Robson-Preston Foster	Apr. 28	69½	Mar. 30
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10	80	June 26

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chatterbox	Anne Shirley-Phillips Holmes	Jan. 17,'36†		
(See "In the Cutting Room," Nov. 23.)				
Don't Bet on Love	Gene Raymond-Wendy Barrie	Feb. 7,'36†		
Follow the Fleet	Fred Astaire-Ginger Rogers	Feb. 21,'36†		
(See "In the Cutting Room," Nov. 30)				
Green Shadow, The	Preston Foster-Marg't Callahan	Jan. 31,'36†		
(See "In the Cutting Room," Dec. 14.)				
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec. 27†	*95	Nov. 23
Indestructible Mrs. Talbot, The	Ann Harding-Herbert Marshall	Feb. 28,'36†		
Mary of Scotland	Katharine Hepburn			
Mother Lode	Richard Dix-Leila Hyams	Jan. 24,'36†		
(See "In the Cutting Room," Nov. 16.)				
Sylvia Scarlett 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†		
(See "In the Cutting Room," Sept. 26.)				
Two in the Dark	Walter Abel-Margot Grahame	Jan. 10,'36†		
(See "Two O'Clock Courage," "In the Cutting Room," Nov. 23.)				
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27†	*80	Dec. 14
Wild West	Wheeler and Woolsey			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 10
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1	61	May 11
Struggle for Life (G)		Foy Productions	June 15	53	June 29
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15	59	May 18
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1	58	July 18

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Trail of Terror	Bob Steele	Dec. 20†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	56	
(See "In the Cutting Room," Sept. 28.)				
Black Sheep* (A) 543	Edmund Lowe-Claire Trevor	June 14	75	May 18
Charlie Chan in Egypt* (G) 544	Warner Oland-"Pat" Paterson	June 21	72	June 6
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Cowboy Millionaire* (G) 536	George O'Brien-E. Kennedy	May 10	67	Apr. 27
Curly Top* (G) 549	Shirley Temple-John Boles	July 26	74	July 27
Dante's Inferno* (A) 511	Claire Trevor-Spencer Tracy	Aug. 23†	88	Aug. 10
Darling Young Man, The* (G) 528	James Dunn-Mae Clarke	May 24	75	Apr. 27
Doubting Thomas* (G) 542	Will Rogers-Billie Burke	June 7	73	Apr. 20
Dressed to Thrill* (G) 605	Clive Brook-Tutta Rolf	Aug. 18†	66	July 13
Farmer Takes a Wife, The* (G) 608	Janet Gaynor-Henry Fonda	Aug. 2†	91	July 20
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept. 13†	76	Aug. 24
Ginger* (G) 545	Jackie Searl-Jane Withers	July 5	74	July 27
Hard Rock Harrigan* (548)	George O'Brien-Irene Hervey	July 19	60	July 6
Here's to Romance* (G) 609	Nino Martini-Genevieve Tobin	Oct. 4†	86	Aug. 31
In Old Kentucky* (G) 801	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 13
It's a Small World* (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12	71	Apr. 8
Ladies Love Danger* 540	Gilbert Roland-Mona Barrie	May 3	69	
(See "Secret Lives," "In the Cutting Room," Mar. 30.)				
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov. 29	68	Nov. 16
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov. 6†	79	Oct. 26
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
Navy Wife* 608	Claire Trevor-Ralph Bellamy	Nov. 29†	72	
(See "Beauty's Daughter," "In the Cutting Room," Aug. 17.)				
Orchids to You* (G) 548	Jean Muir-John Boles	July 12	74	June 22
Our Little Girl* (G) 539	Shirley Temple-Joel McCrea	May 17	65	June 15
Redheads on Parade* (G) 804	John Boles-Dixie Lee	Aug. 30†	77	July 13
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 5†	76	Nov. 2
Silk Hat Kid* (G) 547	Lew Ayres-Mae Clarke	July 19	67	Aug. 31
Spring Tonic* (G) 535	Lew Ayres-Claire Trevor	Apr. 19	58	July 6
Steamboat Round the Bend* (G) 812	Will Rogers-Anne Shirley	Sept. 6†	80	Aug. 9
$10 Raise* (G) 537	Edward Everett Horton	Apr. 5	70	Mar. 23
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	65	
Thunder Mountain* (G) 807	Geo. O'Brien-Barbara Fritchie	Sept. 27†	58	Sept. 21
Thunder in the Night* (G) 613	Edmund Lowe-Karen Morley	Sept. 20†	67	July 13
Under the Pampas Moon* (G) 541	Warner Baxter-Ketti Gallian	May 31	78	May 25
Way Down East* 618 (G)	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Welcome Home* (G) 603	James Dunn-Arline Judge	Aug. 9	72	July 27
Whispering Smith Speaks* 623	George O'Brien-Irene Ware	Dec. 20†		
(See "In the Cutting Room," Dec. 7.)				
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13†	*70	Nov. 23

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gang, The*	Paul Kelly-Mona Barrie	Feb. 28,'36†		
Captain January*	Shirley Temple-Guy Kibbee	Mar. 13,'36†		
Champagne Charlie* 629	Paul Cavanagh-Helen Wood	Jan. 31,'36†		
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Country Doctor*	Dionne Quintuplets - Jean Hersholt	Mar. 20,'36†		
Everybody's Old Man*	Irvin S. Cobb-Rochelle Hudson	Mar. 6,'36†		
Gentle Julia*	Jane Withers-Tom Brown	Apr. 17,'36†		
It Had to Happen	George Raft-Rosalind Russell	Feb. 14,'36†		
King of Burlesque, The* 625	Warner Baxter-Alice Faye	Jan. 3,'36†		
(See "In the Cutting Room," Nov. 23.)				
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27†	73	Nov. 30
Message to Garcia, A	Wallace Beery-John Boles-Barbara Stanwyck	Feb. 21,'36†		
My Marriage* (G)	Claire Trevor-Kent Taylor	Feb. 7,'36†	*68	Nov. 23
Paddy O'Day* (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76	Nov. 2
Prisoner of Shark Island, The	Warner Baxter-Gloria Stuart	Apr. 10,'36†		
Professional Soldier* 628	V. McLaglen-Freddie Bartholomew	Jan. 24,'35†		
(See "In the Cutting Room," Nov. 30)				

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20	78	Apr. 13
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 14
Cardinal Richelieu (G)	George Arliss-M. O'Sullivan	Apr. 28	80	Mar. 30
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 6†	105	Sept. 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	105	Sept. 14
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21	105	Apr. 6
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17	95	June 8
Man Who Could Work Miracles, The	Roland Young	Dec. 11†		
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 9†	85	Nov. 9
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	75	July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Sanders of the River (G)	Leslie Banks - Paul Robeson -	July 4	95	Apr. 20
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room," Nov. 2.)				
Things to Come	Raymond Massey	Nov. 29†		
Thunder in the East	Charles Boyer-Merle Oberon	May 13	79	Dec. 1,'34
(Reviewed under the title, "The Battle.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The	Douglas Fairbanks, Jr. - Elissa Landi			
Ghost Goes West	Robert Donat-Jean Parker			
Little Lord Fauntleroy	Freddie Bartholomew - Dolores Costello Barrymore			
Modern Times	Chas. Chaplin-Paulette Goddard			
Moscow Nights (A)	H. Baur-Penelope Dudley Ward		76	Nov. 30
Strike Me Pink	Eddie Cantor-Ethel Merman	Dec. 25†		
(See "Shoot the Chutes," "In the Cutting Room," Nov. 30)				
These Three	Miriam Hopkins-Merle Oberon-Joel McCrea			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Alias Mary Dow (G) 5011	Sally Eilers-Ray Milland	May 27	66	July 6
Border Brigands 8085	Buck Jones	May 27	56	
Bride of Frankenstein (A) 5009	Boris Karloff-Valerie Hobson	May 6	80	Apr. 20
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20	65	June 6
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	93	July 20
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	66	Dec. 7
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	74	Sept. 21
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15	68	July 6
Manhattan Moon (G) 8026	Ricardo Cortez-Dorothy Page	Aug. 5	69	Oct. 19
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22	69	Apr. 6
Outlawed Guns (G) 8086	Buck Jones-Ruth Channing	July 29	62	Oct. 26
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1	80	Mar. 30
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22	61	June 15
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
She Gets Her Man (G) 8016	Zasu Pitts-Hugh O'Connell	Aug. 19	64	Aug. 10
Stone of Silver Creek (G) 8064	Buck Jones-Noel Francis	Apr. 15	60	Apr. 20
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68	Oct. 19
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Three Kids and a Queen (G) 9023	May Robson-Henry Armetta	Dct. 28†	90	Dct. 26
Throwback, The 8041	Buck Jones-Muriel Evans	Sept. 16†	80	
(See "In the Cutting Room," Aug. 10.)				
Werewolf of London (A) 8015	Henry Hull-Valerie Hobson	June 3	75	May 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dangerous Waters 8032	Jack Holt-Robert Armstrong	Jan. 20,'36†		
(See "In the Cutting Room," Dec. 7.)				
Dracula's Daughter 9006	Lugosi-Jane Wyatt	Feb. 24,'36†		
Her Excellency the Governor 9013	Binnie Barnes			
Invisible Ray 9015	Karloff-Bela Lugosi	Jan. 13,'36†		
(See "In the Cutting Room," Nov. 2.)				
Love Before Breakfast 9007	Carole Lombard-Preston Foster	Feb. 10,'36†		
Magnificent Obsession 8006	Irene Dunne-Robert Taylor	Jan. 6,36†	112	
(See "In the Cutting Room," Dct. 5.)				
Next Time We Love	Marg't Sullavan-James Stewart	Jan. 27,'36†		
Show Boat	Irene Dunne-Allan Jones			
Silver Spurs	Buck Jones-Muriel Evans	Feb. 10,'36†		
Song of Joy 8010	Marta Eggerth			
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sutter's Gold	Edward Arnold - Lee Tracy - Binnie Barnes			

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Danger Ahead	Lawrence Gray-Sheila Mannors	Aug. 1†	65	
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Taming of the Wild		Feb. 1,'36†		

WARNER BROS.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown-D. De Havilland	June 15	72	July 27
Broadway Gondolier (G) 805	Dick Powell-Joan Blondell	July 27	98	July 6
Dinky (G) 824	Jackie Cooper-Mary Astor	May 11	65	Sept. 7
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July 13	60	July 27
Dr. Socrates (G) 908	Paul Muni-Ann Dvorak	Dct. 19†	70	Oct. 19
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 25
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July 6	67	Sept. 7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Dct. 12
Little Big Shot (G) 818	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 3
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Moonlight on the Prairie (G) 828	Dick Foran-Sheila Mannors	Nov. 2†	63	Dct. 26
Page Miss Glory (G) 805	Marion Davis-Dick Powell	Sept. 7†	92	July 13
Personal Maid's Secret 920	Margaret Lindsay-Warren Hull	Dct. 26†	58	
(See "Living Up to Lizzie," "In the Cutting Room," Aug. 17.)				
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	76	June 29
We're in the Money (G) 820	Joan Blondell-Glenda Farrell	Aug. 17	65	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel of Mercy	Josephine Hutchinson			
Anthony Adverse	Fredric March-D. De Havilland			
Applesauce	Ross Alexander-Anita Louise			
Colleen	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell			
(See "In the Cutting Room," Dec. 14.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36	78	Nov. 30
Freshman Love 922	Patricia Ellis-Warren Hull	Jan. 18,'36†		
(See "In the Cutting Room," Nov. 16.)				
Green Light	Leslie Howard			
Green Pastures, The	Rex Ingram			
Hearts Divided	Marion Davies-Dick Powell			
Man Hunt	All Star			
Men on Her Mind	Warren William-Bette Davis			
Midsummer Night's Dream (G)	Marguerite Churchill-W. Gargan		132	Oct. 12
Over the Wall	James Cagney			
Petrified Forest	Leslie Howard-Bette Davis	Feb. 8,'36†		
(See "In the Cutting Room," Nov. 30.)				
Singing Kid, The	Al Jolson-Beverly Roberts			
Snowed Under	George Brent-Genevieve Tobin			
Treachery Rides the Range	Dick Foran-Paula Stone			
Walking Dead, The	Karloff-Marguerite Churchill			
Widow from Monte Carlo, The	Dolores Del Rio-W. William			
(See "Meet the Duchess," "In the Cutting Room," Nov. 2.)				

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		85	June 1
Avec l'Assurance (G)	Saint-Grainer	Paramount	May 3	83	May 18
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Car of Dreams (G)	John Mills	Gaumont-British		72	Dct. 12
Come out of the Pantry (G)	J. Buchanan-F. Wray	United Artists		70	Dec. 14
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May 3	80	
Die Unschuld vom Lande	Lucie English	86th St. Corp.	May 10	85	
Die Vom Niederrhein	Lien Deyers	86th St. Corp.	May 17	84	
Divine Spark, The (G)	Marta Eggerth-Phillips Holmes	Gaumont-British		82	July 18
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
Heroes of the Arctic (G)		Amkino	May 23	70	June 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
I Give My Heart (A)	Gitta Alpar	Assoc. British		85	Nov. 16
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 16
La Maternelle (A)	Paulette Elambert	Metropolis	Dct. 14	80	Nov. 16
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Les As Du Turf (G)	Pauley	Paramount	May 10	99	May 18
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 15
Music Hath Charms (G)	Henry Hall	Assoc. British		65	Nov. 9
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle-Cedric Hardwicke	B. & D.		75	Sept. 28
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 28	86	July 13
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Red Village, The (A)	S. Shkuret	Amkino	May 1	90	May 18
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 13
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27
Soviet Journey (G)		Amkino		91	Aug. 17
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 10
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Swenedhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Dct. 5
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two Hearts in Harmony (G)	Bernice Claire	Assoc. British		55	Nov. 30
Young Forest (G)	Marja Bogda	Golden State	Jan. 1,'36	90	Dec. 14

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

COMICOLOR CARTOONS

Title	Rel. Date	Min.
Old Mother Hubbard	Apr. 3	7
Mary's Little Lamb	May 1	7
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 15†	1 rl.
Ali Baba	Jan. 15,'36	1 rl.

COLUMBIA

BARNEY GOOGLE

Title	Rel. Date	Min.
No. 1—"Teched in th' Haid"	Dct. 24†	
No. 2—"Patch Mah Britches"		

BROADWAY COMEDIES

Title	Rel. Date	Min.
Alimony Aches Andy Clyde	June 29	19
Captain Hits the Ceiling, The (All Star)	July 26	18
Do Your Stuff (Radio Rogues)	June 15	19
Double Trouble Andy Clyde		
Gobs of Trouble (All Star)	July 12	19
His Marriage Mixup Harry Langdon	Oct. 31†	18
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge Leon Errol	Oct. 3†	18
Hot Paprika Andy Clyde		
I Don't Remember Harry Langdon		
It Always Happens Andy Clyde	Sept. 15†	19
Leather Necker, The Harry Langdon	May 9	20
Oh My Nerves (All Star)	Dct. 17†	17
Old Sawbones Andy Clyde	Apr. 11	17
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Stage Fright (All Star)	June 1	10
Star Gazing (Radio Rogues)	Sept. 26†	19
Three Little Beers (3 Stooges)		17
Tramp, Tramp, Tramp Andy Clyde	May 22	20
Uncivil Warriors (3 Stooges)	Apr. 26	20
Yoo Hoo Hollywood (All Star)	Nov. 14†	18

COLOR RHAPSODIES

Title	Rel. Date	Min.
Bon Bon Parade	Dct. 10†	8
Cat, a Bell and Mouse, A	May 10	7
Doctor's Bluebird		
Little Rover	June 28	9
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
6. King's Jester	May 20	7
7. Peace Conference, The	Apr. 26	7
8. Garden Gaieties	Aug. 1†	7
9. Happy Family, A	Sept. 28†	7
10. Kannibal Kapers	Nov. 21†	7

LAUGHING WITH MEDBURY

Title	Rel. Date	Min.
Strange Championships	July 20	10

NEW WORLD OF SPORT SERIES

Title	Rel. Date	Min.
Feminine Invasion, The	Oct. 26†	11
Flying Feet	May 3	10
Hunter's Paradise		10
Jump Horse Jump	Sept. 27†	11
Spills and Splashes	Aug. 5	10
Tense Moments	Aug. 20	10
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Graduation Exercises	Apr. 12	7
Let's Ring Doorbells	Nov. 7†	7
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Boy Scouts		
Scrappy's Ghost Story	May 24	7
Scrappy's Trailer	Aug. 29†	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 8—	Apr. 12	10
No. 9—	May 10	10
No. 10—	June 6	10
No. 11—	July 5	10
No. 12—	Aug. 2	10
No. 13—	Aug. 30	10
No. 1—	Sept. 13†	10
No. 2—	Dct. 11†	10
No. 3—	Nov. 8†	10

SPICE OF LIFE

Title	Rel. Date	Min.
No. 7—	Apr. 25	10

STARS OF TOMORROW

Title	Rel. Date	Min.
No. 1—	Aug. 1†	11
No. 2—	Sept. 7†	11
No. 3—	Nov. 2†	10
No. 4—	Nov. 16†	11

VOICE OF EXPERIENCE

Title	Rel. Date	Min.
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Dct. 28†	10½
No. 5—	Nov. 12†	10½

DU WORLD

SEMI-FEATURES AND SHORTS

Title	Rel. Date	Min.
Cathedrals	Oct. 1†	19

(THE RELEASE CHART--CONT'D)

EDUCATIONAL

[Distributed through Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	2 rls.
Grooms in Gloom	May 10	17
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4	17
Mixed Policies		2 rls.
Stylish Stouts	Aug. 23†	17
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept. 28†	20
It Never Rains	May 24	20
Knockout Drops	Dec. 6†	19
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5	17
Time Out	June 14	20
MUSICAL COMEDIES		
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	2 rls.
Rhythm of Paree	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'36†	2 rls.
SONG AND COMEDY HITS		
College Capers	Sept. 27†	12
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 27†	1 rl.
Sorority Blues	Dec. 6†	1 rl.
Way Out West	Oct. 25†	11
SONG HIT STORIES		
Easy Pickins	Dec. 27†	1 rl.
Life of the Party, The	Apr. 26	9
SPECIAL		
Wings Over Mt. Everest	July 19†	22
STAR PERSONALITY COMEDIES		
Amateur Husband, The	Aug. 16†	18
A Nose for News	Apr. 5	17
E-Flat Man	Aug. 9†	21
Friendly Spirits	May 31	20
Ladies Love Hats	Nov. 1†	20
Light Fantastic, The	June 28	18
Penny Wise	Sept. 6†	16
Tars and Stripes	May 3	20
Three on a Limb	Jan. 3,'36†	2 rls.
Timid Young Man, The	Oct. 25†	20
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	8
Amateur Night	July 5	6
Bird Land	Aug. 23†	6
Chain Letters	July 26	6
Circus Days	Sept. 6†	8
Feud, The	Jan. 10,'36†	1 rl.
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Foxy-Fox, The	July 19	8
Hey Diddle Diddle	Sept. 20†	6
June Bride, A	Nov. 1†	8
King Looney XIV	June 7	8
Mayflower, The	Dec. 27†	1 rl.
Means and Greens	June 28	6
Modern Red Riding Hood, A	May 17	6
Opera Night	May 31	8
Southern Horse-pitality	Nov. 29†	6
Ye Olde Toy Shop	Dec. 13†	1 rl.
TREASURE CHEST		
Clever Critters	Sept. 20†	8
Dog Days	July 12	8
Gangsters of the Deep	Nov. 1†	8
Hold That Line	Oct. 11†	7
Jai Alai (Hi Ali)	Dec. 27†	1 rl.
Personality and the Pea	May 10	10
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	10
TUXEDO COMEDIES		
Dame Shy	Aug. 2†	18
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Ye Old Saw Mill	Aug. 30†	17
YOUNG ROMANCE		
All for One	June 21	19
Love in a Hurry	May 17	18
Save the Pieces	Feb. 7,'36†	2 rls.
Way Up Thar	Nov. 8†	18
NEWSLAUGHS		
No. 1	Nov. 20†	1 rl.
No. 2		
No. 3	Dec. 30†	
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks		8
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories	Dec. 15†	

FIRST DIVISION

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Countryside Melodies	May 4	8
Italian Caprice	Dec. 1†	
Mediterranean Songs	Nov. 1†	7
Barcarolle		8

FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Armies of the World		10
Hazardous Occupations		10
Man's Mania for Speed		10
MAGIC CARPET SERIES		
Geneva-by-the-Lake		10
Italian Riviera		10
West Indies Cruise		10

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
Boyhood Al Shayne		8
Old Prospector, The Norman Brokenshire		8
Sea Dreams		8
Early in the Mornin'		8
NOVELTIES		
Nero		8
Every Dog Has Its Day		9
Napoleon's Waterloo		9
Hobo Hero		9
PORT O' CALLS		
Peacock Throne		9
City of the Sun		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Dream Harbor		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Four Star Boarder	Apr. 27	20
Infernal Triangle	Aug. 17†	20
Life Hesitates at 40	Jan. 18,'36†	15
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	
Public Ghost No. 1	Dec. 14†	20
CHIC SALE SPECIAL		
Perfect Tribute, The	Aug. 15†	19
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept. 14†	16
No. 3—Desert Death	Oct. 19†	21
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8
Historic Mexico City	Sept. 7†	9
Honolulu, Paradise of the Pacific	Nov. 2†	8
Rural Mexico	Nov. 30†	8
HAPPY HARMONIES (Harman-Ising)		
10—Good Little Monkeys	Apr. 13	9
11—Chinese Nightingale	Apr. 27	10
12—Poor Little Me	May 11	11
13—Barnyard Babies	May 25	
14—The Old Plantation	Sept. 21†	11
15—Honeyland	Oct. 19†	10
16—Alias St. Nick		10
LAUREL & HARDY		
Thicker Than Water	Mar. 16†	21
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11
How to Sleep	Sept. 14†	
Trained Hoofs	Oct. 12†	
M-G-M SPORTS PARADE		
Basketball Technique	Aug. 31†	8
Football Teamwork	Sept. 8†	8
Gymnastics	Oct. 26†	9
Water Sports	Oct. 26†	8
MUSICAL REVUES		
Two Hearts in Wax Time	Mar. 23†	15
ODDITIES		
Chain Letter Dimes	Apr. 20	7
Little People, The	May 4	9
Pitcairn Island Today	July 6	10
Prince, King of Dogs	July 6	9
Starlit Days at Lido	Sept. 28†	20
OUR GANG		
Follies of 1936	Nov. 30†	18
Little Papa	Sept. 21†	20
Little Sinner	Oct. 26†	18
Teacher's Beau	Apr. 27	20
Sprucin' Up	June 1	17
SPECIAL		
Audioscopiks		8
Lucky Beginners	Aug. 3†	20
TODD-KELLY		
Hot Money	Nov. 16†	18
Misses Stooge, The	Apr. 20	19
Slightly Static	Sept. 7†	19
Tin Man, The	Mar. 30	15
Top Flat	Dec. 21†	20
Twin Triplets	Oct. 12†	

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Grampy	Aug. 16†	7
Betty Boop and the Little King	Jan. 24,'36†	1 rl.
Henry, the Funniest Living American	Nov. 22†	7
Judge For a Day	Sept. 20†	8
Language All My Own, A	July 19	7
Little Nobody	Dec. 27†	1 rl.
Little Soap and Water, A	June 21	7
Making Stars	Oct. 18†	7
No! No! A Thousand Times No!	May 24	7
Swat the Fly	Apr. 19	7
COLOR CLASSICS		
Dancing on the Moon	July 12	7
Kids in the Shoe, The	May 10	7
Musical Memories	Nov. 8†	7
Somewhere in Dreamland (Technicolor)	Jan. 10,'36†	1 rl.
Time For Love	Sept. 6†	7
HEADLINERS		
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27†	
Babes in Hollywood	Oct. 18†	10
Cab Calloway's Jitterbug Party	May 24	8
Cavalcade of Music, The	Oct. 4†	1 rl.
Excuse My Gloves Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Follow the Leader Isham Jones and His Orchestra	July 26	10
Is My Face Black Molasses 'n' January	May 3	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2†	11
Musical Cocktail Anson Weeks and His Orchestra	July 5	16
Parade of the Maestros Red Nichols, Ferde Grofe, Emery Deutsch and their orchestras	Nov. 15†	10
Radio Rhapsody Johnny Green and Orch.	Dec. 6†	10
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 23†	9
Symphony in Black Duke Ellington and His Orchestra	Sept. 13†	10
PARAMOUNT PICTORIAL NEW SERIES		
No. 11—Main Street Afloat —Songmakers of a Nation (Joseph E. Howard)	May 24	10
No. 12—Fashions Afloat — Clubs to You — Herman Hupfeld	June 21	10
No. 13—Willard Robison — Gadgets for Madame — Steel Thunderbolts	July 19	11
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor) —Flame Fighters	Aug. 16†	11
No. 2—Making Money—Deep Sea Delicacies—Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10
No. 3—Nesting Time — Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9
No. 4—Jewelry — Made to Order — Let's Listen to Latin America	Nov. 8†	1 rl.
No. 5—	Dec. 6†	10
No. 6—	Jan. 3,'36†	1 rl.
No. 7—	Jan. 31,'36†	1 rl.
PARAMOUNT VARIETIES		
Broadway Highlights No. 1	May 17	10
Broadway Highlights No. 2	June 28	10
Broadway Highlights No. 3	Aug. 9†	10
Broadway Highlights No. 4	Sept. 27†	1 rl.
Broadway Highlights No. 5	Dec. 13†	1 rl.
Countryside Melodies (Technicolor)	Nov. 29†	6
Famous People at Play	June 14	1 rl.
Hollywood Extra Girl	Aug. 23†	11
Lucky Stars	Dec. 27†	10
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27†	10
Movie Milestones	July 26	10
Nature Speaks	July 12	
No Motor to Guide Him	June 7	
Popular Science (color)	May 31	10
Screen Souvenirs No. 4	Apr. 19	10
Shorty Goes South	Sept. 13†	10
Spring Night	Nov. 1†	8
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	8
Beware of Barnacle Bill	Jan. 5	7
Choose Your "Weppins"	May 31	7
Clean Shaven Man, A	Jan. 24,'36†	1 rl.
Dizzy Divers	July 26	7
For Better or Worser	June 28	7
Hyp-Nut-Tist, The	Apr. 26	7
King of the Mardi Gras	Sept. 27†	1 rl.
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls.
Spinach Overture, The	Dec. 6†	8
You Gotta Be a Football Hero	Aug. 30†	7
Vim Vigor and Vitality	Dec. 27†	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept. 20†	9
No. 2	Nov. 29†	10½
No. 3	Jan. 31,'36†	1 rl.
SCREEN SONGS		
It's Easy to Remember Richard Himber and Orch.	Nov. 29†	10
I Wished on the Moon Abe Lyman and Orchestra	Sept. 20†	8
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 10—Nerve Control	Apr. 19	10
No. 11—Animal Intelligence	May 17	10
No. 12—Top Form	June 7	10
No. 13—Hollywood Hobbies	July 5	10
No. 14—Jungle Waters	Aug. 2†	10
No. 15—Making Manhandlers	Aug. 30†	10
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Jumping Jacks	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Dec. 20†	10
No. 20—What's the Answer	Jan. 17,'36†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Pickled Peppers	June 7	16½
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14	21½
DUMBBELL LETTERS		
No. 17	May 10	4½
No. 18	May 24	5
No. 19	June 7	5
No. 20	June 20	5
EASY ACES		
Capital Idea	Oct. 4†	18
Etiquette	Dec. 13†	
Jolly Old London	Aug. 30	8½
Little New New York	June 14	10
Six Day Grind	July 26	10½
Topnotchers	Apr. 19	11
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	9½
World Within, A	Nov. 1†	10
FOUR STAR COMEDIES		
Hit and Rum	Apr. 26	19
Salesmanship Ahoy	July 19	18½
HEADLINER SERIES		
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life†	Sept. 13	21
No. 2—Tuned Out†	Nov. 15	20
EDGAR KENNEDY COMEDIES		
Edgar Hamlet	July 5	20½
Happy tho Married	Nov. 1	18
In Love at 40	Aug. 30†	18
Sock Me to Sleep	May 17	20

(THE RELEASE CHART--CONT'D)

MAJOR BOWES' AMATEUR THEATRE OF THE AIR

Title	Rel. Date	Min.
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Oct. 4†	20
No. 4	Oct. 18†	18½
No. 5	Nov. 8†	18

MARCH OF TIME

Title	Rel. Date	Min.
No. 5	Nov. 8†	18
No. 5	Aug. 16†	20
No. 8	Sept. 20†	21
No. 7	Oct. 18†	20
No. 8	Nov. 15†	20

MUSICALS

Title	Rel. Date	Min.
Night at the Biltmore Bowl, A	June 21	17½

MUSICOMEDIES SERIES
(Ruth Etting)

Title	Rel. Date	Min.
Ticket or Leave It	May 26	21

PATHE NEWS

Released twice a week

PATHE REVIEWS (1933-1934)

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Newly Reweds	Aug. 2†	19
Where There's a Will	Oct. 4†	18
Worm Burns, The	Dec. 6†	17

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Foolish Hearts	Dec. 27†	18
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Bird Scouts	Sept. 20†	7
Hunting Season	Aug. 9	7
Merry Kittens, The	May 31	7
Molly Moo Cow and the Indians	Nov. 15†	7½
Parrotville Post Office	June 28	7½
Picnic Panic	May 3	9
Putting on the Dog	July 19	7½
Rag Dog	July 19	7½
Spinning Mice	Apr. 5	8

SMART SET

Title	Rel. Date	Min.
Quiet Fourth, A	Aug. 9†	15
Returned Engagement, A	Oct. 11†	21
Too Many Surprises	Dec. 3†	20½

SPECIALS

Title	Rel. Date	Min.
Going on Two	Sept. 17	17
Trip Thru Fijiland, A	May 10	14½

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Bugles from Blue Grass	Oct. 11†	10½
Gentlemen's Sports		11
Inside the Ropes	Aug. 16†	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Beach Masters	Nov. 8†	10½
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 18†	9

SUPERBA COMEDIES

Title	Rel. Date	Min.
Counselitis	Nov. 22†	19
Home Work	Sept. 20†	19

VAGABOND ADVENTURE SERIES

Title	Rel. Date	Min.
Jamaica	May 17	9½
Quebec	Aug. 2	9½
Roumania	June 28	11

WORLD ON PARADE

Title	Rel. Date	Min.
Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	10½
Spain's Romantic Isle, Majorca	Oct. 18†	10½

STATE RIGHTS

AL BONDY
(General Electric)

Title	Min.
Excursions in Science No. 1	8

CARTOON EXHIBITOR

Title	Min.
Of All Things	4

METROPOLIS-TAPERNOUX

Title	Min.
Bolero	14

PAT GARYN

Title	Min.
O'Mahoney-George Bout	17

PHIL BROWN

Title	Min.
Norwegian Sketches	10

SACK
(National Pict.)

Title	Min.
Tubal Cain	15

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
14. Mickey's Kangaroo	Apr. 20	9
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17 Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	8

SILLY SYMPHONIES

Title	Rel. Date	Min.
11. Robber Kitten	Apr. 18	9
12. Cookie Carnival, The	May 23†	8
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	9½
15. Three Orphan Kittens	Nov. 21†	9

UNIVERSAL

CARTUNE CLASSICS

Title	Rel. Date	Min.
No. 3—Candyland	Apr. 22	1 rl.
No. 4—Springtime Serenade	May 27	1 rl.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	9

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 9	May 27	10
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 16	Dec. 23†	
No. 17	Jan. 20,'36†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Clubhouse Party (No. 8-B) Ray Perkins	Dec. 25†	2 rls.
Desert Harmonies (No. 12-A)	Apr. 10	10
Great Idea, A (No. 1-B)	Aug. 28	2 rls.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Here's the Gang (No. 13-A)	May 8	20
On Your Radio Dial (No. 3)	Oct. 23†	19
Speedy Justice (No. 2-B)	Sept. 25†	20

OSWALD CARTOONS

Title	Rel. Date	Min.
Amateur Broadcast	Aug. 26	7
At Your Service	July 8	8
Bronco Buster	Aug. 5	7
Case of the Lost Sheep	Dec. 9†	
Doctor Oswald	Dec. 30†	
Do a Good Deed	Mar. 25	7
Elmer the Great Dane	Apr. 29	1 rl.
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Towne Hall Follies	June 3	8
Two Little Lambs	Mar. 11	8½

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 9—Novelty	Apr. 22	10
No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	
No. 17—Novelty	Jan. 13,'36†	

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best Sterling Holloway	July 20	2 rls.
His Last Fling (Van Ronkel No. 8)	July 31	20
My Girl Sally Sterling Holloway (Van Ronkel No. 4)	June 5	19
Would You Be Willing? (Van Ronkel No. 3)	May 27	2 rls.

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Camera Thrills	Sept. 30	21

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	1 rl.
Vitaphone Varieté Louis Prima and orch.	Nov. 16†	1 rl.

BIG V. COMEDIES

Title	Rel. Date	Min.
Get Rich Quick Allen Jenkins	Apr. 20	20
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4	2 rls.
Pretty Polly Polly Moran	June 1	19
Serves You Right Shemp Howard	June 15	20
Husband's Holiday Hobart Cavanaugh	July 6	17
High, Wide and Hansom Herb Williams	July 20	2 rls.
Watch the Birdie Bob Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 28†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.
Double Exposure Bob Hope	Nov. 23†	21
Lucky Swede, The El Brendel	Dec. 21†	2 rls.

BROADWAY BREVITIES

Title	Rel. Date	Min.
Castle of Dreams, The Morton Downey	Apr. 8	20
Cure It with Music Fifi D'Orsay	Apr. 13	2 rls.
In This Corner Roscoe Ates	Apr. 27	2 rls.
Main Street Follies Hal LeRoy	May 11	20
Love Department, The Bernice Claire	May 18	20
$50 Bill Eleanore Whitney-12 Aristocrats	May 25	20
Better Than Gold Fifi D'Orsay	June 8	20
Springtime in Holland Dorothy Dare-Felix Knight (Technicolor)	June 22	20
Film Follies, The Ray Perkins	June 29	22
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Rogan (Technicolor)	Aug. 3	21
Lady in Black, The Countess Olga Albani	Aug. 17	20
Dublin in Brass Morton Downey	Sept. 7†	20
Oh Evaline Hal LeRoy-Eleanor Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren-Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 19†	20
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20
Okay, Jose El Brendel	Dec. 7†	21
Katz' Pajamas Fifi D'Orsay	Dec. 14†	21
Broadway Ballyhoo Owen, Hunt and Parco	Dec. 28†	2 r

LOONEY TUNES

Title	Rel. Date	Min.
No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, the Gee Man	Aug. 24	7
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7

MELODY MASTERS

Title	Rel. Date	Min.
Rimac's Rhumba Orchestra	Apr. 18	10
Freddy Martin and His Orchestra	May 11	10
Dave Apollon and His Band	June 8	10
Borrah Minnevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10
Jack Denny and Orchestra	Oct. 7†	10

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 7—My Green Fedora	May 4	1 rl.
No. 8—Into Your Dance	June 8	1 rl.
No. 9—Country Mouse, The	July 13	7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7

SEE AMERICA FIRST
E. N. NEWMAN

Title	Rel. Date	Min.
No. 9—Westward Bound	Apr. 13	10
No. 10—Remember the Maine	May 4	10
No. 11—The Yanks Are Coming	June 1	10
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playgrounds James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	11

PEPPER POT

Title	Rel. Date	Min.
Vaudeville Reel No. 4	Apr. 27	1 rl.
Kings of the Turf	May 11	9
Two Boobs in a Balloon Edgar Bergen	May 25	9
Moving Melodies J. Fred Coots-Lillian Shade	June 8	10
All Colored Vaudeville Adelaide Hall	June 22	10
Rah, Rah, Radio Ralph Kirbery	July 8	10
What's the Idea? Lew Pollack	Aug. 17	11
Nutville Radio Ramblers	Sept. 7†	10
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues	Dec. 7†	10
Can It Be Done?	Dec. 21†	10

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN

Title	Rel. Date	Min.
New Adventures of Tarzan, The Herman Brix	June 10	2 rls. (each)

MASCOT

Title	Rel. Date	Min.
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27†	2 rls. (each)
Fighting Marines Grant Withers-George Lewis	Nov. 23†	2 rls. (each)
Miracle Rider Tom Mix	May 18†	(1st episode, 5 rls., followed by 14 two-reel episodes)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23†	2 rls. (each)

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa Clyde Beatty		

STAGE and SCREEN

Title	Rel. Date	Min.
Custer's Last Stand Rex Lease-Lona Andre	Dec. 30†	(1st episode, 4 rls., followed by 14 two reel episodes)

UNIVERSAL

Title	Rel. Date	Min.
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'38†	
Call of the Savage Noah Berry, Jr.	Apr. 15	20 (each)
Roaring West Buck Jones (15 episodes)	July 8	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams-Jean Rogers	Oct. 21†	20 (each)

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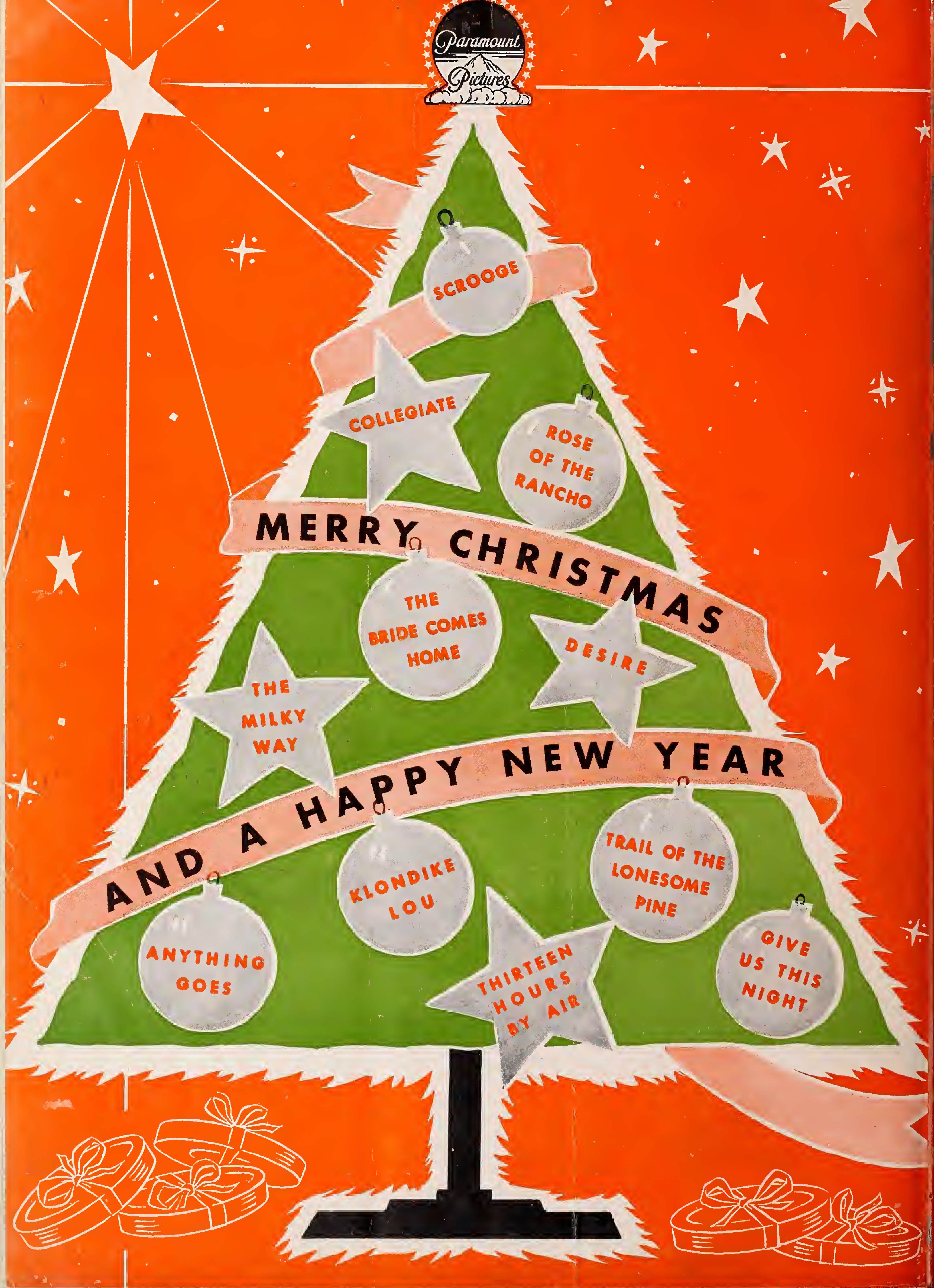
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DEC 30 1935
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Exhibitors Name Biggest Money Making Stars Of 1934-35

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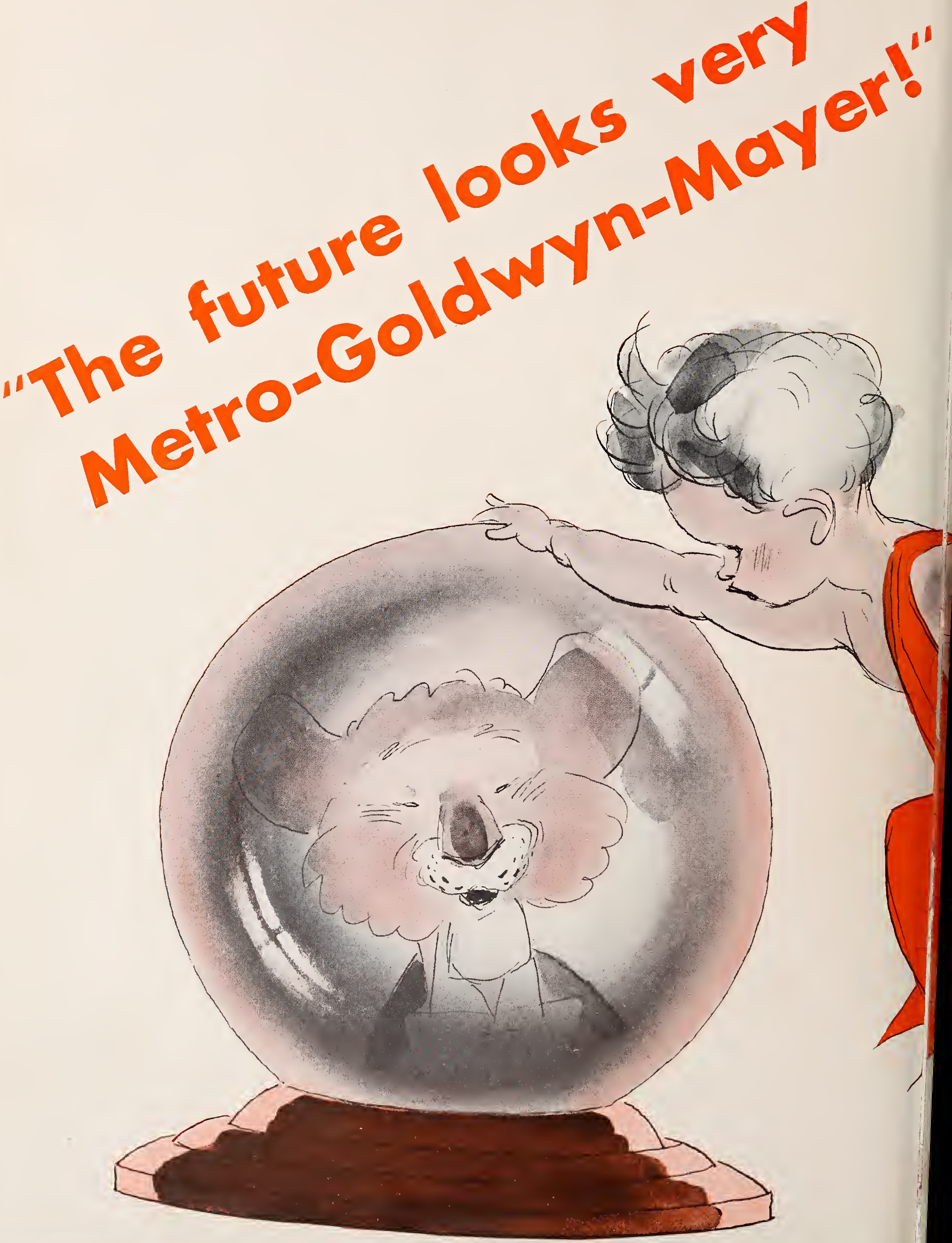
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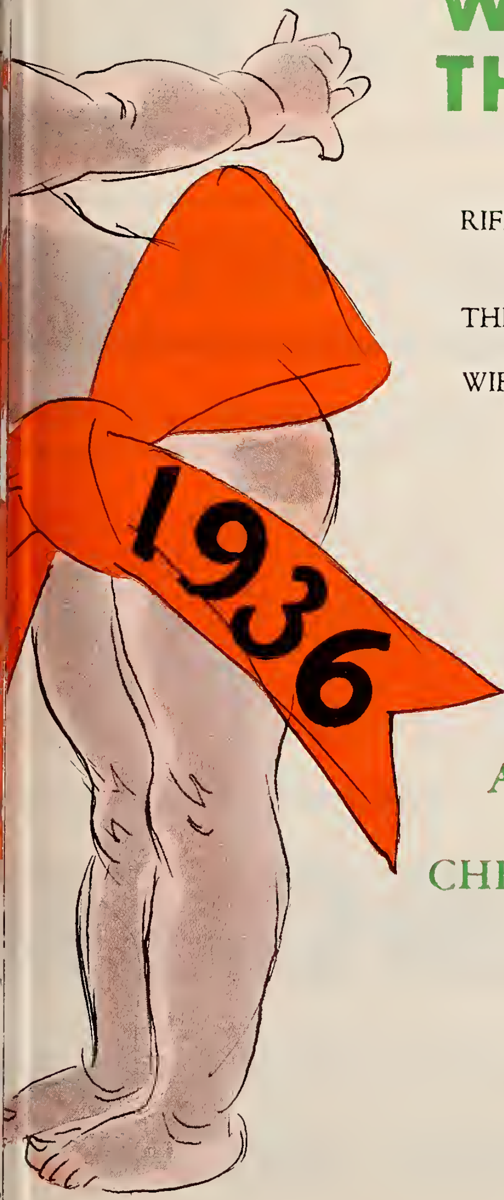

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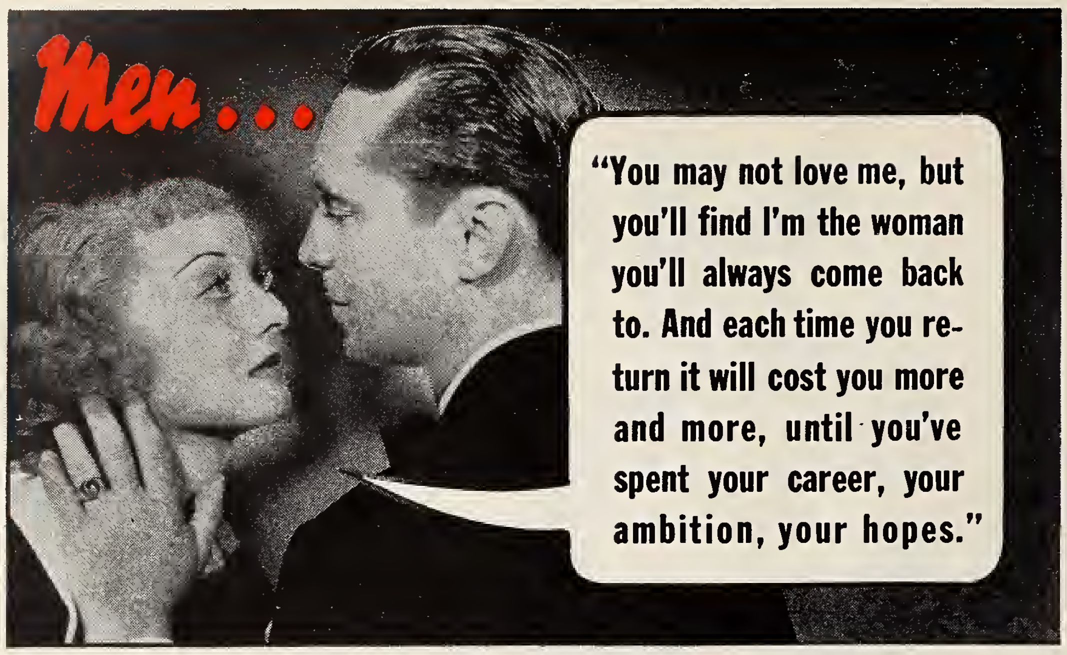
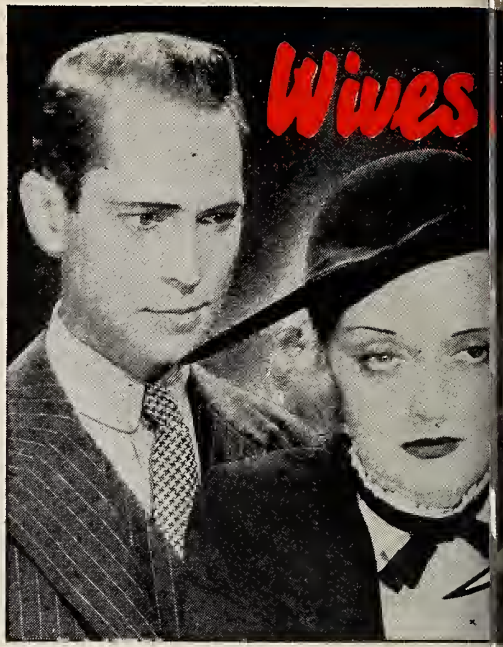
TARZAN ESCAPES *with* Johnny Weissmuller
THE GREAT ZIEGFELD *with* William Powell, Myrna Loy, Luise Rainer
ROSE MARIE *with* Jeanette MacDonald, Nelson Eddy
WIFE VS. SECRETARY *with* Clark Gable, Jean Harlow, Myrna Loy
ROBIN HOOD OF ELDORADO *with* Warner Baxter
GORGEOUS HUSSY *with* Joan Crawford
ROMEO AND JULIET *with* Norma Shearer, Leslie Howard
THE GOOD EARTH *with* Paul Muni, Luise Rainer

Things you'll never forget:

MUTINY ON THE BOUNTY
A NIGHT AT THE OPERA
A TALE OF TWO CITIES
ANNA KARENINA—I LIVE MY LIFE
RENDEZVOUS—AH WILDERNESS
CHINA SEAS—BROADWAY MELODY of '36


Men...
"You may not love me, but you'll find I'm the woman you'll always come back to. And each time you return it will cost you more and more, until you've spent your career, your ambition, your hopes."



.Keep Your Fingers Crossed!-That Woma

It's Bette on the manhunt again—and this time she really turns on the power–throws the switch to the last notch, as the glamorous star of Broadway who became the evil star of men.

WARNING!
INFLAMMABLE MIXTURE!

Look whom Bette's teamed with for the first time—

When these two start playing with fire you can bet your sound equipment you've got

A BOLT OF DRAMA THAT WILL BLOW THE FUSES!

BETTE

stops pulling her punches, shows 'em no

A DRAMA TO WRITE HOME

Her performances with Paul Muni in "Bordertow
Brent in "Front Page Woman"—were only a hint

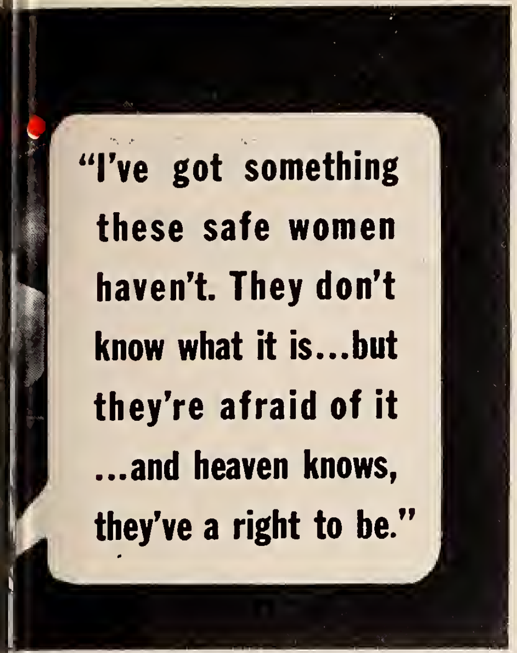
DANGE

The story of "the woma

FRANCHO

No Wonder the N. Y. Rivoli Grabb

WARNER BROS.' THIRD HOL


"I've got something these safe women haven't. They don't know what it is...but they're afraid of it ...and heaven knows, they've a right to be."

Girls...
"Loving Joyce Heath is like shaking hands with the devil—the worst kind of luck! I'm bad for people...the kind of woman who destroys—not builds!"

's Back in Town!

DAVIS

rcy, lets go with all she's got, in

BOUT *** WITH ASTERISKS!

Leslie Howard in "Of Human Bondage"—George
w great she really is with the heat turned on...in

ROUS

ien always come back to!"

T TONE

l It for Xmas Day Opening!

DAY SHOW ON B'WAY!

When the hard-boiled critics of famous *Variety Daily* get hysterical and label this opera "a duel of souls and senses...played with a courage which gives her distinction," they're merely saying in ten-dollar words that **BETTE SMACKS 'EM WHERE IT HURTS!**

With Margaret Lindsay
Alison Skipworth
John Eldredge • Dick Foran
Directed by Alfred E. Green

20th CENTURY-FOX
the SPICE of VARIETY

•

Biz Reports Show 20th Century-Fox Nationwide Tops!

•

Never before has any company so dominated the box office scene . . . grabbed off so many best-in-town honors. And the beauty of it is that there are plenty more hits coming up from the industry's pace-setter . . . 20th Century-Fox.

'Thanks Million,' $20,000, Tops Philly 2d Week

Philadelphia, Dec. 10.
(Best Exploitation: Stanley)
No great amount of b.o. activity [illegible] Anoth[illegible]

'No Mercy's' $32,000 Out Front As N. Y. Starts Xmas Shopping

(Best Exploitation: Capitol)
Only fou[illegible] new pictures venture [illegible] week [illegible] York

'CARLO' $12,000, OK, CINCY

Cincinnati, Dec. 10.
(B[illegible] Exploitation: [illegible]

'Thanks Million' At $19,000 Lone B.O. Sock in N'k

Newark, D[illegible]
(Best Exploita[illegible]
Proctor's [illegible]

'MILLION' IN 2 HUB SPOTS, 26G

Boston, Dec 1[illegible]
(Best Exploitation: Majestic
'Thanks Million' on dual [illegible] and [illegible]

'MERCY' ABOVE PAR, $3,000 IN DENVER

Denver, Dec. 10.
'Show Them No Mercy' is getting
[illegible] above [illegible]

MILLION' $8,750 IN SLUGGISH OMAHA

Omaha, Dec. 10.
(Best Exploitation: Orpheum)
Film [illegible]actions for the week fol[illegible]

P. S.

Meanwhile 'SHOW THEM NO MERCY' finishes 3rd big week at the New York Rivoli . . smashes the house record at the Capitol, Miami . . mops up everywhere.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 121, No. 13

December 28, 1935

CONSIDER THE AGENT

IF YOU will listen, you will be told that the big bad wolf of Hollywood is the agent.

The agent is the villain who puts the prices of talent up. He is the scoundrel who tells the stars what to do, when to do it, how many pictures to make, when to get ill in the middle of a production, what contracts to sign, how to break contracts and play for new ones, when to quit and go home in a huff, what to say to the papers, how to approve or disapprove roles and stories, what to wear to the Trocadero, ad infinitum.

Examination of the facts indicates that he does all this. And what of it?

About ten or at most a dozen men in authority in Hollywood sit, or can sit, in final authority on the deals that are made by, with and through some two hundred agents, real and alleged. Of the agents there are perhaps a dozen really important and about three or four of dominant importance.

None of these agents are of greater calibre or cunning than a majority of the ten or a dozen super-employers of the studios.

It would appear practical, if these super-employers care, for them to present a united front with respect to talent, as they do in some other concerns of the industry. They are not to be played the one against another in deals for labor, for instance, nor for other commodities.

It is to be observed that the studios most abundantly supplied with talent are not those from which come most of the emanations and laments about the agents.

It can be discovered without resort to a detective agency that agents and their apparently untrammelled powers have been and can be used as instruments in the hands of manipulators of the talent pools.

Hollywood vociferates, for eastern consumption, about the agents, but it accepts them professionally, commercially—and socially, with a decided accent on the social aspect in many instances, a sort of emphasis which would tend to make some of the plaints a little less than sincere.

And speaking of acceptance—there are among the many able, urbane and distinguished gentry of the agents, here and there a few who developed their special skill in other fields. In the case of one, for instance, there is quite a stack of documentary material in the files of the United States district attorney pertaining to traffic in various merchandise held socially contrabrand. This is no secret in Hollywood—and no handicap whatever to the agent in his relations, social and professional.

It may be pointed out that research reveals no instance of an agent manipulating a deal to the disadvantage of one studio in behalf of another, and himself and his client, that was not accepted, and approved by the acceptance, by a principal of the production machine.

In most industries the purchasing agents set the standards of ethics and conduct for the salesmen who bring them wares.

Finnagle gets its power only from finnagle.

△ △ △

DOLLAR PUBLICITY—AGAIN

YOU have read about the thrill of the discovery of a nova—the effulgence of some cosmic, radiant, creative spasm occurring ever so many light years away, bursting into the vision of the ecstatic observing astronomer.

And so, you know, too, just how we felt at the moment of the discovery in the headlines of the press, technical, semi-technical, and the lay press, too, and semi-lay, which proclaimed the other day that in the year 1936 the motion picture box office of these United States would gross a billion four hundred millions of dollars, although some conservatives put it at only a round billion.

It was presently to be found that the emanation of optimism came from Mr. Ernst Lubitsch, creative artist, talking to a gang of salesmen, in Chicago. Further research revealed that a publicity office handy man, assigned to the collection of what the great directors might say, and reaching for a headline hope, consulted the envelope entitled "figures" in the reference file of a Hollywood office which keeps track of what the press says about our industry. Taking an average of the income figures in the published guesses of the last half-decade, adding in the annual rainfall for Puget Sound, multiplying by the height of a sequoia, and dividing by one times nothing, assisted by a lift from a Camel, he arrived at the exact figure which is now spread over the land in the banner lines which decorate the movie sections of the Sunday papers.

All this discussion would be beside the point and irrelevant save for the possible service to the motion picture of setting down the genesis of this particular billion, contemporaneously, for the record against the day, probably not far off, when the statesmen and their wide-winged condors of taxation begin circling over American industry looking for something that smells like ripe opportunity.

△ △ △

IT is reported that the piano business is on the upturn and that a million and a half youngsters are taking lessons. The ill effects of unemployment will be dinning in our ears for another generation.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

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This Week

MOTION PICTURE HERALD'S

Music Tax Discord

Warner this week inaugurated its own licensing arrangements for copyright music performance, and ran into its first snag when the broadcasters indicated rejection of the proffered contracts because the terms are considered excessive.

The American Society of Composers, Authors and Publishers meanwhile announced its intention of offering exhibitors five-year contracts guaranteeing no seat tax increases, but no reduction either.

While postponed once more, the Government's anti-trust suit against ASCAP will not be dropped, reiterates the Department of Justice. The many developments of the week are recorded in the story starting on page 17.

Screening Criminals

Theatre screens of the nation are to be enlisted in a widespread plan of detecting and apprehending criminals which Colonel H. Norman Schwartzkopf, head of the New Jersey State Police, hopes to have underway by next spring.

Universal has agreed to process and distribute films of "public enemies" wanted by the authorities, and special equipment is being negotiated for with RCA Photophone.

While Colonel Schwartzkopf is taking the first steps, the industry broached the idea of film identification at the Washington crime conference last year. Developments are recorded in the story on page 36.

Television Theatre

United Artists theatre in Los Angeles, Thomas D. Soriero, manager, is now engaging the attention of the entertainment-seeking public as "America's first television theatre." Crowds are attending the exhibit in the theatre, staged independently of the regular screen performances. Mr. Soriero on page 55 explains the technical, entertainment and merchandising aspects of the medium.

Meanwhile, some dozen new developments in television threw the spotlight on the subject from other angles. The Federal Communications Commission was holding hearings on applications for television licenses; handicaps facing television were discussed by radio and television manufacturers; Hollywood's Academy has taken up a study of the subject; the electrical division of the United States Bureau of Foreign and Domestic Commerce predicted 3,600 television photos a minute; Paris was given a look at television programs in five places; Graf Brothers, California producers, started to build a television laboratory in addition to their picture-making plant at San Francisco; David Sarnoff again predicted the appearance of television—this time by 1940; British exhibitors called a conference of all motion picture interests to protect the trade in the event films are used for television; a chain of television "schools" has been started; Minnesotan sees television by spring; experts in England rush work for television tests in London. See page 55.

Soviet Studio

A new Hollywood is to be constructed in Southern Russia, costing $40,000,000 to $60,000,000. Soviet leaders say it will be the world's largest studio.

Part of the huge expansion program of the Soviet film industry, the studio is designed to fill the need for increased production as 40,000 additional theatres are planned for the U. S. S. R. Production is being geared to 1,000 features a year in 1937.

Meanwhile Soviet propaganda films continue as subjects of controversy, and a film critic raises the question of what constitutes propaganda. For particulars, see the stories on page 61.

* *

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Science Progresses

The year 1935 returned motion picture engineers and technicians to the steady development of the science of motion picture making and exhibition without curtailed budgets, which during the depression prohibited, to a considerable extent, any outlay of large sums for changeovers of new mechanical procedure.

The technical advances made in the industry now foreshadow sweeping changes, as recording, reproducing, color and lighting standards, especially, begin to reflect the improvements both of a basic nature and of detail that were noted during the year.

The American Society of Cinematographers reports on the technical status today of sound, projection, general film standards, color, lighting, laboratory procedure, third dimension, raw materials, cameras, accessories, lenses, process cinematography and art direction—on page 53.

Critics

A first-class feud between critical opinion in the East and studio appraisal in Hollywood is in the making, as the New York film critics seek to rival the Academy of Motion Picture Arts and Sciences in deciding annual awards. The critics will announce theirs first.

The New York critics have taken exception to Academy prize selections, having felt a suggestion of behind-the-scenes maneuvering, says the New York *Times*. And some of the critics agree.

What the critics say and what the Academy is doing in preparation for its eighth annual selection of screen "bests," is related in the story starting on page 16.

Problems in Spain

Representatives of American companies in Spain were jubilant when a favorable report was reached in the Cortes on the bill to reduce the blanket tax on films, but the rejoicing ended abruptly when the Left Wing party successfully challenged the Government to produce a quorum. Now the matter is held in abeyance.

Adding to the discouragement was the introduction into Parliament of a quota law which would exempt all domestic film activity from any class of tax, direct or indirect, for ten years. Theatres in the capitals of provinces would be required to show monthly at least two socalled national productions, and theatres in other centers at least one national picture in each thirty exhibited.

The ministry of agriculture, industry and commerce is to provide an annual award for the best Spanish picture. The story on developments in Spain is on page 80.

NEWS SUMMARY COVERING THE SCREEN WORLD

Radio vs. Theatre

Vigorous competition to small town theatres in the form of radio reception on the farm is acknowledged by agricultural authorities contributing to a symposium just published by the Radio Institute of the Audible Arts.

It was found that a great many farm homes pay for radio sets by attending fewer picture shows, and that the radio keeps rural residents at home.

In another report, the Child Study Association of America finds a danger in the increasing intrusion of propaganda in sponsored radio programs. The surveys are reported on page 48.

Briskin at Radio

M. H. Aylesworth, chairman of the board or RKO Radio Pictures, Inc., RKO's producing subsidiary, announced that at a special meeting of the Board the following officers were formally elected:

M. H. Aylesworth, chairman of the board; Leo Spitz, president; J. R. McDonough, executive vice president; Samuel Briskin, vice president in charge of production; Ned Depinet, vice president; B. B. Kahane, vice president.

Mr. Briskin's election was the only new order of business, his alignment with the organization having become known late last week. He was formerly general manager of Columbia studios, and departed for his new post over the weekend after conferring with Mr. Spitz. Mr. Spitz will join Mr. Briskin at the studio in a week.

It appears likely that Mr. Briskin will not produce himself, but will act as general production manager.

Mr. McDonough's former post of president of the producing subsidiary caused his election to a vice presidency and the election of Mr. Aylesworth to the presidency.

Fox to Control

Joseph M. Schenck, chairman of the directorate of Twentieth Century-Fox Film Corporation, on Monday was reported to have indicated in Hollywood that the corporation is or is about to come in complete control and the sole owner of National Theatres (formerly Fox West Coast) and all of its subsidiaries in California and the west, through the purchase of Chase Bank's 58 per cent holdings, Fox having previously held the remaining 42 per cent.

The sale price was reported as between $15,000,000 and $20,000,000. National Theatres owns and operates a total of 155 theatres in California, Arizona and Montana.

Mr. Schenck, however, declined to reveal the actual cash consideration involved. Negotiations have been under way for two months. Later, Sideny R. Kent, president of Twentieth Century-Fox denied that the deal had actually been consummated, and then came word from Hollywood that its consummation lacked only the adjustment of minor details.

In St. Louis the United States Circuit Court of Appeals during the March term at Kansas City probably will hear the appeals in Fox Midland Theatre Company and Fox Rocky Mountain Theatre Company bankruptcy cases.

Vincent at Republic

Walter W. Vincent of the Wilmer and Vincent theatre circuit, has been elected chairman of Republic Pictures Corporation, according to an announcement Thursday by W. Ray Johnston, president of Republic.

Mr. Vincent is treasurer of the Motion Picture Theatre Owners of America and a member of the board of trustees. He is also first vice-president of the Actors' Fund of America and a vice-president of Consolidated Film Industries, Inc.

Other changes concerning Republic are recorded on page 38.

Chaplin Deal

What Loew's said was one of the biggest individual deals in the history of talking pictures was closed Thursday when Charlie Chaplin, personally handling negotiations at the other end of a coast-to-coast long distance phone, approved contracts giving first run exhibition privileges for "Modern Times" to the Loew's theatre circuit in some 46 important cities outside of New York.

Mr. Chaplin's terms, it was said, set a new high.

The contracts include the Poli theatre circuit, under Loew operation, in New England, and 38 other cities extending from Providence to Houston, Texas.

Golden Elected

John Golden, Broadway producer, was elected a member of the Paramount board Thursday, filling the vacancy caused by the recent resignation of George G. Schaefer.

Oscar Serlin, eastern talent scout for Paramount, has been named as liaison in the company's plans for eastern production, working under Russell Holman, in charge of production in the East.

Schools Protest

Charging that schools and churches are being shut out by film distributors, leaders of a dozen Oklahoma City, Okla., character building agencies have organized to delve into the situation. Just what can be done, however, to obtain features, newsreels and travelogues for visual education programs the crusaders admit they don't know, but it will be the business of the Motion Picture Council of Oklahoma, organized this week, to find out.

The school leaders all reported they do not get satisfactory answers from local distributors about their inability to buy pictures they want, but that they have been told that the Publix theatre chain has an exclusive contract with distributors which tends to shut out schools, churches and independent theatres.

Motion pictures are operated in the Oklahoma City schools by the Parent-Teacher organization under school supervision.

Paul Harrup, YMCA boy's secretary, has been elected president of the newly formed council, with Carl Cress vice-president and Mrs. Clifford Loucks secretary-treasurer.

Pin Feathers

The few remaining pin feathers of the Blue Eagle will be plucked on January 1st, President Roosevelt by executive order having ordered dissolution of the National Recovery Administration on that date. Fourteen hundred NRA employees will keep their jobs until the NRA extension act expires April 1st, by allocation to the Department of Commerce of the divisions of review and business cooperation and the Advisory Council, while the consumers' division, lasting until June 30th, was moved to the Labor Department.

The action of the President was taken in Washington to mean the end of the Administration's efforts to regiment industry. It counteracted the reports of earlier in the year that new legislation to circumvent the supreme court's decision in the Schechter case would be asked of Congress.

Census Starting

Under the supervision of the Census Bureau, about 35,000 enumerators recruited from white collar relief rolls will begin a census of American business, including the motion picture, on January 2. Twice before, in the distribution census of 1929 and in the census of American business in 1933, the bureau has taken a similar census.

This Week in Pictures

ANOTHER YEAR. Announced, presumably on the sands of time, by several ladies of the ensemble of Warners' "Colleen."

NEWSREEL REVIEW. Of 1935, in reproductions of actual clips from issues of Paramount News. While not exhaustive of the eventful year now closing, these selections yet testify to the significance of the film in reporting.

Bruno Richard Hauptmann, convicted of Lindbergh slaying, is led to prison.

Ethiopians prepare defenses against invasion of Mussolini's legions.

Will Rogers and Wiley Post board their plane in Alaska on what proved to be their last flight.

Cattle seek vainly for grass on American prairie turned into a desert by sand storms.

United States warships stand by in the Pacific following crash of the Navy dirigible Macon during maneuvers.

Louisianans at capitol in Baton Rouge for funeral of Huey Long, felled by an assassin.

SIGNED. (Below) Paula Stone, daughter of the comedian, Fred Stone, whom Warner has placed under contract. Her first is "Slide, Kelly, Slide."

HORN-PIPE. Receiving a classic interpretation (left) by Fred Astaire, as in RKO Radio's "Follow the Fleet," wherein he co-stars with Ginger Rogers.

FROM BRITAIN. Henry Wilcoxon, English actor, arriving in New York en route to Hollywood to appear in Paramount productions.

ADVERTISERS HOLD BENEFIT. Scene at Hotel Astor, New York, as 1,200 gathered at the AMPA's third annual luncheon in behalf of the Film Daily Relief Fund. Among those on the dais were Will Hays, Adolph Zukor, Howard Dietz, Martin Quigley, Maurice D. Kann, Arthur Loew, C. C. Pettijohn, Louis Sidney, Louis Nizer, Lew Lehr, Eddie Dowling and Lily Pons. Gordon White, president of the AMPA, presided, and Jack Alicoate, publisher of Film Daily, was toastmaster. In short addresses, Mr. Hays, Mr. Dowling, Mr. Quigley and others commended the purpose of the fund for its practical charity.

STUDIO VISITORS. (Above) At Universal City: Willard S. McKay, New York attorney; W. G. Van Schmus, managing director of Music Hall, where Universal's "Next Time We Love" is booked for the week of December 30; Margaret Sullavan, star of that picture; Paul Kohner, the producer; Leonidoff, Music Hall stage producer; and Edward H. Griffith director of "Next Time We Love."

HER FIRST FILM PORTRAYAL. Gladys Swartout, mezzo-soprano of the Metropolitan Opera, as she appears in her initial screen role, that of Rose in Paramount's "Rose of the Rancho," adapted from a celebrated stage operetta.

ANIMAL TAMERS. (Left) Clyde Beatty of the circus lions, and Gene Autry of the cinema bronchos, meeting up on the Republic lot. Autry is starring in Republic Westerns, while Beatty is making a serial "Darkest Africa," for the company.

FEATURED. Eadie Adams, whose fetching technique in jazz vocalizations at Los Angeles cafes, won her a part in MGM's "Riffraff."

APPRECIATION FOR THE BOSS. A happy ceremony in the Yuletide spirit which closed the recent meeting in New York of the zone managers of Warner Theatres. Joseph Bernhard, managing director of the circuit, is pictured receiving a gold wristwatch, presented as a Christmas gift from his regional executives in expression of their appreciation of his leadership.

THE BIGGEST MONEY MAKING STARS OF 1934-35

Independent exhibitors judge the box office ranking of 200 players

SHIRLEY JANE TEMPLE with her six and one-half laughing years has danced to the peak of public favor, and the independent exhibitors of the United States have placed above her curls the laurel as THE Money Making Star of 1934-35, in *Motion Picture Herald's* annual canvass of the motion picture box office. (Complete standings appear on the following pages.)

It is the ticket office that is speaking, not the exhibitor himself. The verdict is from the week's receipts, not from the showman's personal preferences as to type of product or style of acting. The question placed before the independent theatre owners was this: "Please list the ten players whose pictures drew the greatest number of patrons to your theatre from September 1, 1934, to September 1, 1935." Hence the *Herald* survey, year after year, serves the industry in a way not even approached by other canvasses of player popularity; the Money Making Stars are chosen by the box office itself.

Independent Voters

The vote was by the independent exhibitors of the nation, with the figures of the counting house before them as they cast their ballots, the dollars and cents totals which reflected the popularity of the players in the minds of the public that placed those dollars and cents upon the sill of the ticket window. The questionnaire was limited to theatres without producer or distributor affiliation, with the purpose of eliminating any outside factors that might have influenced the voting by the manager of a producer-owned picture playhouse.

More sweeping changes were reflected this year in the voting than in any previous season's questionnairing of the exhibitor in the *Herald* survey. Six players won their way into the coveted first ten positions who the year before had been accorded widely scattered rankings.

Outstanding in the story told by the results was the rapid advancement of little Miss Temple to the highest ranking of all. In the 1933-34 ratings a child player for the first time was placed among the ten elect, in eighth place. Shirley then had had her first season of appearances in feature productions. The Fox contract star-ette, born April 23, 1929, had entered motion pictures in 1932 in the Baby Burlesque short product of Educational. Her first role in a feature had been in Paramount's "To the Last Man," released in September, 1933. From that point on came increasing appearances in features; in 1934 there were "Stand Up and Cheer" and "Baby Take a Bow" for Fox and "Little Miss Marker" and "Now and Forever" for Paramount, followed by frequent starring in Fox product in the last season.

The Winners

1. *Shirley Temple*
2. *Will Rogers*
3. *Clark Gable*
4. **Fred Astaire* and *Ginger Rogers*
5. *Joan Crawford*
6. *Claudette Colbert*
7. *Dick Powell*
8. *Wallace Beery*
9. *Joe E. Brown*
10. *James Cagney*

(* Exhibitors listing Fred Astaire and Ginger Rogers divided in reporting them as a team and as individuals, the majority, however, as a team.)

Miss Temple's triumph returns the feminine players to the top rung among the Money Making Stars. Will Rogers, who won highest ranking in 1933-34, was the first male star to lead the procession, and had been among the ten leaders each year since the inauguration of the surveys.

While there were ten positions represented, as in previous years, actually eleven players won the honors. The divergence came in the balloting on Fred Astaire and Ginger Rogers. Exhibitors variously listed these two stars both as a team and as individuals, for the most part as a team. Each of the two players therefore was given one-half a vote in cases of mention as a team, and a full vote where mentioned individually. Thus they shared fourth place in the final ranking.

The rise of Fred Astaire and Ginger Rogers in box office was little less rapid than that of Shirley Temple. It was as late as November 24, 1933, that there came the release of "Dancing Lady" in which Astaire danced with Joan Crawford. A month later—December 29th—was released "Flying Down to Rio." In this Astaire and Miss Rogers danced together; Gene Raymond and Dolores Del Rio were starred. Ginger Rogers had been in pictures for several years, her initial feature "Young Man of Manhattan," a 1930 release. With "Flying Down to Rio" the swift pace forward had started, and then came "The Gay Divorcee," "Roberta" and in the current season, "Top Hat."

Noted also has been the consistent achievement of several players in winning ranking among the first ten year after year. Clark Gable, third this year, took second place in the 1933-34 season. Wallace Beery, eighth in the current survey, was fourth the year before and in 1931-32, and fifth in 1932-33. Joan Crawford, in fifth place this year, was sixth the previous season.

Type of product in which the winners of the ten leading rankings appeared classifies generally as follows: comedy, two; comedy-drama, two; romantic drama, three; drama, one; musical comedy, one; and musical comedy drama, one.

Total player representation showed little change from the previous year's results. There were 200 mentioned for positions this time compared with 208, both being a considerable increase over the 163 named in the 1932-33 survey.

Basis of Tabulation

Determination of final standings was made on the basis of the total number of times a player was mentioned in the exhibitors' replies, regardless of the relative specified position among the ten nominations. This plan was adopted as giving the truest picture of the balloting, inasmuch as a number of exhibitors pointed out that, while they had been given the opportunity to state relative positions of the players in order of box office returns, the sequence they indicated was only approximately based upon actual box office criteria individually, and others said that they definitely were not attempting to define relative positions.

BIGGEST MONEY

SHIRLEY TEMPLE

The Winners

Shirley Temple	874%
Will Rogers	817%
Clark Gable	639%
*Fred Astaire and Ginger Rogers	495%
Joan Crawford	485%
Claudette Colbert	451%
Dick Powell	446%
Wallace Beery	412%
Joe E. Brown	341%
James Cagney	334%

** Exhibitors listing Fred Astaire and Ginger Rogers divided in reporting them as a team and as individuals. The majority listed them as a team and many who reported them separately listed them in immediate sequence.*

Therefore it was deemed necessary to treat Fred Astaire and Ginger Rogers in the tabulations as a team and also as individuals. Their team rating credits a full point for every vote registered for the team, plus one-half point for each vote for each individual. Their individual ratings in the tabulations are based upon individual votes without consideration for team votes.

On these pages is a complete compilation of the returns in the inquiry to determine "The Biggest Money Making Stars of 1934-35"; the ranking is according to the number of times a player was mentioned in any relative position in the returned questionnaires. The percentages refer to the number of citations with respect to the total votes cast by the participating exhibitors:

WILL ROGERS

CLARK GABLE

CLAUDETTE COLBERT

DICK POWELL

Honorable Mention

Mae West	277%
Bing Crosby	265%
*Fred Astaire	237%
*Ginger Rogers	211%
William Powell	205%
Janet Gaynor	173%
Jean Harlow	164%
Norma Shearer	139%
W. C. Fields	129%
Ruby Keeler	120%
Warner Baxter	114%
Grace Moore	113%
Katharine Hepburn	111%
Buck Jones	104%
Fredric March	103%
Pat O'Brien	101%
George O'Brien	100%
Eddie Cantor	92%
Robert Montgomery	90%
Wheeler and Woolsey	85%
Gary Cooper	82%
George Raft	79%
Myrna Loy	76%
Jane Withers	70%
Jeanette MacDonald	61%
George Arliss	59%
Dick Powell and Ruby Keeler	58%
Kay Francis	52%
Richard Dix	51%
Hoot Gibson	51%
Joan Blondell	49%
Charles Laughton	47%
Joe Penner	42%
Greta Garbo	41%
Paul Muni	41%
Randolph Scott	40%
James Cagney and Pat O'Brien	40%
Al Jolson	40%
Lionel Barrymore	36%
Boris Karloff	34%
Loretta Young	34%
John Boles	31%
Tim McCoy	28%
Jackie Cooper	28%
Ken Maynard	27%
John Wayne	26%
Marion Davies	25%
Laurel & Hardy	24%
James Dunn	24%
Warner Oland	23%
Charles Ruggles	22%
Edward G. Robinson	20%
Irene Dunne	19%
Jack Oakie	19%
Jeanette MacDonald and Nelson Eddy	18%
Robert Donat	17%
Jean Parker	16%
Guy Kibbee	16%
Margaret Sullavan	15%
Zasu Pitts	15%
Ronald Colman	15%
Jack Holt	13%
May Robson	13%
Warren William	13%
Sylvia Sidney	12%
Edmund Lowe	11%
Spencer Tracy	11%
Anne Shirley	10%
Bette Davis	10%
Edward Arnold	9%
Nelson Eddy	8%
Miriam Hopkins	8%
Robert Taylor	8%

MAKING STARS OF 1934-35

FRED ASTAIRE and GINGER ROGERS

JOAN CRAWFORD

WALLACE BEERY

JOE E. BROWN

JAMES CAGNEY

Freddie Bartholomew	8%
Alice Faye	8%
Rudy Vallee	7%
Burns & Allen	7%
Virginia Weidler	7%
Franchot Tone	7%
Edward Everett Horton	6%
Harold Lloyd	6%
Chester Morris	6%
Bob Steele	6%
Jack Benny	6%
Ann Harding	6%
Eleanor Powell	6%
Jean Arthur	5%
Leslie Howard	5%
Robert Young	5%
Rochelle Hudson	5%
Gene Raymond	5%
George Brent	5%
John Beal	4%
Ralph Bellamy	4%
Pauline Lord	4%
Fred MacMurray	4%
Barbara Stanwyck	4%
Johnny Weissmuller	4%
Glenda Farrell	4%
Hugh Herbert	4%

Runners Up

The following players won a 3 per cent ranking in the final tabulation. They are listed alphabetically in the two columns:

Richard Arlen
Walter Connolly
Dolores Del Rio
Sally Eilers
Henry Hull
Victor McLaglen
Marian Marsh
Tom Mix
Maureen O'Sullivan

Players receiving 2 per cent ranking, listed alphabetically, were these:

Gene Autry
Richard Barthelmess
Joan Bennett
Ben Bernie
Carl Brisson
Maurice Chevalier
Frankie Darro
Marie Dressler
Henry Fonda
Elissa Landi
Carole Lombard
Bela Lugosi
Una Merkel
Joe Morrison
Jean Muir
Bill Robinson
Ann Sothern
Lee Tracy
Tom Tyler
Fay Wray

Blue Ribbons

Given 1 per cent in the vote of the exhibitors were the following, who are listed in alphabetical order:

Robert Armstrong
Roscoe Ates
Lou Ayres
Baby Jane
Binnie Barnes
Mona Barrie
John Barrymore
The Barrymores
Michael Bartlett
Louise Beaver
Constance Bennett
Elisabeth Bergner
Charles Bickford
Mary Boland
Charles Boyer
Virginia Bruce
Nancy Carroll
Harry Carey
Richard Cromwell
Marlene Dietrich
Madge Evans
Stepin Fetchit
James Gleason
Betty Grable
Cary Grant
Ted Healy
Josephine Hutchinson
Sybil Jason
Mr. & Mrs. Martin Johnson
Patsy Kelly
Jan Kiepura
Florence Lake
Evelyn Laye
Francis Lederer
Aline MacMahon
Herbert Marshall
Nino Martini
Marx Brothers
Jesse Matthews
Karen Morley
Edna May Oliver
Pat Paterson
Mary Pickford
Nova Pilbeam
Roger Pryor
Eddie Quillan
Lyda Roberti
Buddy Rogers
Lanny Ross
Alison Skipworth
Charles Starrett
Anna Sten
Gloria Stuart
Slim Summerville
Lyle Talbot
Frankie Thomas
Lawrence Tibbett
Claire Trevor
Conrad Veidt
Evelyn Venable
George White

NEW YORK CRITICS AT ODDS WITH HOLLYWOOD OVER PICTURE AWARDS

Dissatisfied with Academy Vote, Say Some Members; Simply Want to Judge Winners for Themselves, Say Others

A feud between New York film critics and industry factors in Hollywood is brewing in organization of The New York Film Critics, which is to meet next Monday to start balloting on its 1935 motion picture awards, even as Hollywood is preparing to vote on the annual awards of the Motion Picture Arts and Sciences.

As announced, The New York Film Critics was formed for the purpose of making awards for (1) the best film of the year shown in New York, (2) the best male performance, (3) the best feminine acting job, and (4) the best direction.

Eileen Creelman, critic of the New York *Sun*, resigned this week, objecting to the publicity which had been given the group in the press, which she said had been "undignified." John Mosher of the *New Yorker* also quit, since only one other weekly magazine is included and he feels the group is a newspaper critics' organization. Noel Busch of *Time* denied that he too was resigning. The Brooklyn *Times-Union* critic has been admitted to membership.

The New York newspaper critics, individually if not collectively, made no secret that they are dissatisfied with the Academy's awards, that they think they can do a better job of selecting the year's best," that the move resulted from a belief that the Academy is studio-controlled and has not been "entirely unprejudiced" in its awards in recent years.

That charge was made by the New York *Times*, whose film critic, Andre Sennwald, is a guiding spirit in the organization. Said the *Times*: "Just as the metropolitan drama critics have been dissatisfied with the annual Pulitzer award in the field of drama, the New York film critics have taken exception to the yearly prize bestowed by the Academy of Motion Picture Arts and Sciences. The critics have felt that there always has been a suggestion of behind-the-scenes maneuvering in the Academy's awards, that Hollywood was too insular a community to appraise the motion picture with complete non-partisan honesty."

Call New York Better Qualified

There was also the word of Frank S. Nugent, motion picture editor of the *Times* of "the belief that New York was in a better position to appraise Hollywood than was Hollywood itself."

The *Herald-Tribune* went a step further: "The critics make no bones of the fact that that they hope to oust the Academy from its position of chief judge."

At the same time the critics denied that they harbored "resentment" against the Academy, as had been reported elsewhere.

Several of the organization's members were queried as to the objectives.

Said Andre Sennwald of the *Times*: "Although several of the newspaper critics—myself included—do actually feel that the Academy is fast losing its usefulness as an arbiter of screen achievement, it would be inaccurate to say that this entered into the decision to form the organization. As a matter of fact, several of the critics feel that the Academy is very much alive and that its yearly awards are fully entitled to the respect they have won in the past

"I might say that a number of the critics would like to shift the critical focus from Hollywood to New York and hope that The New York Film Critics as a group may help to accomplish this. Many of us feel that we in New York are in a better position to appraise the achievements of the screen both because of our remoteness from studio politics and because a more representative cross-section of the world cinema is presented in New York's film houses than in Hollywood. But this point is solely a matter of geography and has no relation to what we, as individuals, feel about the Academy awards."

Expects Similar Results

Miss Creelman of the *Sun*, before leaving the group, had said: "Some critics, I know, have been outspoken in their disagreement with the Academy. They did not, however, speak officially for us all.

"Although I frequently disagree with the Academy awards, I have never taken it seriously enough to grow upset.

"It is a Hollywood organization; and Hollywood organizations seldom go very long without a lot of wire-pulling and studio control. It serves its purpose, whatever that may be, well enough. Hollywood likes it. I see no reason for 'resenting' it."

Thornton Delehanty, screen seer of the New York *Post*, said: "It wasn't 'resentment' that engendered our organization but one or two congenial luncheons at which we decided to follow the lead of the drama critics and establish awards based on pictures—foreign as well as domestic—shown in New York.

"The question of the bias of the Academy was a side-issue. I believe there is an impression in film circles that the Academy awards are prejudiced.

Saying that launching of the organization "had nothing whatsoever to do with the Academy or with that organization's awards," Leo Mishkin of *The Morning Telegraph* said his reaction toward the Academy and its awards was one of "gentle disinterest."

Academy Going Ahead

No repercussions have been heard from Hollywood, where the machinery is being set in motion for the Academy's "best of the year" competition, now in its eighth year. Nominations will be made in January, and the polls will close in February. The gold statuettes will be presented at a banquet late in the month.

Critics elsewhere were coming out with their own selections. Edwin Schallert, film critic of the Los Angeles *Times*, made his as follows:

First prize (acting—male star): Victor McLaglen in "Informer."

Second prize (acting—feminine star): Merle Oberon in "Dark Angel."

First prize (production): "Mutiny on the Bounty."

First prize (direction): Frank Lloyd, John Ford and Henry Hathaway—"neck and neck."

The Associated Press' Robbins Coons, a Hollywood staff veteran of seven years, selected as the three outstanding performers in 1935: Katharine Hepburn for "Alice Adams"; Victor McLaglen for "The Informer," and Charles Laughton for "Les Miserables," "Mutiny on the Bounty" and "Ruggles of Red Gap." Mr. Coons named as the three best films "The Informer," "Les Miserables" and "A Tale of Two Cities." He called "Sequoia" a picture in a class by itself and rated Shirley Temple in a class by herself as a player.

But Academy Goes Ahead with Plans for Annual Selections; Actors' Guild Making Its Own Choices; Awards Committee

The Screen Actors' Guild in Hollywood will make its own annual award for the best performance of the year ending June 30, 1936.

Academy Committees

Regardless, Hollywood is again all a-flutter over the forthcoming Academy awards. Dance directors are being included for the first time, and Mervyn LeRoy, Warner producer, has been named to handle this phase.

This year's awards committee, named by Frank Capra, president of the Academy, includes representatives of the Academy's five branches as follows:

Actors—Lionel Atwill, Lionel Barrymore, Reginald Denny, Clark Gable, George Irving, DeWitt C. Jennings, J. Farrell Macdonald, Mary Pickford, May Robson and Frederick Santley.

Directors—Clarence Brown, George Cukor, C. B. DeMille, E. H. Griffith, Howard Hawks, Harry Lachman, Mervyn LeRoy, Frank Lloyd, Rouben Mamoulian, Victor Schertzinger, King Vidor and William Wyler.

Assistant Directors—Clem Beauchamp, Sid Bowen, Gordon Hollingshead and William Wyler.

Producers—Harry Cohn, Henry Ginsberg, Henry Herzbrun, B. B. Kahane, Nat Levine, Charles R. Rogers, David O. Selznick, Hunt Stromberg, J. L. Warner and Darryl F. Zanuck.

Technicians—Martin G. Cohn, Carl Dreher, Arthur Edeson, Bernard Herzbrun, John Hughes, Louis F. Kolb, William A. Mueller, J. M. Nickolaus, Max Parker and S. J. Twining.

Writers—Howard Estabrook, Howard J. Green, Grover Jones, Joseph Moncure March, John Meehan, Jane Murfin, Robert Riskin, Paul Gerard Smith, Carey Wilson and Waldemar Young.

The committee representing the art directors' section of the Technicians' Branch consists of Stephen Goosson, Robert M. Haas, Charles D. Hall, Bernard Herzbrun, Fredric Hope, John Hughes, Max Parker, Van Nest Polglase, A. Tobuloff and Gordon S. Mitchell, manager of the Academy of Technical Bureau.

Carl Dreher, sound recording director at RKO Radio studios, will serve his fourth term as chairman of the board of judges for the scientific or technical award, which includes John Arnold, Farciot Edouart, Harris Ensign, Virgil Miller, William Rudolph, Lloyd Goldsmith, Burton F. Miller, S. J. Twining and Gordon S. Mitchell.

Martin Quigley's Mother Dead

Mrs. Ellen Quigley, mother of Martin Quigley, editor-in-chief and publisher of Quigley Publications, died Saturday night at her home in Cleveland. Funeral services were conducted Tuesday.

BROADCASTERS REJECT WARNERS' TERMS AS MUSIC LICENSE AGENT

Proposal Calling for Payment of Two-Fifths of ASCAP Charge Is Turned Down by Stations; Claim Terms Prohibitive

Warner Brothers' first move to establish its own music licensing agency struck a loud discord this week when James W. Baldwin, executive secretary of the National Association of Broadcasters, comprising 400 radio stations, said they in general would reject the company's terms as excessive.

The offer was submitted to the association in typewritten form, and printed agreements were to be ready for presentation late this week. The proposal calls for payment of two-fifths of what is now charged the broadcasters by the American Society of Composers, Authors and Publishers. Mr. Baldwin has been empowered by the broadcasters' directors to negotiate with Warner and for contract renewals with ASCAP.

With January 1 as the deadline when the fog surrounding the music situation must be lifted, matters stood this week as follows:

The Government's anti-trust suit against ASCAP has been postponed, as anticipated, but the Government insists it will be prosecuted later this winter.

ASCAP will not reduce its music taxes as a result of the Warner secession, and is offering exhibitors five-year contracts with a guarantee against increases.

It was virtually certain that exhibitors playing Warner pictures or films containing Warner music will have to pay a music tax to the company.

There was no chance of a reconciliation with ASCAP, Herman Starr, vice-president and treasurer of Warner Bros., in charge of music matters, said emphatically.

"ASCAP was working for us and we fired them," Mr. Starr asserted. "They did a bad job for us. When you fire a man you don't take five months deciding whether to take him back, do you?"

Three-Months' Contracts Offered

He said Warner felt it had an obligation to the broadcasters not to deprive them of the use of Warner music; for that reason, pending the negotiation of more permanent agreements, contracts have been offered for three months, with a clause providing that if any chain or station obtains better terms than those which had already signed, those terms would become effective for all and retroactive to January 1.

Meanwhile the Canadian Performing Rights Society cannot take legal action for copyright infringement or license violation until February 28, and exhibitors are not required to pay more than 10 cents a seat until that date, under the latest Government order. The ruling links with the recent judgment of Judge James Parker, who investigated the Society, that the present rate of 20 cents a seat is excessive. It is understood the Copyright Act will be amended at the next session of Parliament.

Warner plans to announce its policy with respect to an exhibitor music tax in a statement which will deal with the entire situation as a whole. Company officials are reported to have decided to levy on theatres, pointing out it would be unfair to Warner authors and composers not to do so, since authors and composers affiliated with ASCAP are benefiting from such a tax.

ASCAP in 1935 split a melon of approximately $3,200,000 to its publisher and author and composer members, representing distribution after deduction of overhead. The Society collected about $4,000,000, an increase over 1934, of which $800,000 came from exhibitors.

Radio stations contributed the largest share of the ASCAP revenue, and other sources were hotels, night clubs, dance halls and miscellaneous establishments.

Disbursements of $800,000 for the last quarter of 1935 were made this week, subject to adjustment when all collections for December are in. This figure is slightly under the previous quarter. Revenue is divided equally between the publisher and author and composer divisions.

Mr. Baldwin, in New York on Tuesday, said that broadcasters as a whole would not want to pay the amount asked by Warner, which is 40 per cent of what is now paid to ASCAP in sustaining fees and 2 per cent of the net revenue of radio stations.

Calls Catalogue 18 Per Cent

Warner through these terms hoped to garner more than the $340,000 it received last year as its share of the ASCAP collections.

Mr. Baldwin said he had informed Mr. Starr that in a check of 23,000 selections played over 23 stations over a period of a week, and other stations for different periods, it was found that Warner music constituted only 18 or 19 per cent of the whole. Warner claims that its catalogue comprises 40 per cent of the ASCAP repertoire, and has based its quotation of rates accordingly.

"It is conceivable that in a particular week in which Warner may have made a check, one or two stations through a coincidence would have played a large proportion of Warner music from the company's pictures to constitute a high percentage of the whole, but over a period of a year it is not possible," said Mr. Baldwin.

In anticipation of a showdown with both Warner and ASCAP by January 1, Mr. Baldwin by Thursday had been granted power of attorney by 275 member stations, and many others were expected to follow suit. His unconditional powers are to consummate agreements for individual stations as he sees fit, with the cooperation of an advisory committee.

Mr. Baldwin disclosed that 55 stations had signed unconditional extension agreements offered by ASCAP last June 17, and that since that time all contracts negotiated have allowed for cancellation in event ASCAP's repertoire is reduced. This was in anticipation that Warner's 11 music subsidiaries would withdraw at the end of the year.

Government Insists It Will Prosecute Anti-Trust Case Against ASCAP Despite Delays; Society Maintains Tax Rate

Variance in Contracts Cited

The confusion the broadcasters find themselves in is due to the variance in contracts, Mr. Baldwin pointed out, adding that if all stations had been given the same treatment, the present turmoil could have been avoided. He said he intends to negotiate only one form of contract for all stations.

Recently the Broadcasting Association directors wired members to accept ASCAP's unconditional extension agreement which was offered last summer, but the directions later were rescinded. In the interim 73 stations wired acceptance to ASCAP. These applications have not been acted on by the Society.

While the NAB directors have authorized one-year contracts with Warner or ASCAP, or both, the Society is demanding a five-year term, as National Broadcasting Company and Columbia Broadcasting System and others have signed, but the terms may be altered during further negotiations.

Five-Year Contracts Authorized

Meanwhile with all music publisher members of ASCAP, except the Warner companies, renewing their membership agreements for five-year terms, the ASCAP board has authorized the Society to offer exhibitors five-year music licensing contracts at the present rates, with a guarantee against increases during the life of the contract.

This, explained ASCAP, assures exhibitors the same treatment as the radio corporations, and permits them to gauge expenses in anticipation for the period.

ASCAP further assures exhibitors that it will not restrict the performance of any number recorded in a picture, as has occurred infrequently in the past with short subjects.

Mills Announces Stand

ASCAP's statement to theatre owners was issued Tuesday by E. C. Mills, the Society's general manager, as follows:

"All exhibitors may have license agreements for five years commencing January 1, 1936, at the present rate for the ASCAP repertoire as it then exists, with the further privilege of cancellation at any time on one year's notice in writing.

"ASCAP agrees that it will not during the five-year period withdraw from its repertoire for use by exhibitors any composition which has been licensed for reproduction in a sound picture when presented by means of or in connection with that picture.

"ASCAP is renewing its membership agreements with all of its publisher-members previously belonging to the organization except Harms, Inc., T. B. Harms, M. Witmark and Son, J. H. Remick and Company, Shubert Music Publishing Company, Victoria Publishing Corporation, New World Music Company

(Continued on following page)

MUSIC SUIT IN OFFING

(Continued from preceding page)

and subsidiaries. (All are Warner companies).

"There is considerable question as to the actual technical legal ownership of the performing rights in compositions included in these latter catalogues. A careful item by item check now being conducted indicates that the repertoire of ASCAP will not be substantially reduced by the withdrawal of this, as it is commonly known, 'Warner Bros.' group.'

"It is well known that Victor Herbert, Jerome Kern, Sigmund Romberg and many other well known composers have made it a practice to convey only the mechanical and publishing rights and to reserve the performing rights. As to such rights they remain in ASCAP by way of the membership agreements with the composers."

Litigation Foreshadowed

The last paragraph foreshadows litigation to determine whether Warner has the performing rights to its music, or whether the rights remain in ASCAP's control by assignment.

The Society's statement means that no reduction in the music tax will be made as a result of the Warner withdrawal. The guarantee against higher rates is offered by way of compensating exhibitors for loss of the Warner music.

Heretofore the ASCAP contracts with exhibitors have been for one-year periods and have been automatically renewable unless canceled by either party.

The delay in contract renewal by the publishers was due to their position that if Warner were offered special privileges to remain with ASCAP, they wanted the same treatment. Also, those controlling standard works were awaiting adoption of a new classification system for purposes of revenue distribution, as they feared their income would be impaired. However, all obstacles have been removed.

Deny U. S. Case Dropped

The Government's monopoly suit against ASCAP was marked off the calendar in the United States district court in New York last Friday, subject to reinstatement on notice to the defendants. Agreement to the move was reached in conference between Federal Judge Henry W. Goddard, Arthur Schwartz of the Nathan Burkan law firm, counsel for ASCAP, and C. W. Roberts, representing the United States attorney general's office.

The official reason for the postponement is to permit stipulation of facts in order to speed up the trial when resumed. The stipulations, it was said, will shorten the trial from many weeks, which would be required without them, to two or three weeks.

The case will not be dropped, however, the Department of Justice has assured Ed Kuykendall, president of the Motion Picture Theatre Owners of America.

What is not being shouted is that the Government was influenced in asking a further delay by the imminence of a Congressional session in which the Duffy copyright bill is scheduled to be acted upon in the House.

Because of pressing legislation, such as the veterans' bonus, which will sidetrack other matters, the Duffy bill, expected to provide material relief to theatre owners, will come up February 1 at the earliest. The Government's suit seeking to declare ASCAP an illegal monopoly was scheduled for resumption January 7. Government officials considered it unwise to proceed with the court action just prior to the Duffy bill consideration, because during the trial ASCAP will be in a position to publicize considerable material favorable to ASCAP but detrimental to the music users.

For that reason, the case will be docketed to be heard after the House has had an opportunity to act on the Duffy measure, which is sponsored by the State Department to bring domestic copyright laws in conformance with the international convention, according to reliable sources.

Ask Relief for "Little Fellow"

In any event, the Government is determined to press for relief in the matter of music taxes for "the little fellow," exhibitors and others, Washington sources declared.

Also, the completion of the stipulations is attended by thorough research by both sides into the amount of music held by ASCAP and that available in the public domain. ASCAP has a staff of a half dozen attorneys working on the stipulations, and some 15 to 20 investigators. They have been delving into the RCA Victor phonograph recording catalogues at Camden, N. J., public libraries and other sources to find all available information which would indicate that there is an abundance of music not controlled by ASCAP, with the purpose of proving that the Society is not a monopoly. The Government, it is understood, is making a similar check.

Prepare to Fight Suit

Electrical Research Products, Inc., and the motion picture producing companies are preparing to fight the suit for $149,948 filed in the New York supreme court by the Music Publishers' Protective Association. The sum is alleged due as the balance of $1,300,000 which was to have been paid by Erpi in the export of films made here to foreign countries. Erpi was made the defendant because of its music recording pool in which all companies participated. The film companies, however, will be obligated to pay the judgment, if one is returned.

Warner announced that on January 1 it would inaugurate "a new system of publishing and selling music," effective with its resignation from ASCAP. In a formal statement, the company said that the services of about 50 persons are being dispensed with, mainly in the professional and arranging departments of its music division.

Reduction Explained

The reduction was explained by Warner as follows: (1) Warner will not employ "song plugging" methods, especially on the radio, and will conduct its publishing companies as "an independent and self-sustaining business; and (2) with the secession from ASCAP, the music subsidiaries will be deprived of income heretofore derived from its membership in the Society. "Until the new basis on which these companies will be conducted has been firmly established, it is obviously necessary to make all possible retrenchments," the statement added.

Heads of the departments affected and certain key men are, however, being retained.

Composers and song writers under contract to Warner are siding with ASCAP in the controversy over performing rights, and intend to support any litigation other composers or the Society may undertake to decide the rights. E. Y. Harburg and Harold Arlen have refused to grant Warner the so-called small performing rights, and that clause has been stricken from their contract.

Jack Bregman, executive of Robbins Music Corporation, MGM music subsidiary, was elected an ASCAP director at last week's board meeting, succeeding Mr. Starr. This gives MGM its second representative on the ASCAP board, Jack Robbins being the other.

Three of the 12 songs chosen for prize money by ASCAP last quarter were from Paramount pictures, including "The Big Broadcast of 1936," "No Other One" and "Accent on Youth."

Paramount Claim Ordered Expunged

Expunging of a claim of $2,098,000 against Paramount Publix in its reorganization was ordered this week, the while the corporation's theatre subsidiary in the northwest started to prepare for an expansion program in four states.

The claim of $2,098,000 had been filed against Paramount Properties, west coast subsidiary, and was expunged under an order signed by Federal Judge Alfred C. Coxe. Paramount held a counter claim against the subsidiary for more than $2,000,000. Expunging of the claim was provided for in a plan of reorganization for Paramount Properties which was consummated recently on the coast.

Judge Coxe also signed an order authorizing the settlement of a suit brought against A. C. Blumenthal by the Paramount trustees to recover on a financial settlement made with Mr. Blumenthal by Paramount in 1932, prior to the company's receivership. In that year Mr. Blumenthal instituted a bondholders' action against the company, which was subsequently settled by the purchase of his Paramount securities at par, although their market value was considerably less at the time. Mr. Blumenthal agrees to repay $3,750 to Paramount under the settlement of the suit brought against him by the Paramount trustees.

The United States Circuit Court of Appeals has set January 6 for hearing of the appeal of Sir William Wiseman, former Paramount director, from a ruling by Judge Coxe that the Paramount trustees had the right to subpoena Mr. Wiseman in their recovery action in which former officers and directors of Paramount are defendants.

Minnesota Amusement Company, Paramount's northwest theatre subsidiary, is preparing to launch an expansion program throughout Minnesota, North and South Dakota and western Wisconsin. John J. Friedl is operating head.

Acquisition of theatres through outright purchase, partnership arrangement or leasing will be considered, it was said. Mr. Friedl has been looking over various possibilities in the territory preparatory to discussing deals which would further enlarge the circuit of 78 houses. Minnesota Amusement would not enter any situation to the detriment of an independent exhibitor already established, but would negotiate only where present operators are interested in discussing a sale, lease or partnership deal with the circuit, it was pointed out.

Y. Frank Freeman, Paramount vice-president in charge of the company's theatre department, said in New York that he knew of no planned expansion program for Minnesota Amusement Company, but that he assumed that if desirable theatres were available on the right basis deals would probably be made by the circuit from time to time.

Gaumont Staff in Holiday Film

Arthur A. Lee, vice president of GB Pictures in New York, was host on Tuesday at an office holiday celebration at which a luncheon was served to the accompaniment of the unreeling of a two-reel picture that had been filmed of the staff. The film was to be shipped to the London office for New Year Day.

Tax Bills Signed

Governor Martin L. Davey of Ohio signed the three per cent sales tax bill and another bill extending the three per cent admission tax, both of which are in force, last week to March 1, 1937.

How to Pack 'em in . . . .

Paramount Pictures

TURN PLEASE...

B
GIVE 'EM SONG(S)
AND DANCE(S)
with "Collegiate"

GIVE 'EM LOVE MIXED
WITH LAUGHTER in
"The Bride Comes Home"

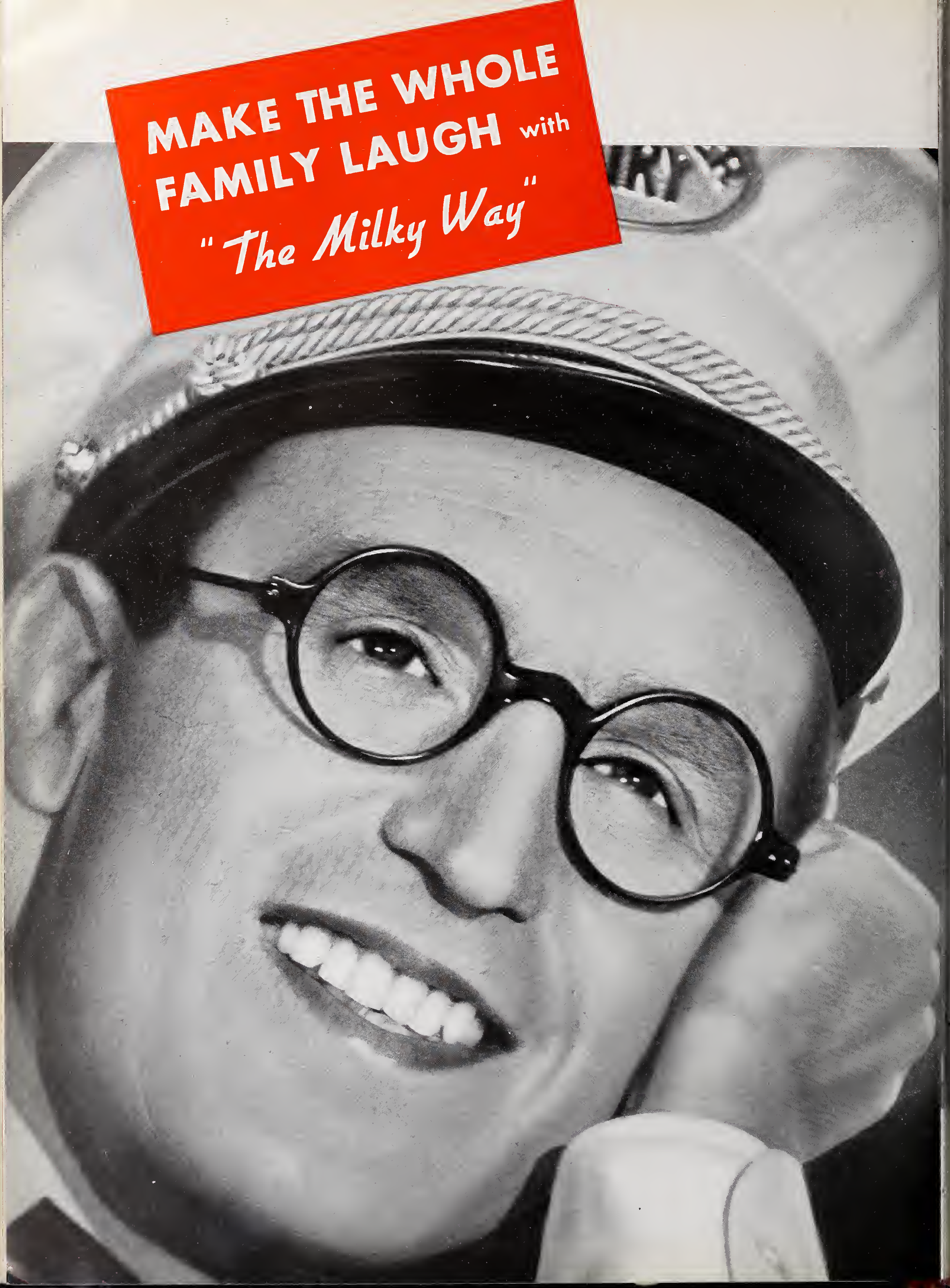
GIVE 'EM ROMANCE
with
"Rose of the Rancho"

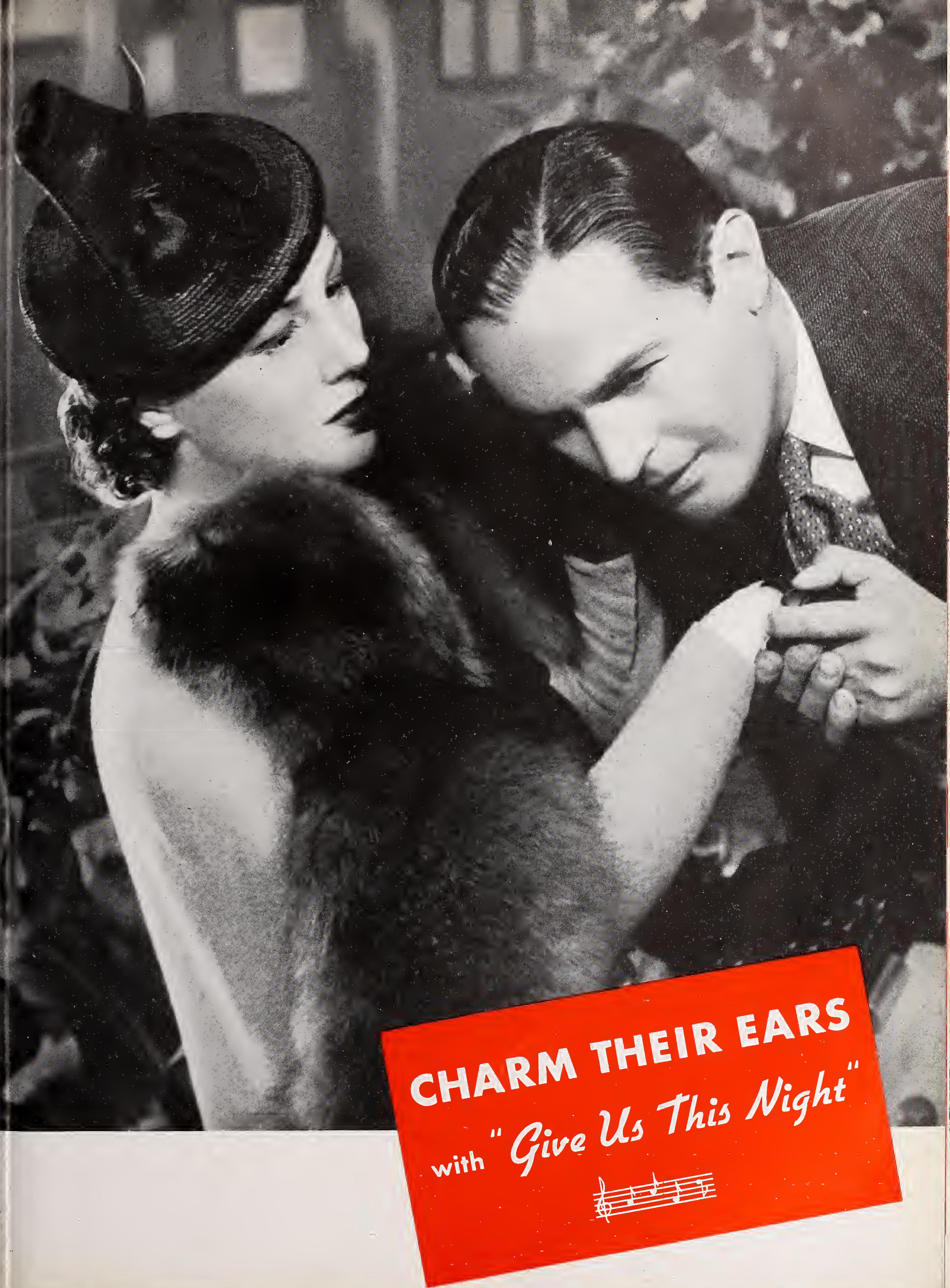
You're the top! You're the Co - los - se - um. You're the top! You're the Louvr'
PUT ON A BIG SHOW
with "Anything Goes"

GIVE 'EM THOSE CURVES
AND A CHANGE OF FACE
with "Klondike Lou"

SPEAK TO THEM
OF LOVE with
"Desire"

GIVE 'EM DOUBLE THEIR
MONEY'S WORTH with
"Trail of the Lonesome Pine"


MAKE THE WHOLE FAMILY LAUGH with
"The Milky Way"


CHARM THEIR EARS
with "Give Us This Night"

UNITED AIR LINES
THRILL 'EM with
"Thirteen Hours by Air"

In Other Words
. . . GIVE 'EM THESE PARAMOUNT PICTURES

"COLLEGIATE" The Class of '36 . . . Hilarious Duck Owner, JOE PENNER, wide-grinned JACK OAKIE, mellow-voiced FRANCES LANGFORD, sad-faced NED SPARKS in a gag-full, gal-full revel of songs, dances, and laughs. Ralph Murphy directs. *Released December 27*

"THE BRIDE COMES HOME" Here comes the Bride, CLAUDETTE COLBERT; Here comes the Groom, FRED MacMURRAY (and ROBERT YOUNG is the other guy), in a fight to the finish romance, modern to the last fade out. Directed by Wesley Ruggles. *Released January 3*

"ROSE OF THE RANCHO" With popular JOHN BOLES and golden-voiced GLADYS SWARTHOUT in an adventure-crammed musical romance of Old Monterey. (Willie Howard and Herb Williams supply the laughs). Directed by Marion Gering. *Released January 10*

"ANYTHING GOES" The musical show that had Broadway on its ear for a solid twelve months . . . with BING CROSBY, ETHEL MERMAN (star of the New York show) and CHARLIE RUGGLES (Public Enemy No. 13). Cole Porter's famous songs and many new ones. Lewis Milestone directs. *Released January 24*

"THE MILKY WAY" HAROLD LLOYD in the Broadway hit about the milkman who K.O.'s the world's champion. Adolphe Menjou and Verree Teasdale head the supporting cast. Direction by Leo McCarey. *Released February 7*

"DESIRE" Better have a heart doctor in the house when MARLENE DIETRICH and GARY COOPER turn on the romance in this fast stepping story of love on the Spanish Riviera. Directed by Frank Borzage. *Released February 21*

"KLONDIKE LOU" MAE WEST, the incomparable, as the call of the wild, the spell of the Yukon, with VICTOR McLAGLEN as a hardboiled ship's captain who wants Mae for his mate. Directed by Raoul Walsh. *Released February 28*

"GIVE US THIS NIGHT" Paramount presents JAN KIEPURA, Continental opera sensation, and GLADYS SWARTHOUT, America's favorite radio voice, in a singing romance of the Italian Riviera. Directed by Alexander Hall. *Released March 6*

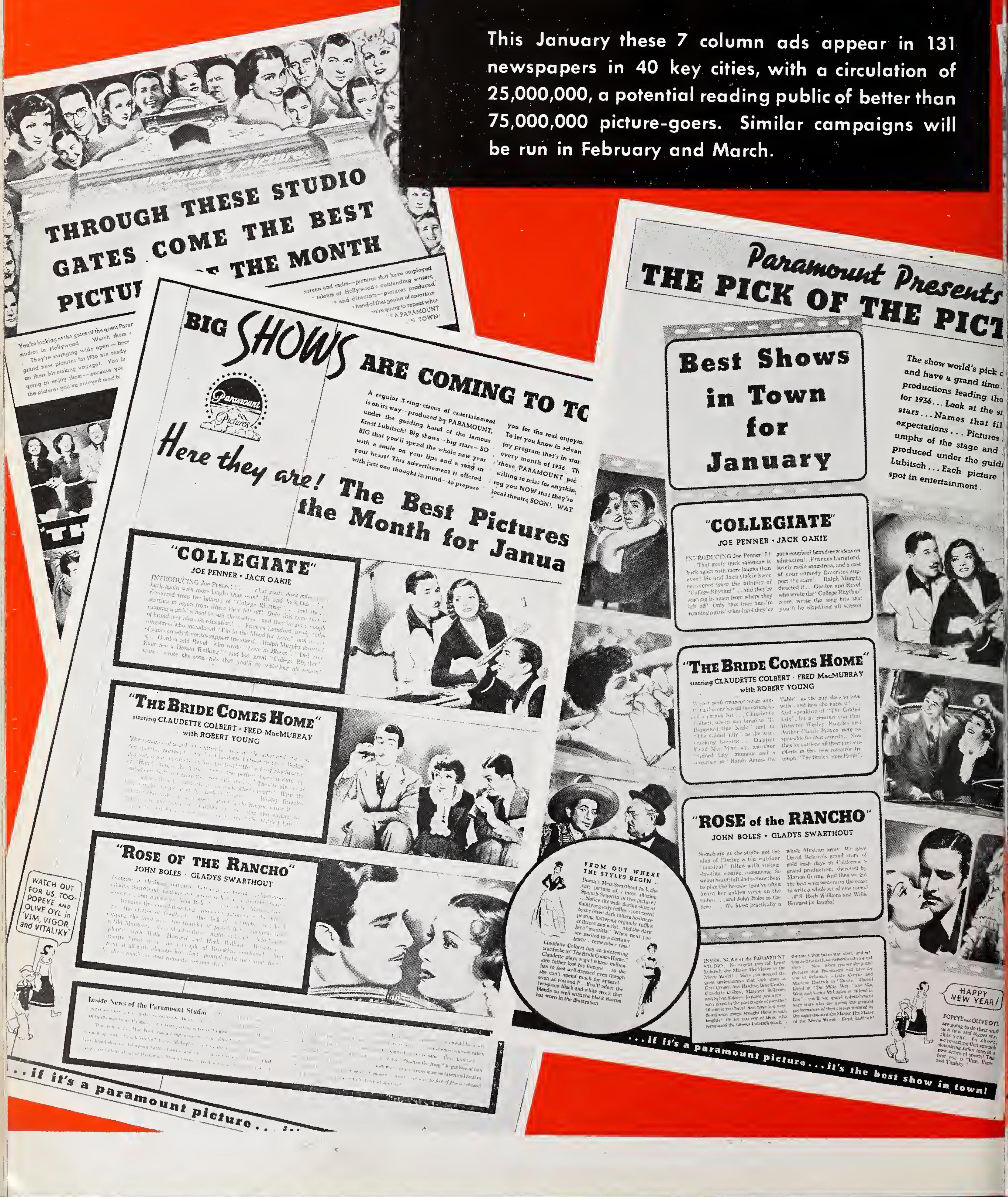
"TRAIL OF THE LONESOME PINE" The first full length feature picture in Technicolor, with a real punch story of bitter clan feuds in the Kentucky Hill country, starring SYLVIA SIDNEY, FRED MacMURRAY and HENRY FONDA. Directed by Henry Hathaway. *Released March 13*

"THIRTEEN HOURS BY AIR" The great air transport plane zooming through the skies. Then . . . murder . . . melodrama . . . excitement, thrill-a-minute action . . . FRED MacMURRAY and JOAN BENNETT star. Mitchell Leisen directs. *Released March 20*

Back up this

PARAMOUNT CAMPAIGN

This January these 7 column ads appear in 131 newspapers in 40 key cities, with a circulation of 25,000,000, a potential reading public of better than 75,000,000 picture-goers. Similar campaigns will be run in February and March.



THROUGH THESE STUDIO GATES COME THE BEST PICTU

THE MONTH

You're looking at the gates of the great Parar
studios in Hollywood . . . Watch them
They're swinging wide open — bec
grand new pictures for 1936 are ready
on their hit-making voyage! You
going to enjoy them — because yo
the pictures you've enjoyed mos

screen and radio — pictures that have employed
talents of Hollywood's outstanding writers,
and directors — pictures produced
hand of that genius of entertain
're going to repeat what
A PARAMOUNT
TOWN!

BIG *SHOWS* ARE COMING TO TO

Here they are! The Best Pictures the Month for Janua

A regular 3-ring circus of entertainment is on its way — produced by PARAMOUNT, under the guiding hand of the famous Ernst Lubitsch! Big shows — big stars — SO BIG that you'll spend the whole new year with a smile on your lips and a song in your heart! This advertisement is offered with just one thought in mind — to prepare

you for the real enjoym
To let you know in advan
joy program that's in stor
every month of 1936. Th
these PARAMOUNT pic
willing to miss for anythin
ing you NOW that they're
local theatre SOON! WAT

"COLLEGIATE"

JOE PENNER • JACK OAKIE

"THE BRIDE COMES HOME"

starring CLAUDETTE COLBERT • FRED MacMURRAY
with ROBERT YOUNG

"ROSE OF THE RANCHO"

JOHN BOLES • GLADYS SWARTHOUT

Inside News of the Paramount Studio

WATCH OUT FOR US, TOO— POPEYE AND OLIVE OYL in "VIM, VIGOR and VITALIKY"

. . . if it's a paramount picture . . .

Paramount Presents

THE PICK OF THE PICT

Best Shows in Town for January

The show world's pick
and have a grand time
productions leading the
for 1936 . . . Look at the s
stars . . . Names that fil
expectations . . . Pictures
umphs of the stage and
produced under the guid
Lubitsch . . . Each picture
spot in entertainment.

"COLLEGIATE"

JOE PENNER • JACK OAKIE

INTRODUCING Joe Penner! ! ! . . . That goofy duck salesman is back again with more laughs than ever! He and Jack Oakie have recovered from the hilarity of "College Rhythm" . . . and they're starting in again from where they left off! Only this time they're running a girls' school and they've got a couple of brand-new ideas on education! . . . Frances Langford, lovely radio songstress, and a cast of your comedy favorites support the stars! . . . Ralph Murphy directed it . . . Gordon and Revel, who wrote the "College Rhythm" score, wrote the song hits that you'll be whistling all season!

"THE BRIDE COMES HOME"

starring CLAUDETTE COLBERT • FRED MacMURRAY
with ROBERT YOUNG

"ROSE of the RANCHO"

JOHN BOLES • GLADYS SWARTHOUT

Somebody at the studio got the idea of filming a big outdoor "musical", filled with riding, shooting, singing, romancing. So we got beautiful Gladys Swarthout to play the heroine (you've often heard her golden voice on the radio) . . . and John Boles as the hero . . . We hired practically a whole Mexican army. We gave David Belasco's grand story of gold rush days in California a grand production, directed by Marion Gering. And then we got the best song writers on the coast to write a whole set of new tunes! . . . P.S. Herb Williams and Willie Howard for laughs!

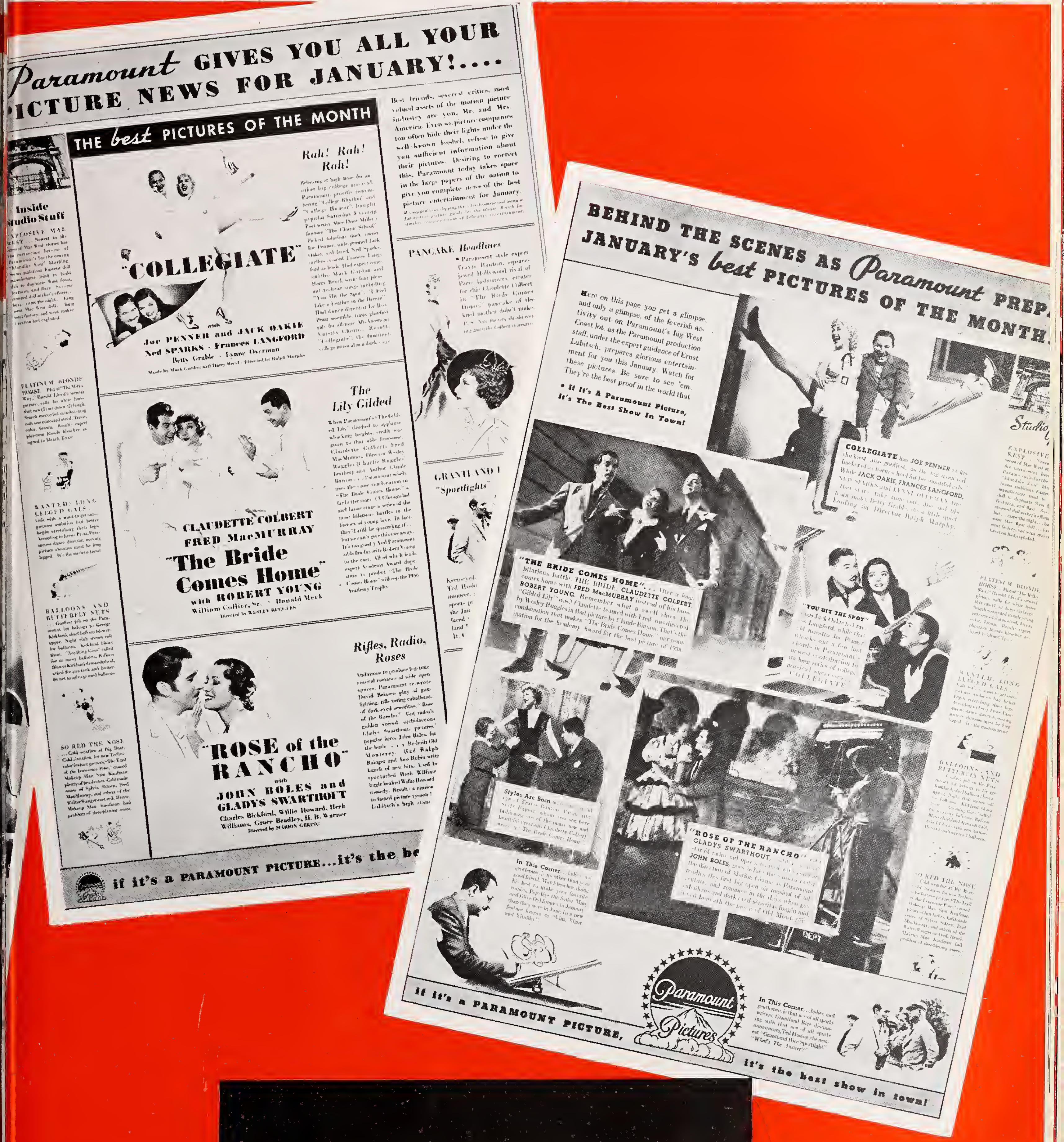
FROM OUT WHERE THE STYLES BEGIN . . .

Doesn't Miss Swarthout look the very picture of a most alluring Spanish Senorita in this picture? . . . Notice the wide flaring skirt of dainty organdy ruffles — contrasted by the fitted dark taffeta bodice repeating flattering organdy ruffles at throat and wrist, and the dark lace "mantilla." When next you are invited to a costume party — remember this! Claudette Colbert has an interesting wardrobe in "The Bride Comes Home." Claudette plays a girl whose millionaire father lost his fortune . . . so she has to look well-dressed even though she can't spend much for apparel — even as you and I! . . . You'll adore the two-piece black-and-white frock that blends so well with the black Breton hat worn in the illustration.

HAPPY NEW YEAR!

POPEYE and OLIVE OYL are going to do their stuff in a new and bigger way this year. In short, we're casting that spinach devouring sailor man in a new series of shorts! The first one is "Vim, Vigor and Vitaliky."

. . . if it's a paramount picture . . . it's the best show in town!



Paramount GIVES YOU ALL YOUR PICTURE NEWS FOR JANUARY!....

THE *best* PICTURES OF THE MONTH

Best friends, severest critics, most valued assets of the motion picture industry are you, Mr. and Mrs. America. Even so, picture companies too often hide their lights under the well-known bushel, refuse to give you sufficient information about their pictures. Desiring to correct this, Paramount today takes space in the large papers of the nation to give you complete news of the best picture entertainment for January.

Inside Studio Stuff

Rah! Rah! Rah!

"COLLEGIATE"

with
Joe PENNER and JACK OAKIE
Ned SPARKS · Frances LANGFORD
Betty Grable · Lynne Overman

PANCAKE *Headlines*

The Lily Gilded

CLAUDETTE COLBERT
FRED MacMURRAY
"The Bride Comes Home"
with ROBERT YOUNG
William Collier, Sr. · Donald Meek
Directed by WESLEY RUGGLES

GRANTLAND RICE "Sportlights"

Rifles, Radio, Roses

"ROSE of the RANCHO"
with
JOHN BOLES and
GLADYS SWARTHOUT
Charles Bickford, Willie Howard, Herb Williams, Grace Bradley, H. B. Warner
Directed by MARION GERING

if it's a PARAMOUNT PICTURE...it's the be

BEHIND THE SCENES AS Paramount PREPA JANUARY'S *best* PICTURES OF THE MONTH

Here on this page you get a glimpse, and only a glimpse, of the feverish activity out on Paramount's big West Coast lot, as the Paramount production staff, under the expert guidance of Ernst Lubitsch, prepares glorious entertainment for you this January. Watch for these pictures. Be sure to see 'em. They're the best proof in the world that

• If It's A Paramount Picture, It's The Best Show In Town!

"THE BRIDE COMES HOME" . . . After a long, hilarious battle, THE BRIDE, **CLAUDETTE COLBERT**, comes home with **FRED MacMURRAY** instead of his boss, **ROBERT YOUNG**. Remember what a swell show the "Gilded Lily" was? Claudette teamed with Fred was directed by Wesley Ruggles in that picture by Claude Binyon. That's the combination that makes "The Bride Comes Home" our nomination for the Academy Award for the best picture of 1936.

COLLEGIATE has **JOE PENNER**

JACK OAKIE, FRANCES LANGFORD,

"YOU HIT THE SPOT"

Styles Are Born

"ROSE OF THE RANCHO"
GLADYS SWARTHOUT
JOHN BOLES

In This Corner

Studio

if it's a PARAMOUNT PICTURE, it's the best show in town!

AND YOU'LL FIND...

It Pays to Play a Paramount Picture!

Paramount Pictures

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

The Lost Opportunity Of Czar Nicholas

THE opening in New York on Christmas Day of David Selznick's production of Charles Dickens' "Tale of Two Cities" set some of the old-timers reminiscing about the time, 20 years ago, when David, now 33 years old, was being trained by his dad, Lewis J., for motion picture work with the view to eventually becoming an executive. Young Dave's eyes in those days popped with amazement frequently from the promotional fancies that flared from the old man's mind.

On one of those mornings young Dave and the elder Selznick awoke to discover that the news headlines screamed of revolution in their native Russia and the overthrow of the soon-to-be-murdered Czar Nicholas. Mr. Selznick wrapped a widely decorated brocaded silken dressing gown about him, rang for Ishi and demanded tea from the samovar. A secretary came panting, pencil poised, to take dictation. It was a cablegram, sent paid by Mr. Selznick, which, translated from the Russian, read:

NICHOLAS ROMANOFF,
PETROGRAD, RUSSIA.

WHEN I WAS POOR BOY IN KIEV SOME OF YOUR POLICEMEN WERE NOT KIND TO ME AND MY PEOPLE. I CAME TO AMERICA AND PROSPERED. NOW HEAR WITH REGRET YOU ARE OUT OF A JOB OVER THERE. FEEL NO ILLWILL WHAT YOUR POLICEMAN DID SO IF YOU WILL COME NEW YORK CAN GIVE YOU FINE POSITION ACTING IN PICTURES. SALARY NO OBJECT. REPLY MY EXPENSE. REGARDS YOU AND FAMILY.

SELZNICK
NEW YORK

Dave's father, feeling the greatness of the producer of "colossal" productions, was disappointed when he did not get a reply from the deposed Czar. If Nicholas had arrived in Hollywood he would have got the job, and perhaps a percentage of the profits.

The Czaristic incident was typical of the film "game" that was played by Dave's father. He played that and all other games with a dash and zip intended to take away the breath. He was willing to stand pat on the lowest hand in the deck and bet five grand before the draw. His Ishi, a Japanese servant, was promoted to major-domo and was duly instructed in the art of marinated herring. He rode in a Rolls-Royce, and in the velvety depths of his Park Avenue apartment his eyes were soothed with Italian marbles and great vases from the Orient.

—SEASON'S GREETINGS—

Birth notice in *Broadcasting* magazine:

"Truett Kimsey, chief engineer of Station KFJZ, Fort Worth, Texas and Mrs. Kimsey are the parents of a daughter. Mr. Kimsey is now experimenting with a television installation."

Experimenters will be experimenters.

—SEASON'S GREETINGS—

Whether the typographer or proofreader, or both, were to blame, the deponent sayeth not, but when Val Linton, of the Avenue theatre, Columbus, Ohio, advertised a special preview of "She Married Her Boss," the last line of the newspaper display ad read:

IT WILL BE HELL AT 9 P. M.

1757 KALANI STREET
HONOLULU

PARAMOUNT PICTURES,
HOLLYWOOD, CALIF.
GENTLEMEN:

The company I am writing for is known as the Aloha Cotton Factory.

This concern wishes to deal in old posters which you have used after advertising. The posters will be used as material in mattresses which this company deals in.

If you will consign to the Aloha Cotton Factory a bulk of these old posters, and if the material is good for their purpose a business arrangement with you can be made.

Very truly yours,
ALOHA COTTON COMPANY
(Signed) J. K. Harris

The idea may be a good one from the standpoint of the Aloha Cotton Factory, but for the sake of the health and the peace of mind of young America we earnestly request Paramount to refuse the offer. Imagine the fire hazards in mattresses made from Mae West's "I'm No Angel" or "She Done Him Wrong." And how do they expect anyone can rest on mattresses stuffed with posters from Paramount's "Anything Goes," "Two for Tonight," "This Woman Is Mine," "Stolen Harmony," "The Scoundrel," "People Will Talk," "Four Hours to Kill," "Desire," "The Eagle's Brood" and such?

Boined to the quick over the accusations of his friends that he can't even write his name, James (Schnozzola) Durante has written a book.

"For a time I suffered this ridicule," he tells us.—"I tolerated the jibes and innuendos that were shot at me like poisoned darts from a prairie bow-man—but then came the day—the day when one of those poisoned-points pierced the hardened skin of me and lodged itself in my heart (figuratively speaking). Someone with malice afore and aft had been informed that I was about to write a book. 'Write a book,' they countered, 'why he can't even write his name.' This, then, was the retort that broke down the flood-gates and let loose a torrent of literary waters that will in time engulf the world. This was the remark that made me girdle on my writing armor and with my pen for a sword enter the fray. I ACCEPTED THE CHALLENGE!—Both challenges:—one to prove that I could write a book and the other to prove that I could write my name.

"I wrote my name on walls, on barroom bars, on parked automobiles, on restaurant tablecloths, on steam-frosted windowpanes, on subway billboards. I could go on ad nauseam, but this list will suffice to prove that I could write my name. And then—then I fell to with a vim and vigor that startled my intimate friends—I began writing a book, and soon it was completed—not only completed but eagerly awaited by a skeptical public—but there it was—a book—effervescent music coupled with lyrical effulgence."

—SEASON'S GREETINGS—

Fuzzy Knight, Hollywood actor, was showing off his new car to a friend the other day, writes Gus McCarthy from California.

"But your old car was practically new, what was the matter with it?"

"No getaway," complained Fuzzy.

"What do you mean, no getaway?"

"No get away from the finance company," cracked Knight.

Lifting the Shades On the Yesteryear

WILLIAM S. HART of "two-gun" movie fame, the god in the flesh for many a cowboy-and-Indian playing youngster, was 61 years old the other day. If he did not remember his birthday when he woke up, he did as soon as he opened his bedroom door and found, propped against it, a big horse furiously sleeping. That was old Fritz.

Time was when Bill stumbled over his famous pinto pony film mount every morning. Now, however, far removed from motion pictures, Hart refuses even to discuss Hollywood and the days when he used to give his son, William S. Hart, Junior, $650 toy drums with gold and silver encrustments and rosewood sticks to beat them.

Old Fritz, the horse, who is now 27, is permitted to sleep near the big boss only on birthdays. The procedure never varies. During the night, some one unlatches the corral. Presently, old Fritz lumbers up La Loma de los Vientos (The Hill of the Winds), at Hart's ranch near Newhall, California, and nuzzles open the patio door, paws the Spanish rope mat into a comfortable wad, and, too, settles into dreams of the days when he was a famous "actor," carrying Hart over the plains of the ornamentally "Wild West" for the camera and for millions of coins for Thomas Inc, Adolph Zukor and the United Artists owners.

In 1914 Hart left the stage, where he started at 19, for work in pictures in California for his old friend Ince for $75 a week. Some two-reelers and then 13 feature pictures made him so famous and so prosperous that in 1922 he said he had to quit work to save income taxes. (So, William Randolph Hearst's idea of California's "too high" taxes, and that of some film folk who follow him, is not new.)

—SEASON'S GREETINGS—

Unlike the motion picture, radio does not afford any privacy in the home. Take the case of the McDonald family in Philadelphia. Mrs. McDonald wrote in to Station WDAS that Mr. McDonald always lets his suspenders down and propped his feet on the kitchen table the while listening to the Four Provinces Irish broadcast. Pat Stanton, in announcing publicly over the air the next program appearance of the Irishers, gruffly ordered McDonald to pull up his straps and take his dogs off the table. Mrs. McDonald reported that pots and pans then flew through the parlor door at the radio, as the master of the household essayed a long-winded tirade against Pat Stanton, the radio and the invasion by both of the sanctity of the home.

—SEASON'S GREETINGS—

Frank Boucher, of the Paramount theatre down in Lynchburg, Virginia, hears that Warners are considering starring Papa Dionne in "The V Man."

—SEASON'S GREETINGS—

The year's biggest ingrate is the patron of a New Haven theatre who won a $200 "Bank Night" award and on the way out complained to the manager that "the picture was lousy!"

—SEASON'S GREETINGS—

Erpi's sleek Valentino-haired Gar O'Neill walked into a Broadway barber shop the other afternoon and the tonsorial butcher asked him whether he wished a haircut or just wanted the oil changed.

USE OF FILMS TO CATCH CRIMINALS WILL GET FIRST TEST IN JANUARY

Universal Newsreel Agrees to Make and Distribute Pictures, with New Mobile Apparatus from the RCA Photophone

New Jersey Police Superintendent Says Most Exhibitors in State and Warner Circuit Cooperating to This End

Theatre owners of America would be organized into an important arm of the law enforcement machinery of the nation under a plan which is to get underway in January for identification and apprehension of the most sought-after of "public enemies" in the ever-present war on crime.

Audiences would be turned into detectives as films of the hunted criminals are flashed on theatre screens.

Universal Newsreel disclosed this week that it has agreed to participate in the plan and that it will be the agency through which the films will be supplied to theatres and local police departments.

RCA Photophone is also figuring importantly in the plans. Colonel H. Norman Schwartzkopf, superintendent of the New Jersey State Police and chief sponsor of the idea, for some weeks has been negotiating with the company for the manufacture of special recording and projection equipment that will not require an expert technician to operate.

He is the same Colonel Schwartzkopf who attained national prominence as head of the investigation into the kidnaping and slaying of the Lindbergh baby with its resultant capture and conviction of Bruno Richard Hauptmann.

First Tests Soon

First tests are to be made in Trenton in January, with camera and projection apparatus being constructed for 35mm. and 16mm. film. Among those who are to have observers present are the United States Department of Justice, state and municipal police heads and officials of the New York police department, as well as motion picture companies and the newsreels.

The majority of exhibitors in New Jersey have agreed to cooperate, according to the Colonel, and the Warner circuit, with many theatres in the state, and heads of the organized industry in New York also have promised their cooperation.

The industry, however, will participate nationally through its film distribution system and theatres only in manhunts of major consequence, where the need for such cooperation is considered great; pictures of run-of-the-mill criminals will not be allowed to clutter the screens. If local police departments adopt the film identification method—and Colonel Schwartzkopf anticipates that many will—it is expected that they will request the cooperation of theatres locally in instances of less than national importance.

Universal to Handle Job

It has been agreed that Colonel Schwartzkopf's department will provide the equipment, and Universal will handle the actual work, including the camera work, printing, editing and distribution.

For the time being the plan will be confined to New Jersey, but where the circumstances warrant, the films will be distributed nationally and may be included in the newsreels.

Colonel Schwartzkopf's idea is to have mobile apparatus. It is estimated that it would cost $15,000 to equip a police department.

Universal will receive no compensation for the service, other than contacts with police officials and newspaper publicity. Some exclusive news shots of crime "breaks" also may accrue to Universal.

Colonel Schwartzkopf hopes to have all New Jersey prison inmates photographed.

Sees International Library

"Despite all the reclamation work by the various agencies," he said, "police experience has been that about 80 per cent of regular criminals continue at crime after they escape or are released from institutions. If we have sound films of them on hand, they could be distributed around the country as soon as we knew they were again violating the law."

A film library of such criminals built up from all county, state and federal prisons, the New Jersey official believes, would soon include all the known criminals in America. He is in correspondence, too, with British, French and German police authorities.

The idea came to Colonel Schwartzkopf when, while working under pressure on the Lindbergh investigation, he dropped into a theatre for relaxation. The feature was a gangster film. For several days he remembered all the physical characteristics and mannerisms of the leading racketeer. Then a notorious criminal, in the hands of the police, was permitted to walk out because he had not been recognized.

The plan to use films, said the Colonel, was a development of the recent crime conference at the invitation of Governor Harold G. Hoffman of New Jersey and attended by delegates from 43 states. Some of these, it was said, are now seeking to introduce the plan on a nationwide scale.

The idea, however, was presented by the industry itself in an offer, of cooperation by the Motion Picture Producers and Distributors of America to the Washington crime conference sponsored by Attorney General Homer S. Cummings, in December, 1934. It had been suggested intermittently years earlier, notably in New York and Chicago.

Would Post Stills

"The present practice of photographing convicted criminals and the use of such photographs for purposes of identification at a later date may be improved by the use of motion picture apparatus," the MPPDA told the conference.

"Still photographs made from these motion pictures could continue to be used for bulletins in post offices and other public places and for general distribution to the press, but the greater additional value would come in the search for notorious criminals, whose crimes command nationwide attention and who are being sought throughout the country."

The first significant example was given recently in New York when six young gangsters, after a night of fruitless grilling by District Attorney William F. X. Geoghan, fell prey to their own overweening conceit of wanting "to be in the movies," and confessed for Hearst Metrotone News to the murder and robbery of a Brooklyn-Manhattan Rapid Transfer Company collector. A print is to be admitted in evidence at the trial.

When the newsreel was shown in a Philadelphia theatre, by two members of the audience who were witnesses to the crime, said one of the youths was guilty of a murder in that city. Authorities said an indictment would be returned.

Colonel Schwartzkopf said three sets of talking films would be made of every major criminal; one when arrested, one when he begins his sentence and one upon release.

"The pictures then will be available for nation wide distribution the next time the man is wanted," he said, "Then all America, will know the appearance, the walk and the voice of the criminal. If this had been available with such men as Dillinger and 'Baby Face' Nelson, they would have been rounded up far sooner and much loss of life avoided."

The apparatus now being prepared consists of a standard size background screen on which would be outlined the dimensions of an average man and a Bertillion measurement chart. On the floor in front of it would be placed a chart with letters marked in the various corners. Engineers would develop a standard focus for this chart and standard lighting equipment. If all apparatus were placed properly, the theory is, all recording would be similar.

Criminals would be made to stand full length at a certain spot so their physical measurements could be noted. They would be made to turn sidewise, to walk to and from the camera, to bend, wear a hat and remove it, to use any common disguise they practised frequently, and generally to reveal as many identification points as possible.

While all this was going on the prisoner would be asked questions about his life and quickly checked up from his record where evasions were attempted. Trick questions would be thrown at the criminals so that shifting expressions of their faces and voice intonations could be noted.

"If search by the police proved unavailing, meaning that criminals were keeping under cover," Colonel Schwartzkopf continued, "the films could be turned over to the newsreels and shown in every theatre in the country."

He wants simple apparatus developed "that the average smart cop can learn to handle if he follows directions."

Couldn't Hide Identity

"One of the major values of the plan," added the police official, "is that criminals could not hide their identity by being on their guard. When they are forced to stay before a camera and microphone for several minutes and required to obey various commands, against which they could not guard against in advance, even the wiliest of them would be off guard some of the time.

The New York *Herald Tribune*, commenting, editorially, feared that Colonel Schwartzkopf's plan "may have unfortunate consequences," while agreeing that it might be worth a trial.

Governor Hoffman of New Jersey requisitioned 20,000 feet of film on the Lindbergh case from Universal in a check-back of the evidence.

Another possible aid in the identification of criminals was announced recently by Herbert Duval of the General Electric Research Laboratories in Philadelphia. This is a device which pictures voice and speech characteristics in a recorded sound track.

PRODUCERS FINISH 1935-36 FEATURE STORY PLANS WITH 53 PURCHASES

Total of 29 Originals, 17 Books, and 7 Plays Bought in Two Months, Low Point for Any Period of Same Length

Indicating the extent of the completeness of this season's product schedules from the standpoint of story availability, producers in Hollywood in the past two months purchased but 53 manuscripts, an all-time record low. Seven originals, five books and two plays were bought in October, a total of 14, and 22 originals, one magazine story, 11 books and five plays were acquired in November, for a total of 39. This compares with purchases made in previous months as follows:

Month	Originals	Books	Plays	Totals
September, 1934	28	40	7	75
October	25	20	6	51
November	39	17	8	64
December	19	19	6	44
January	26	14	7	47
February	21	17	3	41
March	28	15	5	48
April	43	44	13	100
May	23	19	9	51
June	24	19	7	50
July	41	12	10	63
August	21	7	4	32
September	34	53*	4	91
October	7	5	2	14
November	22	12†	5	39
TOTALS FOR 15 MONTHS	401	313	96	810

*** Including 4 published magazine stories: † Including 1 published magazine story.**

Although numerically low, October and November purchases are high in quality, promising good screen material for box offices in the final months of this season, running through to early summer. Sinclair Lewis' book, "It Can't Happen Here," was taken by MGM, which also purchased the play, "Paradise Lost," by Clifford Odets. Rupert Hughes wrote an original, "Static," acquired by Radio, and Ellen Glasgow's new novel, "Vein of Iron," made the third Metro purchase.

October purchases were made as follows:

October Purchasers	Originals	Magazine Stories	Books	Plays	Oct. Totals
Berke, Wm.	2	..	..	..	2
Celebrated	1	..	..	..	1
Invincible	1	..	..	..	1
MGM	1	..	2	1	4
Radio	1	..	..	..	1
Selznick (U.A.)	..	..	1	..	1
20th Century-Fox	1	..	..	..	2
Universal	..	..	1	..	1
Zeidman, B. F.	..	..	1	..	1
October Totals	7	..	5	2	14

Metro-Goldwyn-Mayer and Paramount were far in advance of all other companies in the number of properties acquired in November, each buying nine, principally originals. Their purchases compared with other companies—16 producers participating in the story market—as follows:

November Purchasers	Originals	Magazine Stories	Books	Plays	Nov. Totals
Burr, C. C.	2	..	..	..	2
Carr, Trem	1	..	..	..	1
Chesterfield	..	..	1	..	1
Columbia	1	..	..	..	1
Conn, Maurice	1	..	..	..	1
GB Pictures	..	..	1	1	2
Invincible	1	..	..	..	1
Korda (U.A.)	2	..	1	..	3
MGM	6	..	2	1	9
Paramount	5	..	3	1	9
Pickford-Lasky (U.A.)	..	..	..	1	1
Radio	..	1	..	..	1
20th Century-Fox	1	..	..	..	1
Wanger, Walter	..	..	1	..	1
Warners	2	..	1	..	3
Zeidman	..	..	1	1	2
NOVEMBER TOTALS	22	1	11	5	39

Purchases made in October, together with authors' names and production credits available, are as follows:

OCTOBER PURCHASES

Betsy Takes the Air, original, by Ralph Spence, purchased by 20th Century-Fox, for Shirley Temple.

Brain Snatcher, original, by Ted Lloyd, purchased by Celebrated.

Ghost Town, original, by Harry Carey, purchased by William Berke.

Hitch Hike to Heaven, original, by Robert Ellis and Helen Logan, purchased by Invincible, for Henrietta Crosman, Al Shean, Anita Page, Herbert Rawlinson, Russell Gleason and direction by Frank Strayer.

In His Steps, book, by Charles Sheldon, purchased by B. F. Zeidman, who signed Louis Stevens to adapt.

It Can't Happen Here, book, by Sinclair Lewis, purchased by MGM.

Paradise Lost, play, by Clifford Odets, purchased by MGM.

Pecos Kid, original, by C. E. Roberts, purchased by William Berke, for Fred Kohler.

Poor Little Rich Girl, play, by Eleanor Gates, purchased by 20th Century-Fox, for Shirley Temple.

Silver Spurs, book, by Charles Selzer, purchased by Universal, for Buck Jones.

Static, original, by Rupert Hughes, purchased by Radio.

Texas Queen, original, by Robert Hopkins, purchased by MGM, for Jean Harlow, with production by Bernie Hyman.

Tom Brown's Schooldays, book, by Thomas Hughes, purchased by Selznick International Pictures.

Vein of Iron, book, by Ellen Glasgow, purchased by MGM.

November purchases, together with authors' names and production credits available, follow:

NOVEMBER PURCHASES

Arkansaw Traveler, original, by Pinkie Tomlin, purchased by 20th Century-Fox.

Big Sqawk, The, original, by Al Martin and Sherman Lowe, purchased by Columbia.

Material Acquired Promises Much High Value Screen Productions, However; MGM and Paramount Lead in Buying

Caesar's Wife, book, by Somerset Maugham, purchased by Warners.

Daughters of Alma Mammy, original, based on college life, by George Marion, Jr., purchased by Paramount.

Ever Since Eve, original, by Rian James and Gene Barker, purchased by Warners.

Everything Thunder, book, by Jocelyn Lee Hardy, purchased by GB, for Constance Bennett.

Exclusive Story, original, by Martin Mooney, purchased by MGM.

Fashion Spy, original, by John Francis Larkin, purchased by Paramount, for Carole Lombard, with production by Arthur Hornblow, Jr. To be released under title, "Imported From Paris."

Food of the Gods, original, by H. G. Wells, purchased by Alexander Korda, for United Artists release.

Four Star Kiss, French play, purchased by Pickford-Lasky, for Francis Lederer.

Gentlemen of Fortune, book, purchased by Paramount for Gladys Swarthout.

Good for Nothing, original, by Robert Tasker, John Bright and Maurine Babb, purchased by Paramount for Virginia Weidler.

Great Day, play, purchased by MGM, for Jeannette MacDonald and Nelson Eddy.

Hats in the Air, original, by Dwight Taylor, purchased by MGM.

Hawk, The, play, Francois de Croisset, purchased by GB, for Constance Bennett.

I'll Name the Murderer, original, by Philip Dunham, purchased by C. C. Burr.

International Quartet, book, by J. B. Priestly, purchased by Alexander Korda, for Charles Laughton, Sir Cedric Hardwicke, Elsa Lanchester and Ralph Richardson, for United Artists release.

Last Trap, The, book, by Sinclair Gluck, purchased by Chesterfield, with Charles Lamont directing and Ewart Adamson adapting.

Love in Reverse, original, by U. L. S. Carrington, purchased by Paramount, for Bing Crosby.

Lovely, original, by Charles Kenyon and Rowland Leigh, purchased by Warners, for Kay Francis.

Man in His World, A, book, by Louis Stevens, purchased by B. F. Zeidman.

Napoleon's Love Story, original, by Helen Jerome, purchased by MGM.

New Faust, The, original, By H. G. Wells, purchased by Alexander Korda, for United Artists release.

Poppy, play, by Dorothy Donnelly, purchased by Paramount, for W. C. Fields, with production by William LeBaron.

Robin Hood, Jr., original, by H. H. Van Loan, purchased by Maurice Conn.

Rogue's Gallery, play, by Willard Keefe, purchased by B. F. Zeidman.

Speed, original, by Milton Krims and Larry Bachman, purchased by MGM, for production by Lucien Hubbard.

Spendthrift, book, by Eric Hatch, purchased by Walter Wanger.

Strange Adventure of the Missing Link, original, by Harry Stephen, purchased by Trem Carr.

Suicide Squad, original, by Ray Nazarro and C. Edward Roberts, purchased by C. C. Burr.

Tenth Reunion, original, by George Oppen-

(Continued on following page, column 2)

Vincent Chairman of Republic; Rogers Is Sales Manager

Election of Walter W. Vincent, head of the Wilmer and Vincent circuit, as chairman of the board of Republic Pictures Corporation was announced Thursday. Mr. Vincent, who is a vice-president of Consolidated Film Industries, Inc., presumably will represent Consolidated and its president, Herbert J. Yates, in Republic. The election was said by the company to be a preparation for an expansion plan.

Other changes in Republic since resignation last week of Trem Carr as vice-president in charge of production and Edward Golden as sales manager, were:

Budd Rogers was appointed Republic sales manager.

Edward Golden became sales manager of Chesterfield and Invincible.

Nat Levine flew in and out of New York from Hollywood to talk with Herbert J. Yates, Republic's financial backer, and with Ray Johnston, president, on a new concentrated drive on production.

Trem Carr said that he would not be surprised if Monogram Pictures—Republic's predecessor—was revived.

Mr. Rogers comes to his new post after serving as assistant general sales manager at Republic. He was brought into the organization as representative of Liberty Pictures, one of the companies which merged by Mr. Yates with Monogram and Mascot to form Republic. At Liberty, Mr. Rogers held the position of vice-president and general sales manager.

The appointment of Edward Golden to head a new sales department for Chesterfield and Invincible Pictures was made known by George Batcheller and Maury Cohen, heads of the two companies.

Mr. Golden will organize and direct the new sales division for the two companies. Heretofore, Chesterfield and Invincible sales have been handled by the First Division sales staff alone. Mr. Golden's appointment will not alter the existing distribution arrangements with First Division, but will add a direct sales effort applied exclusively to the product of the two companies, augmenting that supplied by First Division. The two companies release between 20 and 24 features annually.

Nat Levine, Republic Pictures' new production head, announced that a concentrated drive is being made toward speeding up pictures now in production at Republic studios in North Hollywood.

With 19 productions ready for January release, six other pictures have either been completed or are ready for the cameras. This brings Republic's activity status up to 25 productions, according to Mr. Levine.

From Hollywood came word that Trem Carr is very much pleased over his deal with Republic. One of his first moves to carry out his agreement to stay out of independent production for a year and a half will be to take a two-month vacation trip to Europe.

Monogram can be resumed, he says, and he wouldn't be surprised, he indicated, if it reappears in the independent field at the end of his retirement period. He has had three offers from major studios, he says, but will rest before deciding.

Fred Steele resigned as Republic studio comptroller, and was replaced by Max Schoenberg, recently in the bookkeeping department.

STORY PURCHASES

(*Continued from preceding page*)

heimer and Finley Peter Dunne, Jr., purchased by MGM.

Three Kids Ain't A Gift, original, by John McDermott, purchased by Paramount, for adaptation by Dorothy Bennett and Irving White.

Three Live Ghosts, book, by Frederic S. S. Isham (Robert Taylor), purchased by MGM.

Timothy Quest, book, by Kate Douglas Wiggin, purchased by Paramount, for production by Harold Hurley.

Tortilla Flat, book, by John Steinbeck, purchased by Paramount.

Unguarded Hour, original, purchased by MGM, for Franchot Tone and Rosalind Russell with Horace Jackson doing the screen play.

Wealth, original, by Dan Templin, purchased by Invincible.

Witness Chair, The, Cosmopolitan magazine story, by Rita Weiman, purchased by Radio, for Ann Harding, with adaptation assigned to Cyril Hume.

You Be the Judge, book, by Marcus Kavanagh, purchased by MGM.

G. A. Skinner Dies; Helped Organize Research Council

George A. Skinner, who helped organize the Motion Picture Research Council, died unexpectedly Friday in New York from a heart attack. He was 64. For more than 25 years Mr. Skinner was identified with the motion picture industry, especially its educational aspects. He was a graduate of Hobart College and had studied engineering at the Massachusetts Institute of Technology. He was a director of the Motion Picture Producers and Exhibitors Association, predecessor of the MPPDA.

Mr. Skinner was treasurer of the Payne Fund, which carried out a three-year survey of the effect of motion pictures on children. Mr. Skinner often wrote for Education, Screen and other periodicals.

National Review Board Lists "Ten Best" Films

The committee on Exceptional Photoplays of the National Board of Review has made its selection of the best pictures for the year between December 20, 1934, and December 20, 1935. The best picture of the year, made anywhere, was judged by the committee to be "The Informer." The Ten Best American pictures, and the ten best pictures made in other countries, listed alphabetically, were: "Alice Adams," "Anna Karenina," "David Copperfield," "The Gilded Lily," "The Informer," "Les Miserables," "The Lives of a Bengal Lancer," "Mutiny on the Bounty," "Ruggles of Red Gap" and "Who Killed Cock Robin."

Foreign selections were: "Chapayev," "Crime Et Chatiment," Le Dernier Millairdaire," "The Man Who Knew Too Much," "Marie Chapdelaine," "Le Maternelle," "The New Gulliver," "Peasants," "Thunder in the East" and "The Youth of Maxim."

Exhibitor Wins Pittsburgh Suit; New U.S. Move

A federal grand jury in Pittsburgh awarded Samuel Friedman, independent theatre owners of Sharon, Pa., $24,000 under the Sherman Anti-Trust Law on his charges that eight Pittsburgh distributors conspired to restrain his business.

The jury's verdict was for $8,000, but that amount automatically was increased to $24,000 under a provision of the Sherman Act tripling damage awards.

The distributors were: Metro-Goldwyn-Mayer Distributing Corporation, Columbia Pictures Corporation, Vitagraph, Inc., Universal Film Exchange, Inc., Fox Film Corporation, Educational Films Exchange, Inc., of Pittsburgh, United Artists Corporation, and R. K. O. Distributing Corporation.

Mr. Friedman's dispute in 1928 with F. B. O. (now RKO) and M. G. M. resulted in the suspension of film service by all eight distributors, it was charged.

There is little likelihood of an appeal being taken from the verdict.

A spokesman in New York for the defendant distributors said that no legal precedent was involved as the contracts on which the case was brought are no longer in use. It was added that the judgment involved probably was not large enough to warrant the expense of an appeal.

If reports from Minneapolis and St. Paul are to be accepted, United States District Judge Joseph West Molyneaux will not waste any time in disposing of the Department of Justice's petition for a preliminary injunction to restrain Warner Brothers, Paramount and RKO and various subsidiaries from refusing to furnish first run motion pictures to Fanchon and Marco for use in the Ambassador, Missouri and New Grand Central theatres at St. Louis.

Judge Molyneaux will be in St. Louis on January 6. The equity case is tentatively set for hearing on that date, but this does not necessarily mean that the case will be disposed of at that time. It may be that after Judge Molyneaux gets here and sizes up the situation he will set a later date for the actual trial.

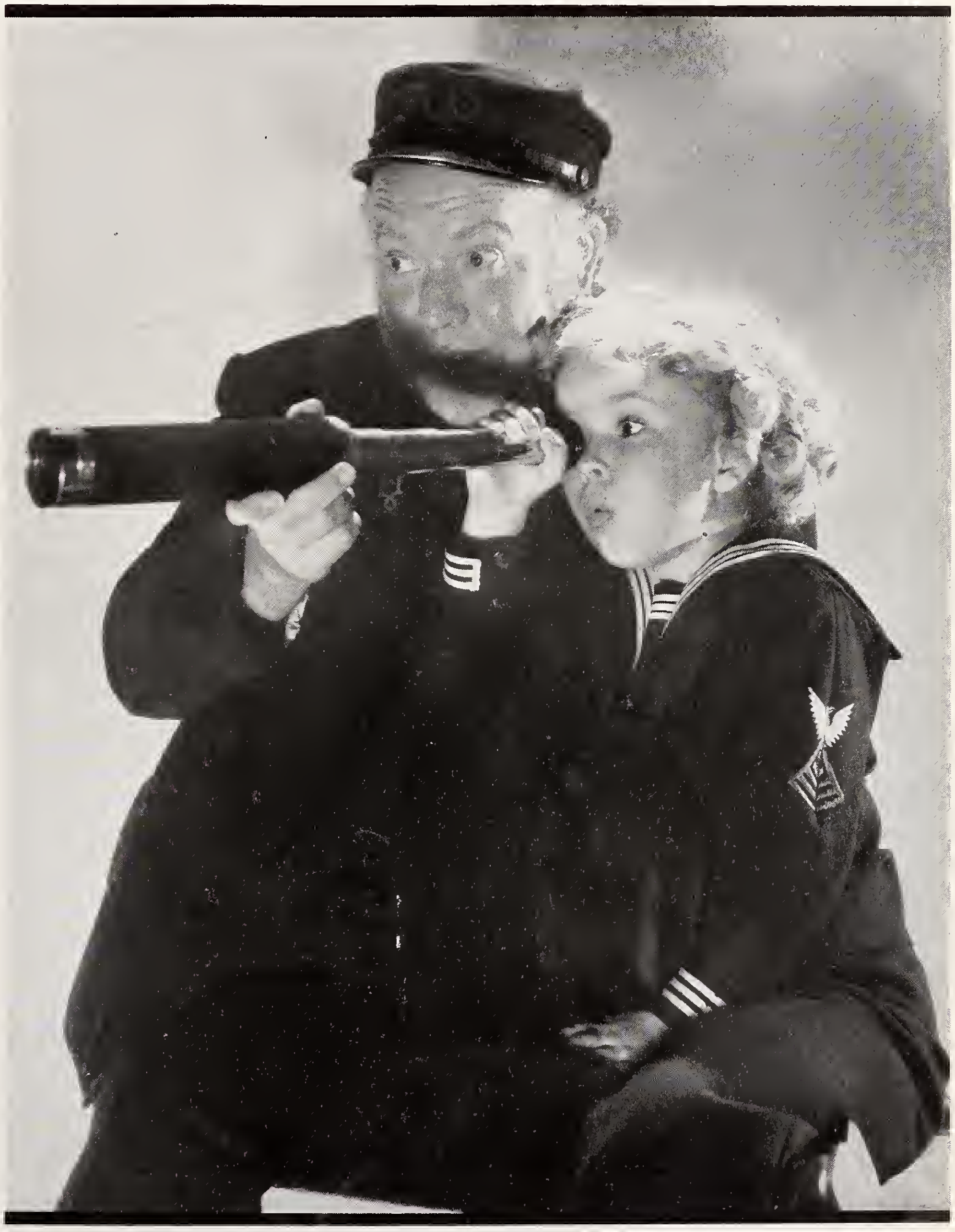
Determined to win the civil suit, Attorney General Homer S. Cummings is bulwarking the legal staff to assist Russell Hardy. He has just appointed Walter Rice of the Government's staff in Washington as assistant prosecutor for the equity hearing.

Harold L. Schilz, who assisted Mr. Hardy in the criminal action, is being retained for the second action and it is understood several other government attorneys from the capital also will arive at St. Louis the end of next week.

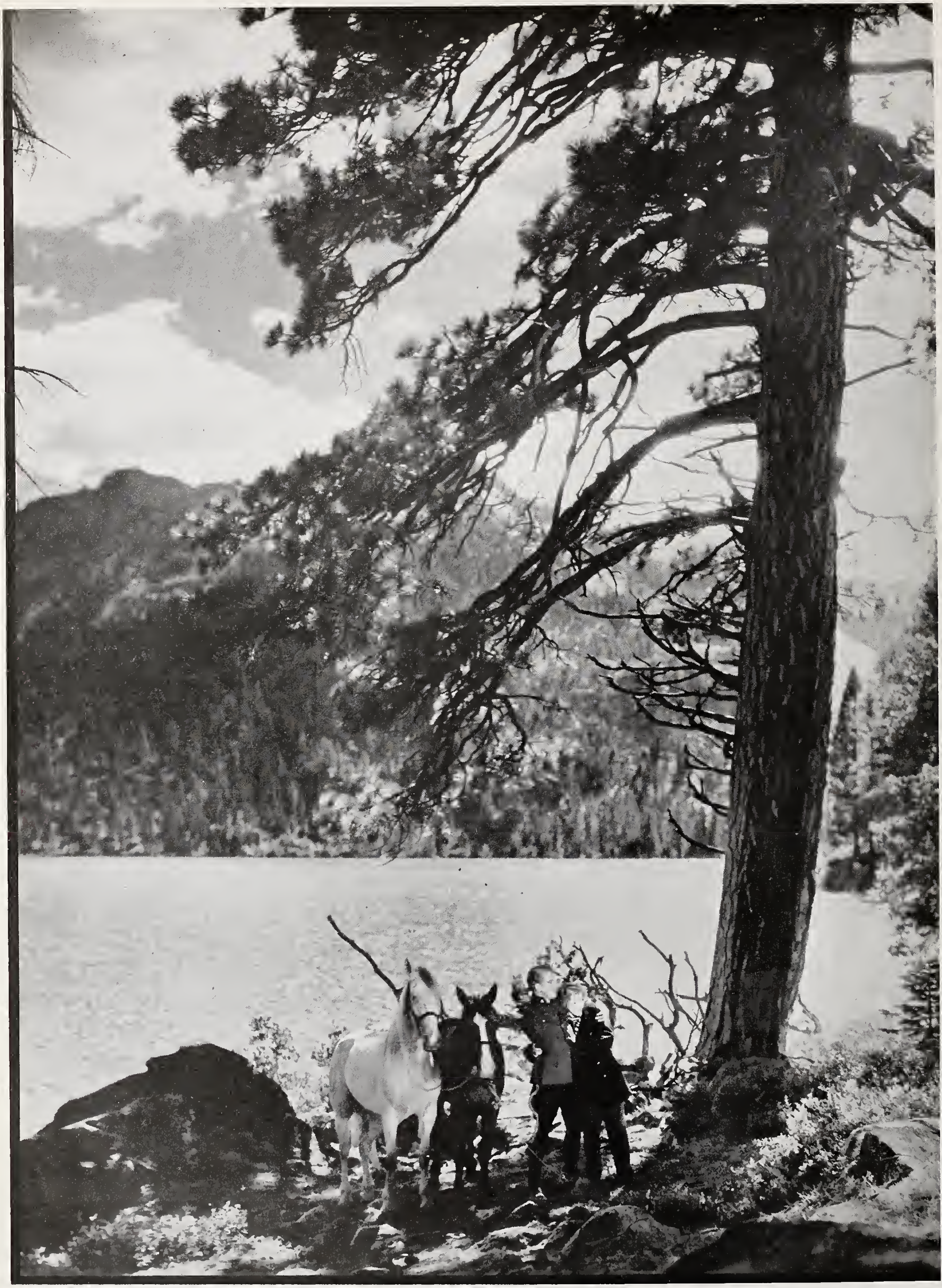
Harry M. Warner, Herman Starr, Gradwell L. Sears, George J. Schaefer and Ned E. Depinet, defendants in the criminal action, also are respondents in the civil proceedings. They are under subpoena, as are the 35 others. It is understood that about 25 additional witnesses will be summoned by the government the end of this week.

Still Photography Previewing New Product

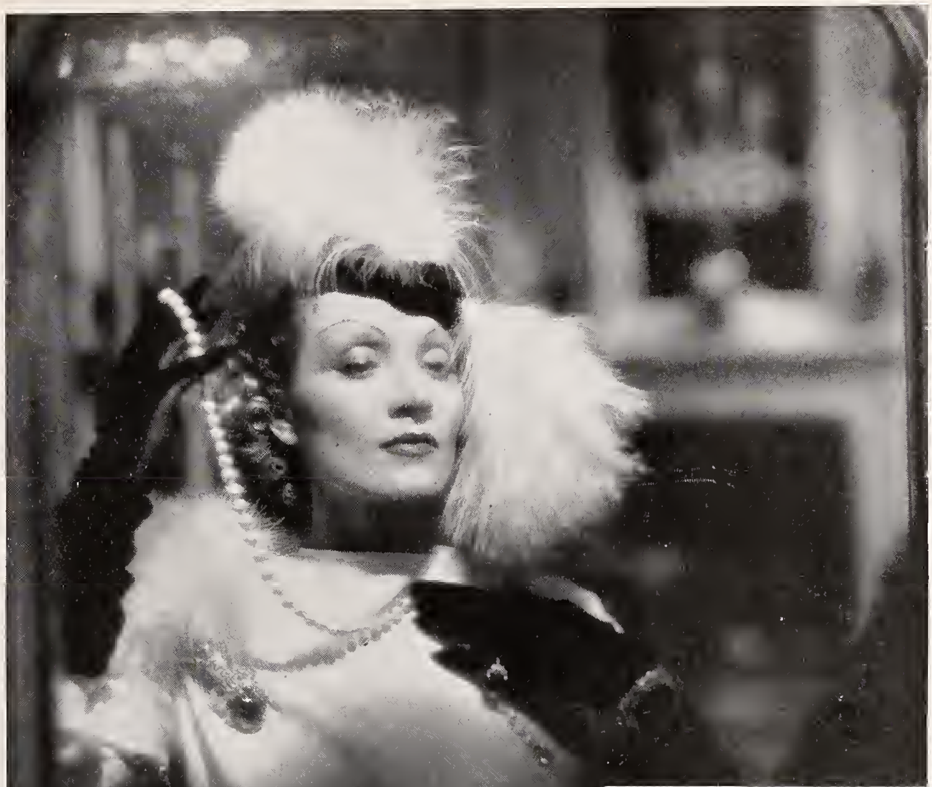
- Offering a selection of interesting photographs of scenes and personalities representing pictures scheduled for release, for the most part early in 1936. So far as the material available permitted, selection of still for reproduction in these special pages was dictated primarily by the pictorial interest in the photographs themselves rather than by an evaluation of the product they represent.



GUY KIBBEE AND SHIRLEY TEMPLE IN "CAPTAIN JANUARY," 20th CENTURY-FOX PRODUCTION DIRECTED BY DAVID BUTLER. STILL PHOTOGRAPHY BY GEORGE HURRELL.



JEANETTE MacDONALD AND NELSON EDDY IN "ROSE MARIE," MGM OPERETTA DIRECTED BY W. S. VAN DYKE. STILL PHOTOGRAPHY BY BERT LYNCH.

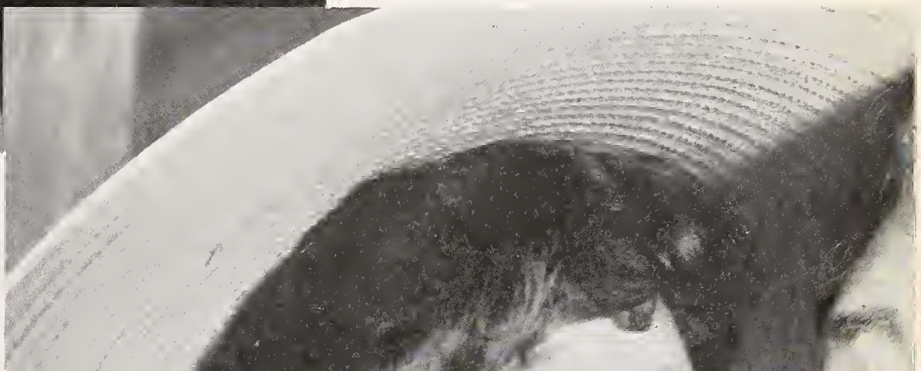


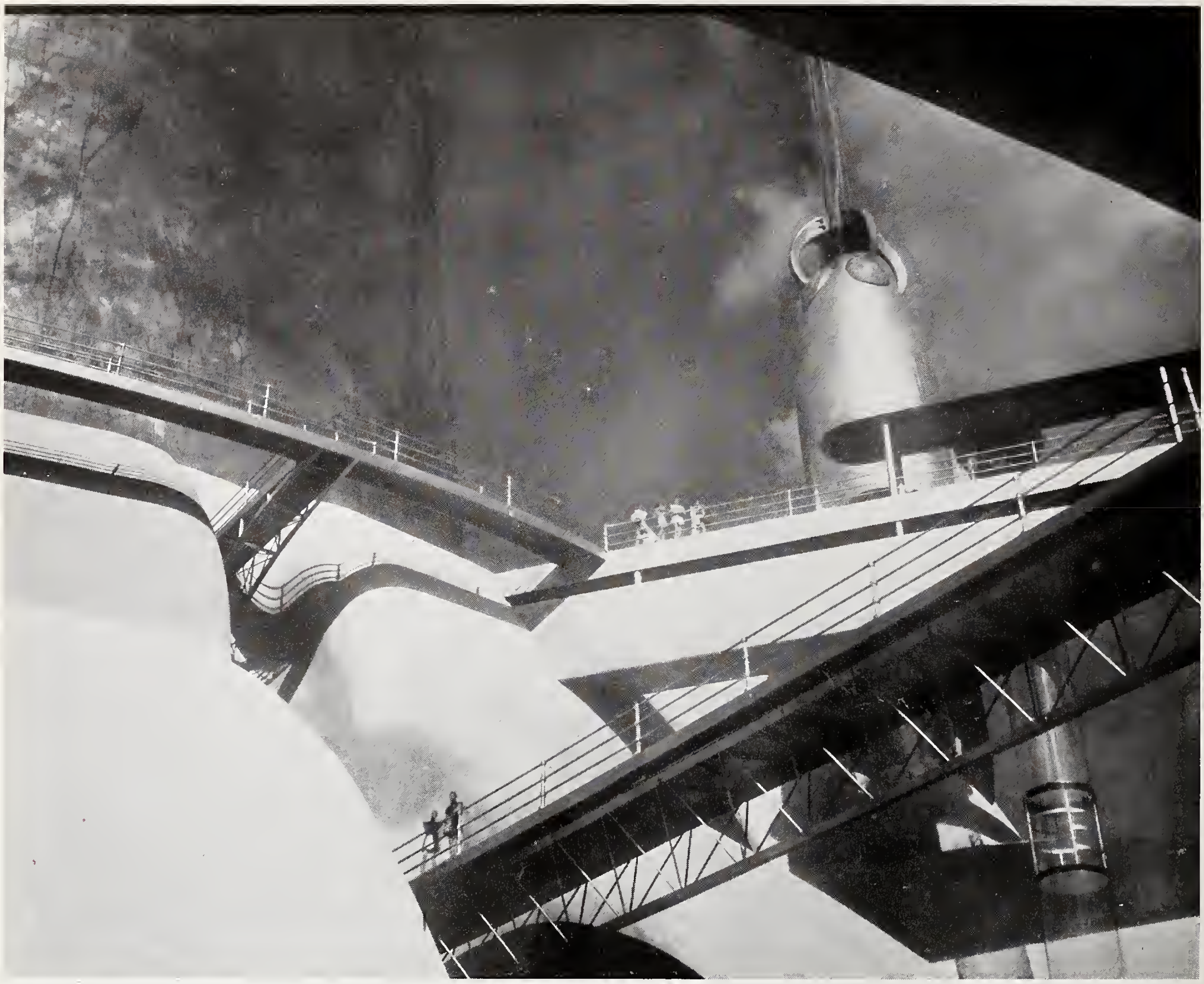
Above

MARLENE DIETRICH IN "DESIRE," PARAMOUNT PRODUCTION DIRECTED BY FRANK BORZAGE. STILL PHOTOGRAPHY BY DON ENGLISH.

Below

KATHARINE HEPBURN AND BRIAN AHERNE IN "SYLVIA SCARLETT," RKO RADIO PRODUCTION DIRECTED BY GEORGE CUKOR.

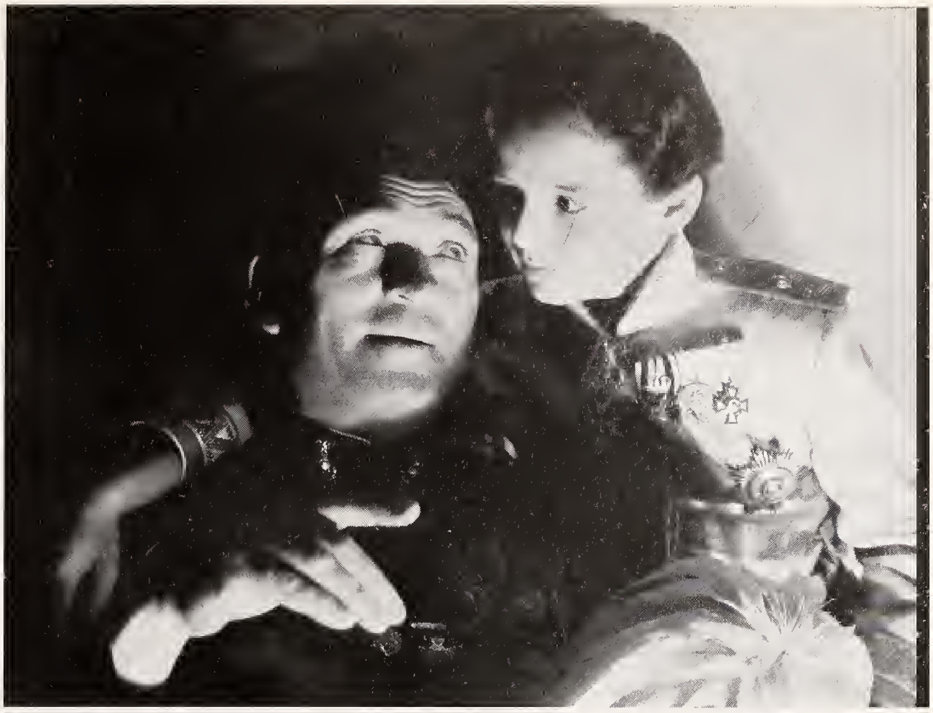




THE SPACE GUN: A SET IN "THINGS TO COME," LONDON FILM PRODUCTION (UNITED ARTISTS RELEASE) DIRECTED BY WILLIAM CAMERON MENZIES.

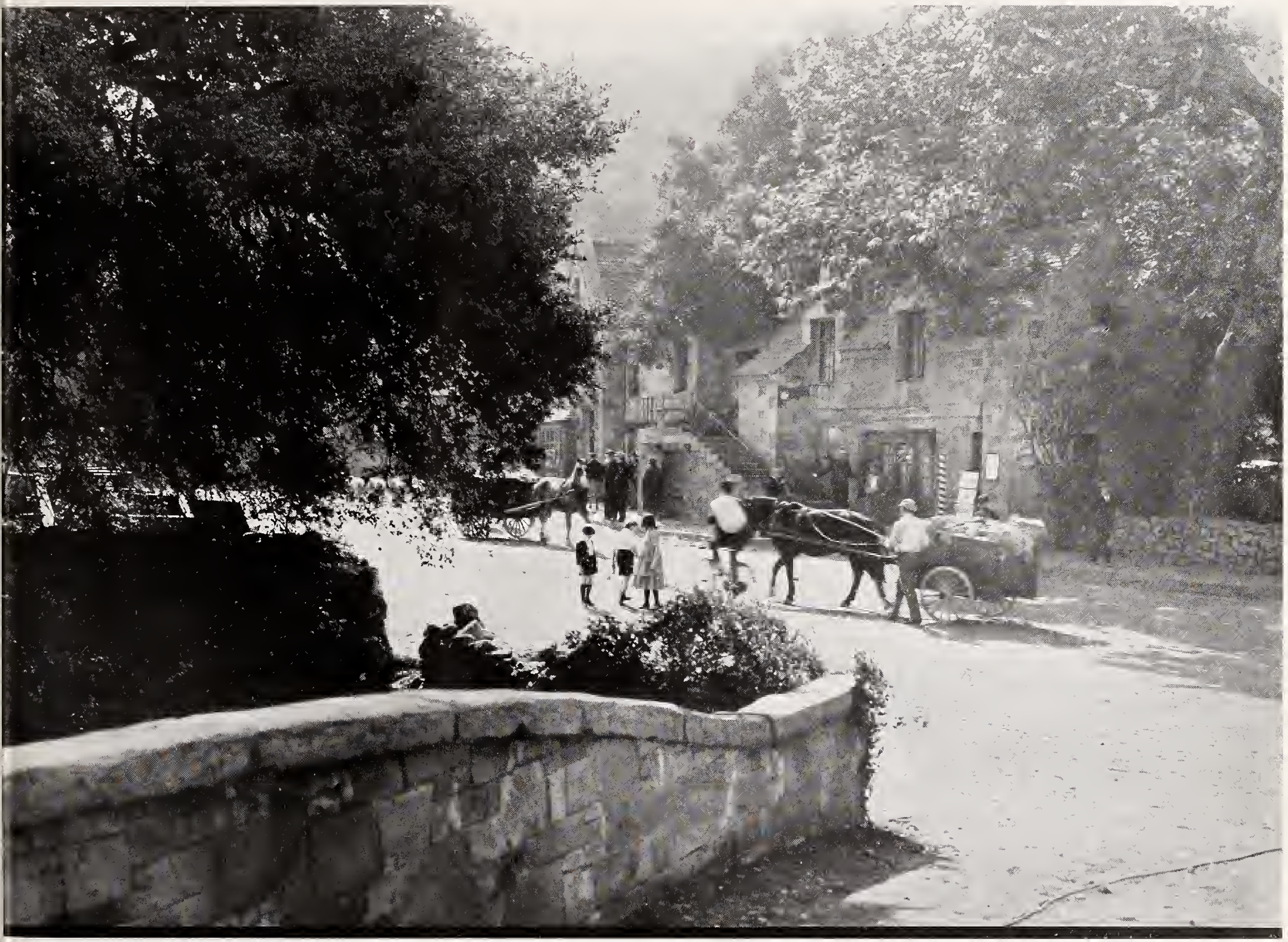
Right

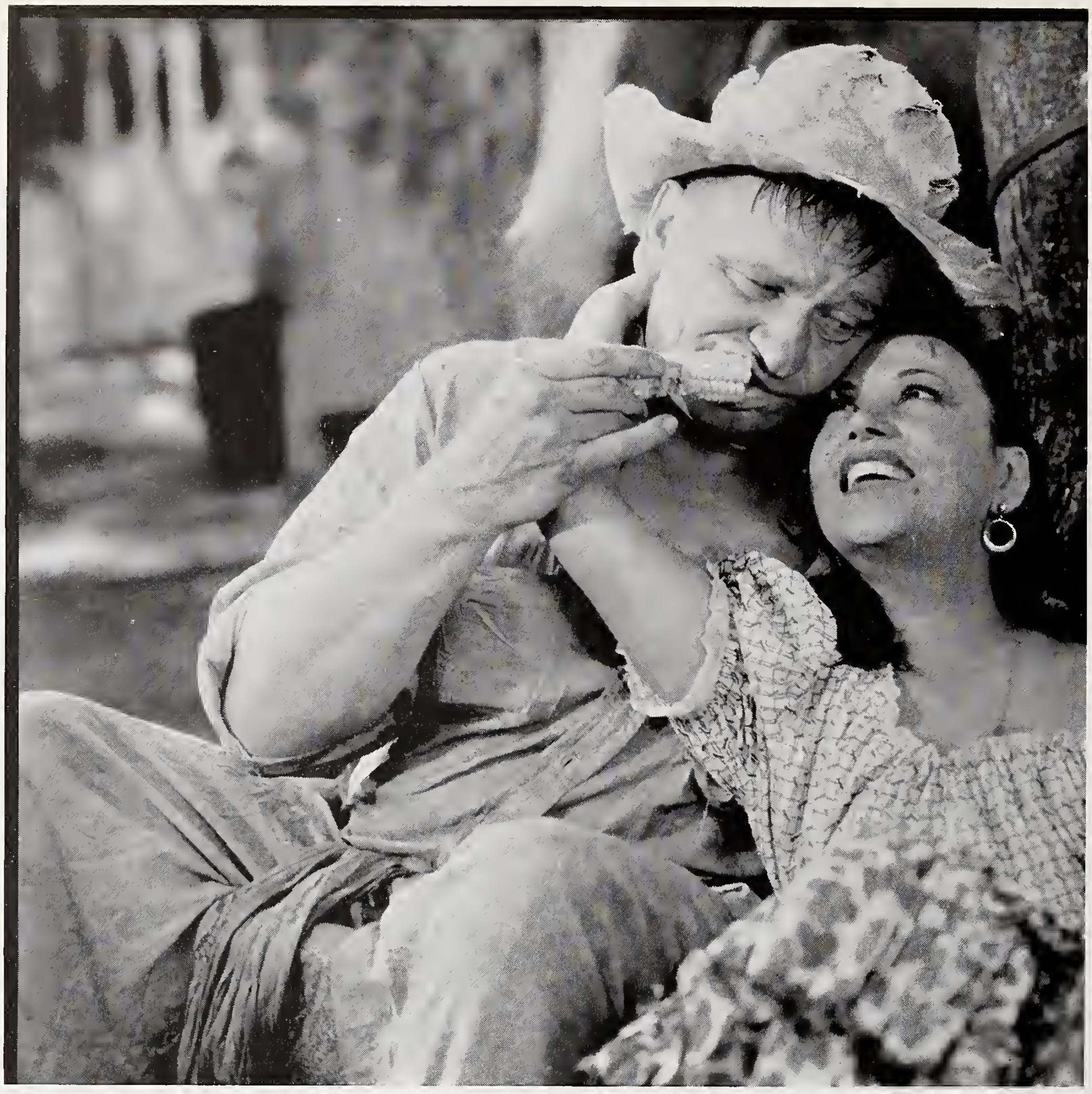
VICTOR MAC LAGLEN AND FREDDIE BARTHOLOMEW IN "PROFESSIONAL SOLDIER," 20TH CENTURY-FOX PRODUCTION DIRECTED BY TAY GARNETT. STILL PHOTOGRAPHY BY GEORGE HURRELL.



Below

RURAL SETTING IN "HITCH HIKE LADY," REPUBLIC PRODUCTION DIRECTED BY AUBREY SCOTTO. STILL PHOTOGRAPHY BY JOE WALTERS.





WALLACE BEERY (AND MEMBER OF SUPPORTING CAST) IN "A MESSAGE TO GARCIA," 20TH CENTURY-FOX PRODUCTION DIRECTED BY GEORGE MARSHALL. STILL PHOTOGRAPHY BY CLIFF MAUPIN.

PRODUCTION STUDY: "ANYTHING GOES," PARAMOUNT MUSICAL DIRECTED BY LEWIS MILESTONE. PHOTOGRAPH BY ELWOOD BREDELL

Left

MALA AND LOTUS LONG, NATIVE PLAYERS, IN "MALA," MGM PRODUCTION LAID IN THE SOUTH SEA ISLANDS, DIRECTED BY RICHARD THORPE. STILL PHOTOGRAPHY BY CLARENCE SINCLAIR BULL.

Below

HARBOR SCENE IN "GIVE US THIS NIGHT," PARAMOUNT PRODUCTION DIRECTED BY ALEXANDER HALL. STILL PHOTOGRAPHY BY G. E. RICHARDSON.

HOLLYWOOD SCENE

Holiday Season Busy with Ten Pictures Started and Four Completed — Futter Short Asks Public to Find Kidnaper — Stories on "Mercy Killing" Topic Are Rushed

Busy Season

Despite the Holiday season Hollywood's production mill jumped up a few notches as ten new pictures were started during the week of December 13 to 20 though but four were completed. Currently there are 50 productions actually in work, which is an increase of 12 over the same period in 1934.

The Laemmle management of Universal added two features to the four it already has actively in work, to give the studio its most intensive production program it has known in months. The two are "Love Before Breakfast" and "Tomorrow Is a Better Day." In the first, which Walter Lang is directing, Carole Lombard is starred, supported by Preston Foster, Janet Beecher, Diana Gibson, Nan Grey and Priscilla Lawson. The second picture will present James Dunn and Sally Eilers with Pinky Tomlin and Doris Lloyd. William Nigh is directing.

MGM started "The Garden Murder Case." The cast to be seen includes Edmund Lowe, Virginia Bruce, H. B. Warner, Gene Lockhart, Nat Pendleton, Etienne Girardot, Freida Inescourt, Robert McWade, Olaf Hytten and Henry B. Walthall. Ned Marin is directing.

At 20th Century-Fox "Every Saturday Night" went on the stages. It will present June Lang, Thomas Beck, Jed Prouty, Spring Byington, Florence Roberts, Kenneth Howell, William Mahan, June Carlson and George Ernest. James Tinling is directing.

Warner Brothers' contribution to the new work is "Treachery Rides the Trail." A western, it features Dick Foran with Monte Blue, Graigh Reynolds, Don Barclay, Jim Thorpe, Paula Stone and Wade Boteler. Frank McDonald is directing.

Chesterfield, working on the Pathe lot, started "The Last Trap." The cast includes Ray Walker, Irene Ware, Hobart Bosworth, Hedda Hopper, Berton Churchill, William V. Mong, E. E. Clive, Aggie Herring and Miki Morita. Charles Lamont is directing.

Adding to the many current westerns Paramount started "Desert Gold." Larry Crabbe and Marsha Hunt are featured, supported by Robert Cummings, Tom Keene, Raymond Hatton, Monte Blue, Glen Erickson, Walter Miller and Frank Mayo. James

Two of the completed features are credited

Hogan is directing.

to MGM; one is a special, the second a run of the mill product. The special, "Rose Marie," will present Jeanette MacDonald and Nelson Eddy in their second co-starring roles. The supporting cast lists James Stewart, Allan Jones, Robert Greig, Lucien Littlefield, George Regas, James Conlon, Una O'Connor, Gilda Grey, Reginald Owen, Allen Mowbray, Halliwell Hobbes, David Nivens and Paul Porcasi. W. S. Van Dyke directed. In "The Three Live Ghosts" will be seen Richard Arlen, Cecelia Parker, Beryl Mercer, Claude Allister, J. M. Kerrigan, Charles McNaughton, Dudley Digges, Nydia Westman, Harvey Stephens and Forrester Harvey. Bruce Humberstone directed.

Paramount completed the Walter Wanger production "The Trail of the Lonesome Pine," which was photographed in color. Sylvia Sidney, Fred MacMurray, Henry Fonda and Fred Stone are featured, supported by Fuzzy Knight, Beulah Bondi, Spanky McFarland, Nigel Bruce and Ricca Allen. Henry Hathaway directed.

"Find the Man"

A two reel featurette produced by Walter Futter introduces a brand new picture making idea and suggests one of the many possibilities other than a medium of entertainment the world's theatre screens can become. Titled "Find the Man," it is exactly that. It invites theatre audiences to cooperate with the Department of Justice and police forces in the search for William Mahan, the one missing participant in the sensational George Weyerhauser kidnaping case. Besides the unlimited exploitation possibilities which the picture itself affords, Mr. Futter personally is offering $1,000 reward to any member of the Clue Club, membership in which becomes automatic and free upon seeing the featurette, who provides a clue that leads to Mahan's capture.

Two hours after news flashes of the Weyerhaeuser kidnaping shocked the country, Mr. Futter dispatched sound trucks to the scene of the crime. At the time it was his intention to make a feature picture of authentic and not re-created personalities and incidents. The chase taking the trucks all over the northwest from Tacoma, Spokane and Butte to Salt Lake City, thousands of feet of film were shot. After a ukase of the Motion Picture Producers and Distributors of America tabooing kidnap pictures, the find-the-man idea developed.

As the various incidents in the case leading up to the capture of the Waleys, which made sensational headlines, are recorded, the featurette provides a use of a screen attraction actually to track down a known criminal still at large. Mahan is pictured and described at considerable length. His finger prints, physical deformities, habits and suggestions of places in which he might be found are graphically presented.

Given the tacit but not avowed approval of the Department of Justice, and also carrying a Production Code Administration certificate number, "Find the Man" opens a new door leading to endless possibilities, and fits in with the plan of Superintendent Schwartzkopf of the New Jersey state police to employ the screen in tracking down criminals. Details of the New Jersey plan appear elsewhere in this issue.

'Mercy' Killing

Few sensational news stories break without an aftermath of screen tales within a few months. There would have been an epidemic of kidnaping pictures following the Lindbergh case had not the Hays office placed a ban on the subject. At that, to a certain extent producers have contrived to use the theme in quite a number of features. The newest cycle is suggested by the controversy over euthanasia.

Twentieth Century-Fox is rushing "The Mercy Killer" before cameras. B. F. Ziedman has announced the title "The Right to Kill," and Warners has been so busy rushing through a script on the subject that it has not had time to decide upon a title yet.

Pictures of this kind are constructed for a quick cleanup. The first in the field are usually the ones to make money for the exhibitor who turns the news value of the story to account. Few stories of this kind last long on front pages, however, and it will be the clever showman who books such films at the earliest moment and arranges debates between local doctors, churchmen and editorial writers, and then returns to his routine.

News Flashes

Carl Dreher has been reappointed chairman of the judges board for the scientific or technical award which the Academy Technicians branch issues each year for notable achievement in scientific fields of the industry. Nathan Levinson made the appointment. Pat Casey rushed into town in a hurry, worked out final details on the IATSE studio closed shop agreement with union and studio officials, and immediately left for New York for the holidays. . . . Nat Levine also hopped a plane for New York on important business with Herbert J. Yates. . . . With the Derr-Sullivan film company discontinued, it is reported a new deal is in formation with Joe Brandt for another independent venture. . . . Thelma Todd was laid to rest while detectives continued to study the mysterious circumstances surrounding her death. . . . J. R. McDonough planed East for conferences in connection with Sam Briskin's accession to an executive post with RKO. . . . Monroe Greenthal and Lynn Farnol also went by plane to New York following conferences on the forthcoming advertising campaign on the Charlie Chaplin picture, "Modern Times." . . . Spyros Skouras finished handing out bonuses to distribution managers of Fox West Coast and joined the throng of executives heading for Manhattan. . . . Five hundred Hollywood writers, players and directors attended the second annual dinner dance of the Screen Writer's Guild.

RADIO FOUND FILMS' RURAL RIVAL; PROPAGANDA IS HIT IN CHILD STUDY

Farmers Paying for Sets by Attending Fewer Motion Picture Shows, Wyoming Leader Says in Published Symposium

Radio as a strong competitor of motion pictures in the rural communities, bidding for the increased leisure time of the inhabitants of America's 6,000,000 farmsteads, is the picture presented this week in a symposium on the relation of radio to rural life. Farm organization leaders, editors, college specialists and others were among 250 agricultural authorities who cooperated in the survey.

The symposium has just been published by the Radio Institute of the Audible Arts, a public relations organization founded a year ago by Philco Radio and Television Corporation, "to cultivate a broader appreciation of the audible arts."

Alienated from Theatre

It was agreed that radio has alienated many farm dwellers from motion pictures, at least to some extent.

H. J. King, president of the State Farm Bureau of Wyoming, a large rural state, concluded after a statewide study:

"It is surprising to find how many families have more than paid for their radio BY ATTENDING FEWER PICTURE SHOWS, being perfectly satisfied with the entertainment that comes over the network."

Harold M. Finley of the Los Angeles *Times* noted that most of the farm folk in California "can easily get to the bright lights and movies," but "they undoubtedly devote more of their evening time to listening in on musical and other programs on the air than do urbanites."

Keeps Them at Home

Floyd H. Lynn, secretary of the Farmers Educational and Cooperative Union of America, wrote:

"Automobiles and good roads have tended to take farmers away from home. The radio, on the other hand, tends to keep these same folks at home. It is, therefore, a counter influence in its relationship to those influences which have come with mechanical and scientific development and which have had the tendency to eliminate or stifle the social life and identity of rural communities."

C. M. Douglas, editor of *The Transylvania Times* of Brevard, N. C., said that "entertainment is the principal shortage in the average farm home, and in this way the radio is doing a great work in rural sections."

Arch S. Merrifield, editor of *Better Farm Equipment and Methods*, added: "Those who lived in rural communities 20 or 25 years ago, when the traveling circus, the home talent play and the church 'sociable' afforded the principal forms of entertainment, can well appreciate the social, cultural and educational advantages of the modern radio."

Listening Groups

From many sections came reports of "listening groups" in rural neighborhoods. Not only is the broadcast heard but it is supplemented by group discussions.

However, radio programs as entertainment for rural listeners, especially in the evening hours, can stand considerable improvement, a number of contributors said. Typically, T. B. Symons, agricultural extension director at the University of Maryland, hoped "that the radio will not become so commonplace that they will fail to turn on the radio from a sense of habit in not desiring to hear several of the programs that are uninteresting, and in consequence miss those that are most appreciated."

Among the findings were that the farmer possesses the same general alignment of cultural interests found among city listeners; that he prefers high class music to jazz; plans his listening more seriously than do those in the city; and uses his radio a greater number of hours, because of the nature of his occupation.

The concentrated listening periods for the farmer, the survey showed, are the hours after the evening meal. In several cases, however, it was recorded that he takes his set with him when he works indoors or in the barn.

Radios Return with Business

Edmund deS. Brunner, professor of education, Teachers College, Columbia University, pointed out that at the very beginning of the improvement of business conditions in rural America, radios went back into service. In Iowa, for instance, he found the number of farm homes using the radio increased 20 per cent between New Year Day of 1934 and the same day in 1935.

From other sections of the Middlewest, however, it was reported that because of the sharp drop in farm income many farmers cannot afford radios. William Hirth, publisher and editor of the *Missouri Farmer*, Columbia, Mo., said that "in these desperate times not one farmer in 20 (in Missouri) can afford and maintain a radio." And H. J. Gramlich, acting dean of the College of Agriculture of the University of Nebraska declared that "it has been necessary for many Nebraska farmers to temporarily discontinue use of their radio."

Musicals Sure to Stay, Says Sears

With "every producer on the alert to find new material" there is less talk of cycles now, Gradwell L. Sears, southern and western sales manager of Warner Brothers, told the sales forces of those territories at their Kansas City meeting last week.

Mr. Sears said that "the whole industry can be proud of itself for its handling of musicals" and that by the releasing of an average of one in every six weeks "the public is not surfeited with musicals, which are here to stay."

The sales staff joined in discussion of fourteen Warner pictures to be released in the next four months. In order of release they are: "Dangerous," "Captain Blood," "Ceiling Zero," "Petrified Forest," "The Story of Louis Pasteur," "Colleen," "The Singing Kid," "Anthony Adverse," "Sons O' Guns," "Charge of the Light Brigade," "Green Pastures," "Hearts Divided," "Walking Dead," and "Over the Wall."

S. Charles Einfeld, advertising, publicity and exploitation director, also conferred with the men.

Listeners Must Guard Against Propaganda, Though the Children's Programs are Improving, Says Child Study Head

Radio listeners must guard against propaganda broadcast along with entertainment, but programs for children show "distinct evidence of efforts to improve the radio's offerings along the lines demanded by an increasingly informed public."

Those are the chief conclusions of the radio committee of the Child Study Association of America, in a survey just completed for the Radio Institute of the Audible Arts.

Films Prime Interest

In a previous report, Mrs. Sidonie Matsner Gruenberg, director of the Association, while attempting to prove that school children up to about 14 years of age give radio a high place in their calendar of amusements, conceded that motion pictures are still the leading entertainment of juveniles, quoting from a study of the amusement preferences of 3,500 children in New York schools. (HERALD, *July* 13, 1935.)

The committee concerned itself primarily with analyzing and listing programs intended for children up to 13 years of age.

The committee concluded: "A development which tends to complicate the parent's problem of managing the radio is the intrusion of propaganda. There are programs which are entirely acceptable in themselves as to entertainment or as to music, but which more or less subtly present political, social or economic issues with a definite bias as to which some parents will take exception.

"Increasingly we may expect the public concern with war and peace, with public or private ownership of utilities and with many current political controversies, to be reflected in the sponsorship of radio programs."

Programs were selected by a committee of adults and checked by children serving as "junior reviewers." Programs approved were Singing Lady, Popeye the Sailor, Billy and Betty, Bobby Benson and Sunny Jim, Buck Rogers in the Twenty-fifth Century, Let's Pretend, and Girl Scouts.

The following adult programs were approved as suitable for children: Little-Known Facts About Well-Known People, Roses and Drums, Dream Drama, Dog Drama, Echoes of New York Town, Alexander Woollcott, Vanished Voices, and Hendrik Willem van Loon.

For special interests the following were listed: Animal Close-Ups, Chats About Dogs, Bird Talk. News and sports broadcasts selected were: Junior Radio Journal, Boake Carter, Gabriel Heatter, Edwin C. Hill, H. V. Kaltenborn, Lowell Thomas, Ted Husing, Stan Lomax, Eddie Dooley, Lou Little, Fritz Crisler and others.

Jolson Back On Air

Al Jolson will return as master-of-ceremonies of the Shell Chateau radio program January 4th, replacing Wallace Beery.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

Klondike Lou

(Paramount)

For showmanship purposes this title, particularly in relation to the picture's star, Mae West, is of more than usual value as a medium of quickening potential audience interest.

Quite naturally Mae West, who as common to all her starring pictures wrote the story, from an idea suggested by Marion Morgan and George B. Dowell, and did the screen play and dialogue, is the feature's dominating exploitation factor. In the language of the publicity department it's a story of "Mae who starts a heat wave north of the Yukon, and answers the call of the wild in a sizzling story of the coldest country on earth." Surely that is a definite cue of what to expect.

Actually it is the story of Frisco Doll, queen of San Francisco's Chinatown in its most hectic days. Innocently though circumstantially involved in a murder, she escapes on a northbound boat captained by Victor McLaglen. To evade police and trailing murderers whose identity she knows, she takes the name of a settlement worker who died en route. From then on it is a colorful, exciting saga of her adventures and misadventures in the roaring Yukon as an all-sweetness-and-light doer of good deeds, in an atmosphere that is hoped will give the star the funniest of all her roles.

While Miss West and McLaglen, who probably will be appearing in "Professional Soldier" about the same time this picture is released, are the standouts from a name value point of view, the supporting cast is worthy of showmanship consideration. Listed in it are Harold Huber, Phillip Reed, Lucille Gleason, Helen Jerome Eddy, Harry Beresford, Conway Tearle, George Walsh and Edward Gargan. Also included are Soo Yung and Tetsu Konai.

Music and lyrics by Gene Austin and Sam Coslow will be sung by Miss West and Phillip Reed.

Direction is by Raoul Walsh, recently credited with "Every Night at Eight" and "Baby Face Harrington."

Don't Bet on Love

(Radio)

In story idea this is comedy romance. To fulfill that purpose, it has a unique plot premise which is promising of much hilarious amusement. A harum scarum young fellow bets his uncle that, clad only in his underwear and penniless at the start, he can get from New York to Los Angeles within ten days time and in the same period meet and become engaged to marry a beautiful girl.

Story is an original by Kenneth Earl with screen play by P. J. Wolfson and Philip Epstein. Direction is by Leigh Jason.

Players in the production are Gene Raymond as the boy; Wendy Barrie as the girl he meets, woos and wins. Helen Broderick is her aunt and William Collier, Sr., will be seen as Raymond's uncle. Morgan Wallace and Eddie Gribbon are a pair of escaped convicts upon whom the picture's only comedy drama sequence is centered and Erik Rhodes is the man from whom Raymond steals the girl.

Being produced solely for the purpose of amusement, with no other idea than to generate the maximum amount of laughter, the picture is depending upon the manner in which the various situations are merged to attain that result. Thus, while there is definite exploitation value to the title as well as cast names, the spot showmanship is being concentrated in the situations. Among the many that can be made available for showmanship are the surprising initial meeting of the boy and girl; the cross country auto trip; the cider drinking contest between Raymond and Miss Broderick; the episode with the escaped convicts; Raymond's selling of his reward for ten per cent; sequences in an airplane and the final hectic race against time sequence in Los Angeles to win the girl and collect the bet.

Red Apples

(Tentative Title)

Warners

The idea of which this production is woven, is anticipated as one that will arouse better than usual audience and showmanship interest. Primarily, it is not being produced with any pretensions of being a so-called "big" picture. Nevertheless, it is the intent that the attraction shall include elements in the way of natural fun and love interest that have a direct and quick appeal to those who are primarily concerned with being amused.

The production is based upon a stage play, "Apple Sauce," which was written by Barry Connors and which has been adapted to the screen by Ben Markson, with William McGann in the director's chair. In reality it is a character comedy. It deals with the experiences of a young fellow to whom work is something to be studiously avoided, but who, having a flair for flattery and cajolery, manages to do pretty well for himself in the worlds of love and business. Knowing just how to "red apple" everybody, he manages to get his very practical rival off his neck, confuse and mortify his rival for the affections of the town belle and through a rare streak of luck that sometimes comes to those who are apparently doing nothing, invent an apple-packing contraption that makes him some sort of a scientific-commercial genius.

Ross Alexander, currently in "Backfire," and recalled for his role in "Shipmates Forever," is featured in the lead. As Anita Louise is the object of his affections, Richard Purcell will be seen as his rival. The role of the uncle is played by Joseph Cawthorne, with Gene Lockhardt, Alma Lloyd, Mary Treen and Craig Reynolds listed in the supporting cast.

Rose Marie

(MGM)

MGM considers this production one of the most important on its program, one providing all the essentials for showman and patron to cause it to rank with "China Seas," "Mutiny on the Bounty" and other late successes. Co-starring Jeanette MacDonald and Nelson Eddy it has from a production credit standpoint much in common with "Naughty Marietta."

The same producer, Hunt Stromberg, is functioning in a similar capacity. W. S. Van Dyke, who made "Naughty Marietta," is directing. Thus four persons who contributed much to that picture are prominent in this. The combination should augur well for the production's entertainment and exploitation worth.

The show, which is a musical, with a logical dramatic romantic plot, was originally a stage presentation. The book on which it is based is by Otto Harbach and Oscar Hammerstein, II. The adaptation is by Alice Duer Miller, with screen play by Albert Hackett and Frances Goodrich, who did "Marietta," the music by Rudolph Friml and Herbert Stothart.

The production, which in the main was photographed against the scenic beautiful backgrounds of the High Sierra Mountain country, spins to the tune of heart warming romance, vivid drama and the spectacle of pageantry. It tells of a grand opera singer who, tiring of the world's acclaim, goes into the Northwest to find romance and love with a member of the Royal Canadian Mounted Police.

As the well remembered "Rose Marie" song hits, the title number "Indian Love Call" and "Song of the Mounties" are retained, in sequencies with Allan Jones, remembered for his work in "A Night at the Opera," Miss MacDonald sings operettic arias from "Romeo and Juliet" and "La Tosca." Gilda Gray is presented in modern specialties, "St. Louis Blues," "Dinah" and "Some of these Days."

The supporting cast, in addition to those mentioned, includes Reginald Owen, James Stewart, Robert Greig, Una O'Connor, Lucien Littlefield, Alan Mowbray, Halliwell Hobbes, David Niven, Herman Bing and Paul Porcasi.

Preview

(Paramount)

In idea this story is mystery melodrama. There's nothing brand new about that premise, but in the opinion of the producers there should be plenty to stimulate patron interest and exploitation attention in the wheres, whys and hows of its happening. Even in these situations, though a familiar background is used, belief is that there will be plenty that is absolutely different.

The production has a Hollywood picture making background. A famous picture star is killed while attending a preview. The director is murdered on the lot. Police isolate the studio and during the time their investigation is underway the entire personnel, from executives to laborers, are compelled to live within its walls. While there is undoubted patron interest in such a situation and the manner in which a wise cracking reporter finally solves the riddle, there should be an equal amount in the manner in which, for substantiating detail, intimate glimpses are given into the technique of movie making and the habits and idiosyncrasies of many of the screen's most famous personalities.

The title being one that should provoke quick public interest and more or less generally establishing the feature's locale and atmosphere, it is the evident intention of the company to concentrate on story value and revelations of intimate inside stuff in its publicity campaign. Accepting that as a cue, worth of cast names will not be overlooked. While but few of the players are high rank draws, the names, for most purposes, are adequate. Those to be seen include Reginald Denny, Frances Drake, Ian Keith, George Barbier, Rod LaRoque, Gail Patrick and Thomas Jackson, who are among the better known members.

EXHIBITOR MADE ROBOT, SAYS ALLIED IN NEW DRIVE AGAINST BLOCK SALES

New "White Book", Issued Just Ahead of Opening of Congress Session, Calls Pettengill Bill the Solution

With Congress opening its winter session January 3d, Allied States Association of Motion Picture Exhibitors this week launched a new campaign for the Pettengill and Neely bills in its fight against compulsory block booking and blind selling.

The "Allied White Book," stating in a foreword that "we believe that the subject matter of this booklet is of interest and concern to every person into whose hands it may fall," is replete with nine divisions of material and in addition Appendix A, consisting of the text of the Pettengill bill, Appendix B with a list of endorsers and finally a Glossary as Appendix C.

Under a section defining the subject, Allied officially states that "not only does compulsory block booking enable the distributors to pass on all losses to the exhibitors and consumers, but it enables the Big Eight virtually to monopolize the playing time of the theatres and thus to exclude independently produced pictures from the screens." Similarly, of blind selling the charge is made that "the Big Eight" . . . force the exhibitors into contracts to accept and publicly exhibit pictures without sample, warranty or any information whatever as to what they may expect or as to the suitability of the pictures to be delivered."

The exhibitor, says Allied, is reduced "to the status of a robot" by these practices "and any attempt to hold him to responsibility for the pictures he exhibits inflicts upon him the onus of matters wholly beyond his control."

Of the Legion of Decency movement and the Production Code Administration, Allied charges that "the condemned pictures had mostly been played by the first-run producer-owned theatres and the wrath of an aroused public fell upon the independent exhibitors, who had nothing to do with the making of those pictures and no choice but to exhibit them in accordance with their contracts—unless, perhaps, they chose the alternative of bankruptcy." Allied adds that "the gesture made by Mr. Hays toward allowing the exhibitors to cancel such pictures was only a gesture."

The Allied White Book names as evils of compulsory block booking the following:

"It forces the showing of undesirable pictures.

"It prevents the showing of many highly desirable pictures.

"It deprives the local or neighborhood exhibitor, acting with the advice and cooperation of his patrons, of all discretion as to the kind of pictures he will exhibit."

Contrasting conditions of 1935 with those of 1922, Allied cites 800 features from 24 distributors in the earlier year as against 300 to 350 features in the current year, and then asks the exhibitor and the public: "Have you stopped to realize that the introduction of 300, or 250, or even 150 worthwhile features would rid you of 90 per cent of the evils in the 1935 picture?"

After further exposition of results of the selling practices, the booklet goes into definitions of the Pettengill bill and then, in a chapter headed "Big Eight Propaganda Exposed," refers to "two anonymous booklets" defending block booking which it traces to the Hays office. It adds that "Metro-Goldwyn-Mayer had circularized the exhibitors urging opposition to the bills," and that "one Ed Kuykendall, head of the Motion Picture Theatre Owners of America, accompanied by a representative of the Hays Association, has toured the country in a campaign against these measures."

Five Films Barred by Kansas Censors

While numerous deletions were made in features and shorts, no major company's films were disapproved in entirety by the Kansas State Board of Review, according to its report for the last fiscal year.

The censors did, however, find five films distributed by state rights exchanges or independent companies that fell short of the standards set in Kansas, and banned them in full. These were "Broken Lives," Majestic; "Dillinger, Public Enemy No. 1," "Outlaws of the West," "The Pretty Boy Bandit" and "A Nous la Liberté."

Miss Hazel Myers, board chairman, pointed out that "A Nous la Liberté," wellknown French Production directed by René Claire, failed to measure up to the Kansas censor laws and the industry's Production Code, and the film was unacceptable from both viewpoints. The censors held that the picture suggested a bad moral lesson in describing a prison break by a criminal and his subsequent wrongdoing without compensating punishment.

The moral content of films as a whole has improved materially since the Production Code Administration became effective, recently said Miss Myers, but product of small independent companies still invites major surgery. The Kansas board objected to a generous sprinkling of oaths in some British-made films. Otherwise the censors find them generally wholesome.

The board reversed its stand of previous years and approved without elimination four world championship fight pictures.

A large proportion of the deleted scenes and dialogue had reference to liquor or unfavorable observations on prohibition. Kansas still is a prohibition state.

Nudity, reference to anticipated "blessed events," scenes of bruality or criminality, indecent suggestion and dialogue, profanity and blasphemy comprised the bulk of other cuts.

New Drives by Congress Waited

by FRANCIS L. BURT

Washington Bureau of The Herald

New drives against the motion picture industry are expected to be launched during the session of Congress which convenes January 3 for its final session before election.

Anti-block booking legislation will be brought to the fore by the organizations which last year prepared measures giving the Government control over the industry through the formation of a Federal commission.

A new phase is expected to be interpolated by the introduction of legislation dealing with the patent situation, on which hearings have been held the last few months by committees headed by Congressmen Sabath of Illinois and Sirovich of New York. The Sirovich investigation received a serious loss of prestige when it developed that two of his most important assistants were men interested in patent suits against the companies he was investigating. As a result, his investigation of film and sound patents was brought to an abrupt conclusion.

Industrial Control Bills

Of major importance to the industry will be the expected Administration proposals for industrial control, designed to regain some of the ground lost through the invalidation of the recovery codes. Prominent among the measures which are expected to come up in this connection are those providing for the adoption of the 30-hour week and for acquisition of a federal license by all corporations engaged in interstate business.

While the question of taxes may be discussed at length, it is not anticipated that any new revenue measure will be sought by the Administration.

Measures Carried Over

A number of measures affecting the motion picture industry are pending in Congress, having been carried over from last session. Chief among these in importance, of course, are the bills aimed at block booking and other practices, providing for the creation of a Federal Motion Picture Commission, and modernizing the copyright law.

Other bills pending would lift the ban on interstate transportation of fight films, prohibit public performances by jurors who have served in criminal trials, amend the Clayton act to prohibit unjust or unfair price discriminations so as to apply to the film industry, establish a Department of Science, Art and Literature, require the recording of patent pooling agreements and contracts, and investigate all activities of the motion and sound picture industry. The three last-named measures were authored by Representative Sirovich.

TECHNICAL ADVANCES IN INDUSTRY FORESHADOW SWEEPING CHANGES

Marked Tendency Toward Higher Budgets and Longer Shooting Schedules Permitting Greater Care in Technical Treatment

Recording, Reproducing, Color and Lighting Standards Show Improvements of Basic Nature and Detail During Year Past

Nineteen thirty-five has brought almost complete recovery from the depression's setback to the laboratories of the technical engineer and inventor from which flow the tools and machinery that advance the science of the motion picture.

In addition to a multitude of detail improvements, the year brought forth a number of technical advances of a basic nature; and although there was no change even approaching the completeness of the introduction of sound, none the less, certain of the year's innovations foreshadow sweeping changes which may logically be expected in the relatively near future.

The depression caused a curtailment of engineering activities, or, if developments were reported, they were ordered in most instances held in abeyance by the large companies, because of their reluctancy to pay out during the period of stress any huge sums for changeovers or readjustments in existing equipment. That attitude has now given away to a willingness to support new practices which will advance the motion picture to fuller technical perfection.

Reviewing the advances made in 1935, especially in studio procedure—which has a direct bearing on the technical quality and nature of the product eventually received by theatres, the American Society of Cinematographers in Hollywood notes considerable progress during the year, both in production and exhibition science, reporting as follows:

Sound

A general improvement in sound-quality has been noticeable.

Both Western Electric and RCA developed so-called "push-pull" recording and reproducing methods productive of more natural quality, lessened ground-noise, and a much greater volume-range. The system used in conjunction with Western Electric recording was developed by Douglas Shearer, A. S. C., and his associates of the MGM studio, where it is in use.

In consequence of these high-quality recording methods, it is understood that several major studios are supplying two types of release-prints: one carrying the "push-pull" sound-track, for theatres equipped with reproducers and amplifiers capable of reproducing from such a track, and a re-recorded version for theatres with older equipment.

An interesting development was the Miller-Phillips Mechanographic recording system. This uses a stylus to cut a mechanical record in an opaque coating on the film, which record can then be either re-recorded mechanographically or printed photographically for releases. Greater resolving power and consequent improved quality are claimed.

The Berndt-Maurer Corporation introduced a new type of oscillograph (galvanometer) recorder which may be substituted for a glow-lamp, and produces a variable area track.

Considerable use was made of vertical cut ("hill-and-dale") disc recording for recording musical selections, and some studios used acetate discs similar to home-recording phonograph records for immediate playbacks.

The renewed interest in color cinematography brought the problem of high-quality film records on color prints to the fore.

16 mm. sound-on-film appeared at last to be wresting substandard supremacy from the more unwieldy sound-on-disc. A number of new 16 mm. sound-on-film projectors—all using the RCA single-perforation standard—were introduced. Among them are such familiar names as Bell and Howell, Ampro, Victor, DeVry and the like.

Bell and Howell announced the formation of a 16 mm. sound-film library, while reports indicated that British and other producers were reducing their 35 mm. theatrical releases to 16 mm. very quickly after general release of the 35 mm. version. A Hollywood producer, Edwin Carewe, formed a company to produce religious features for 16 mm. non-theatrical release.

Bell and Howell perfected a reduction printer for optically reducing sound-tracks to 16 mm., and DeBrie, of Paris, entered the American field with reduction printers, developing machines, and other substandard apparatus.

Projection

Professional projection problems seemed heightened by the increase in density, and the consequent need for more intense light, resulting from natural-color films. Partly to meet this need, National Carbon Company developed several new types of projection carbons, and lamp manufacturers, optical firms, and the like contributed advances in projection-lamps, condensers and lenses.

In the substandard field, a general increase in the power of projection-lamps was evident. 16 mm. projectors of 1,000 watts were introduced, and 8 mm. projectors of 300 and 400 watts placed on the market.

With the increased use of 8 mm. cameras, a new interest in projectors capable of interchangeably projecting 8 mm. and 16 mm. film became evident in many quarters.

Film Standards

In the United States, five dimensional standards now are well established. The professional standard of 35 mm. film, with the so-called "Academy Aperture" and a standard .084-inch sound-track, is well known. In the amateur and non-theatrical fields, two 16 mm. standards apply: the familiar 16 mm. for silent films, and the RCA 16 mm., with one row of perforations eliminated and the edge of the film utilized for the sound-track, for sound-on-film. Two standards are known in the 8 mm. field: Eastman's original type, in which specially perforated 16 mm. film is split lengthwise after processing, resulting in a projection-standard of 8 mm., single perforation film; and the newly-introduced Bell and Howell pre-split 8 mm. film, in which both camera and projector use single-perforation stock 8 mm. wide.

Abroad, in addition to these standards, several others are found in the substandard field. Among these are the Pathe "Rural" 17.5 mm. non-theatrical standard, upon which a sound-track is sometimes added by suppressing one row of perforations; a 16 mm. sound-film in which both perforations remain, and sound-track and picture are in the same relation as in standard 35 mm. film; and Pathex 9.5 mm. amateur film, which is center-perforated.

Sponsored by the Academy of Motion Picture Arts and Sciences, a movement took root to standardize release-prints on 2,000-foot reels. Despite the cost of the new equipment involved in theatres and exchanges, important economies are anticipated, and several of the major distributing firms have agreed to make such a change for domestic releases after the first of the year.

Color

Professionally, the major interest in color was centered on Technicolor's three-color process, the only three-tone method commercially available; but a considerable amount of undercover development work is under way by both studios and color-firms. With both "La Cucaracha" and "Becky Sharp" showing sufficient financial success to warrant the added expense of color photography and laboratory work, several American firms—notably Pioneer, Walter Wanger Productions and Selznick-International—have scheduled a large group of color features for early production. The number will probably total nearly a score. Abroad, Technicolor is erecting a plant to handle negative development, daily and release printing in England, and Alexander Korda's London Film Productions is reported to be planning an entirely Technicolor program as soon as facilities are available, with other producers likewise interested in using the process.

With major-studio interest centered in Technicolor, independent producers and makers of short-subjects are giving various two-color processes a new lease on life. Coincidentally came improvements in some of these systems which, had they occurred before the commercial advent of three-color cinematography, would have been of front-rank importance. Among these are the use of single-coated prints and dichrotic dyes by Cinecolor and the Dunning Tri-Tone process, the introduction of the Harrison Multichrome system and the Gilmore system, both of which produce two color-separation negatives on a single film by use of optical units which divide the picture into two half-size images, rotated 90 degrees and occupying one normal frame; printing is done optically, with the images restored to normal size and position, superimposed and colored subtractively.

Regal Productions are producing a program of eight independent features in Consolidated's "Magnacolor" (Bipack) process, and a number of shorts, Spanish-language features, etc., have been made in Vericolor and other similar processes.

In the substandard field, Eastman's new "Kodachrome" 16 mm. process (not to be confused with the earlier, two-color process of the same name abandoned many years ago), is undoubtedly the outstanding achievement. This is a monopack, three-color subtractive process, involving the use of a multilayer film and intricate laboratory processing, but imposing no special requirements in taking or projection. It is understood that intensive research is under way to transform this reversal process to one which can be used professionally.

Almost simultaneously, Dufaycolor was introduced. This three-color process makes use of a ruled mosaic color-screen, and the material is available for 35 mm. and 16 mm cinematography and for many types of still photography. It is understood that some professional productions using Dufaycolor sequences have been made in England.

Methods

There has been a marked tendency toward longer production-schedules and more generous

(*Continued on following page*)

FILM TECHNICS MAKE LONG STRIDES

budgets, permitting—if not actually demanding—the exercise of greater care in the technical departments.

There was also a definite increase in the number of location-made "Class A" productions, and in the utilization of bona fide exterior scenes rather than stage-built exteriors or process shots.

Although, for various reasons, the Technicolor "boom" which, early in the year, many expected to follow the release of "Becky Sharp," the first three-color Technicolor feature, did not materialize, the later months have seen a revival of interest in all-color films, with several in production, and at least a score projected for the coming season. Abroad—especially in England—enthusiasm for color is reported at a high point.

In several studios definite progress was made toward standardization of photographic equipment.

Influence of Foreign Elements

The influence of foreign elements was not as marked as it has at times been in the past. Production in England made notable advances, economically, artistically and technically, drawing heavily upon Hollywood for expert technicians of all kinds, especially cinematographers, special-process technicians and make-up artists.

The tremendous interest in natural-color cinematography shown by the British film industry is directly responsible for the creation of a British branch of the Technicolor Corporation, and indirectly is undoubtedly an accelerating factor in the revival of Hollywood's interest in color.

Lighting

With faster films in use, there was a marked tendency toward the use of fewer lighting units, but more efficient ones, and simpler lightings. The arc made notable gains in monochrome cinematography, due to the introduction of more modern equipments.

Mole-Richardson introduced the "Junior Solarspot," a Fresnel-lensed 2,000-watt unit producing a remarkably even beam of high power, which is rapidly supplanting the 18-inch parabolic-mirror reflector sunspot. A similar 5,000-watt unit known as the "Senior Solarspot," is being introduced.

The same firm developed a Fresnel-lensed arc spotlight known as the "Hi-Arc," which is rapidly superseding both the 80 ampere rotary-carbon condenser spotlight and the 24-inch (reflecting) sun arc. Although developed primarily for color cinematography, this lamp has been extensively used in black-and-white productions.

The "Vitachrome," an interesting, double-reflecting portrait lamp (1,000-2,000 watts) was introduced by A. C. Jenking.

Two high-power professional photoflood units were introduced for industrial and location use. They are the "Artreeves," made by the Hollywood Motion Picture Equipment Company, and the Mole-Richardson "Cinelite."

In the amateur field, Lights, Inc., and Bell and Howell made available a range of aplanatic (faceted) metal reflectors for use with photoflood globes.

Laboratory Methods

The commercial application of the involved processing required for Kodachrome 16 mm. color-film, which is stated to involve more than 35 separate operations, was undoubtedly one of the greatest achievements in the laboratory field.

Competition from studio laboratories appears to be forcing the modernization of commercial plants.

The Eastman Kodak Company introduced the "Argentometer," a device for determining the silver content of hypo solutions. A buffered sodium sulfide solution is added to a standard quantity of the solution to be tested, which is then placed in the argentometer, in which the altered transmission of the solution alters the reading given by a microammeter connected to a photronic cell.

Several laboratories have been experimenting with photocell-densitometers. In some instances, such devices are understood to be used commercially controlling the processing of sound-track.

LOS ANGELES MUSEUM HAS CHAPLIN FIGURE

The life-size figure of Charlie Chaplin, modelled by Katherine Stubergh, has been accepted by the Los Angeles Museum. The museum has for some time been in possession of the first complete costume worn by Chaplin on the screen—baggy pants, tight coat, derby hat, oversized shoes and cane—and it was for the purpose of representing the comedian in his costume that Miss Stubergh was commissioned to make the figure. Chaplin himself will supervise the dressing of the figure.

Stereoscopic ("Third Dimensional") Cinematography

Nothing of any commercial importance has been done in this field, though it is known that several studios, among which may be mentioned MGM and Universal, have conducted experiments with various processes behind locked doors. At the fall convention of the Society of Motion Picture Engineers, an experimental stereo process involving the use of polarizing spectacles similar to Eastman's "Polo-Screens," was demonstrated. MGM released a Pete Smith novelty short-subject entitled "Audioscopics," in which a third-dimensional process securing the effect by complementary-colored images and spectacles, was used.

Raw Materials

Eastman introduced "Super-X" panchromatic negative film. This product, which was originally intended for use in photographing "transparency" or projected-background process composites, has come into general use for production camera work. It is rated as 40 per cent faster than the previous supersensitive emulsion, with slightly different color-sensitivity characteristics, and requires an average of two minutes longer development.

Agfa introduced a 35 mm. reversal-type panchromatic film, of excellent characteristics. This product was intended primarily for the making of background projection "key plates." However, due to the general need for post-development control of the density and contrast of these keys, the film has not been commercially used to a great extent. It is, however, spreading into the miniature-camera field with considerable success.

Agfa also introduced "Finopan" negative film, a medium-speed, fine-grain panchromatic emulsion which is meeting considerable success as a film for transparency-background keys.

The Agfa firm likewise introduced an infrared sensitive film which has been excellently received, and "Portrait Superpan" cut-film for "still" photography.

The introduction of "Kodachrome" and "Dufaycolor" color films (the former available only in 16 mm., the latter in 16 mm., 35 mm., and roll, pack and cut-film) was of considerable importance.

In the substandard cinefilm field, aside from the advent of Kodachrome, Bell and Howell's introduction of pre-split 8 mm. "Filmopan" was the greatest innovation.

Pellex introduced what is claimed to be the fastest panchromatic emulsion yet produced in "Super-Pellex," which is given a Weston-meter speed rating of 50 for daylight and 40 for tungsten light. In common with all Pellex-films, it is of the reversal type (16 mm.) and coated with the "Triplex" anti-halation backing, a part of which is left after processing to reduce projection flare.

Cameras

The Twentieth Century silent camera, developed by Grover Laube and others of the Twentieth Century-Fox studio, was probably the outstanding camera development of the year.

In the substandard field, Bell and Howell's "Straight Eight Filmo," using pre-split 8 mm. film, set up a new 8 mm. standard.

The Fearless Camera Company, of Hollywood, produced an interesting custom-built professional type 16 mm. sound-on-film camera.

Abroad, the Zeiss "Movikon" exhibits many excellent features, especially a built-in range-finder coupled to the lens after the fashion of a miniature camera, and the Siemens and others introduced inbuilt photocell exposure-meters interconnected with the diaphragm controls.

Accessories

The most startling innovation in this category was the development of the Eastman "Pola-Screen," a device for controlling glare, reflections, etc., by polarizing light.

Improvements in blimping were noted at Warner Brothers and Metro-Goldwyn-Mayer studios, and various forms of synchronizing lens and finder for follow-focus shots came into general use.

Metro-Goldwyn-Mayer developed an intermeate-sized camera-crane adapted to location work and high-speed transport as well as to studio use.

The Fox-Fearless "Velocilator" became standard equipment in many studios here and abroad, replacing tripods and earlier types of small cranes.

Lenses

Bell and Howell introduced a new super-speed lens for professional use, the new Taylor, Taylor and Hobson "cooke" f:1.3 "Speed Panchro."

Process Cinematography

No basic developments were noted, though many detail improvements were made by individuals and studios. Several films, released or in production, include unusual special-effects problems. Among them may be mentioned "The Last Days of Pompeii," "The Invisible Ray," "Peter Ibbetson," "A Midsummer Night's Dream," "Transatlantic Tunnel" (British), and "The Shape of Things to Come" (also British).

Art Direction

"Becky Sharp" proved that much of the success or failure of natural-color films will depend upon intelligent art direction, and it is generally conceded that the future of color rests on the shoulders of the art directors and the cinematographers.

PUBLIC VIEWS WITH INTEREST FIRST TELEVISION THEATRE IN AMERICA

United Artists Theatre in Los Angeles Presents Unique Exhibit After Regular Show and Patrons Are "Televised"

The American public now is taking up the matter of television as an entertainment medium in the country's first television theatre, the United Artists theatre at Los Angeles. And thereby Thomas D. Soriero, the manager, becomes America's first television showman.

"Television in its present stage is only a scientific novelty and a curiosity, as far as the public is concerned, but television equipment on display and in use within the theatre by the patrons makes good publicity for any house and entertains as much; those who see it marvel at it." That is the opinion of Mr. Soriero, who has installed the first television exhibit at his house in California.

The exhibit is in two parts, he explained: "The first part is a complete television transmitter and receiver. The second part consists of six television telephones and a television telephone switchboard, all of which is set up in the lounge rooms in the theatre basement.

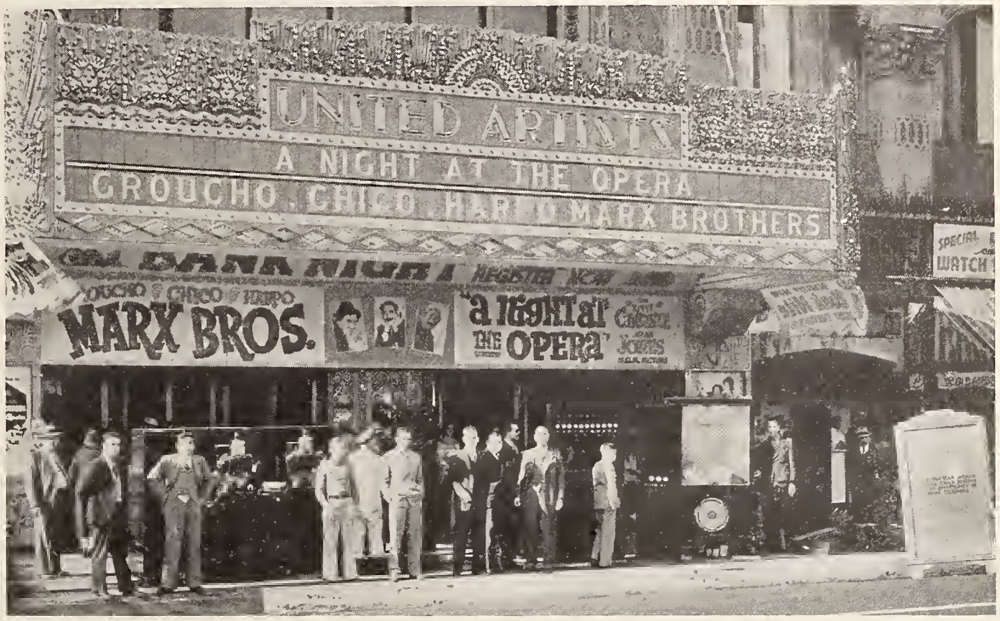
"The patrons, after witnessing the regular show, visit the television exhibit, which is set apart from the rest of the theatre. Five times a day a lecturer comes up onto the stage, just before the showing of the feature picture, and there explains television and tells patrons that at their convenience they may file down into the 'television theatre' where all may be televised. The United Artists theatre is, therefore, the first theatre in the United States ever to show television and television telephones to the public.

"These television telephones are similar to ordinary telephones with the added feature that the parties may see a picture of each other on a small screen attached, the while carrying on their conversation in different places in the exhibit. The television telephone switchboard appears to be especially interesting to the public because through it it is possible to see the pictures of all the parties in the different booths, as well as to hear what they are saying. The entire equipment weighs about 8,400 pounds and costs approximately $75,000 (see photo)."

Mr. Soriero, who addressed his remarks in explanation of the technical and merchandising aspects from an exhibitor's standpoint, concluded, however, that, "theatres do not need to fear any invasion by television for some years to come—anywhere from five to ten years—as it is now much in the same stage as motion pictures were when they first came out, when the pioneers had to work hard to educate the public to go to see them." Mr. Soriero said he is "one of those pioneers."

"What is most amusing to me," he added, in describing results at his theatre, "is the fact that usually the people going into the television booths at the exhibit first thumb their noses at each other and make 'wisecracks,' and how the young ladies' faces turn red when they

(*Continued on following page, column 1*)



First television equipment to be installed in a motion picture theatre arrives at the United Artists Theatre of Thomas D. Soreiro, Los Angeles. It cost $75,000, weighs about 8,400 pounds, and was operated for patrons, all of whom were invited to be televised, independently of the regular screen performances.

Television Field Alive with Many New Developments

THE while Californians this week were eyeing with much curiosity America's first television theatre, as described in the adjoining column, a dozen new developments threw the spotlight on the subject from other angles, both in this country and abroad.

The Federal Communications Commission at Washington, where applications now are trickling in daily for television licenses, indicated that the new problem child of the communications family is finally preparing for the long stride it must take from the nursery to the outside world.

Television applications are being turned down unless the subject contributes substantially to advancement of the art, although the Commission said unofficially that "we now have good laboratory television," and that most of the problems of the development have been met under laboratory conditions.

Indications that several stations may inaugurate television transmission next spring were also heard. It was said, however, that the immediate barriers to widespread reception will be high cost of receivers and limitation of transmission to distances of from four to five miles. The American Telephone's coaxial cable is expected to lengthen transmission distances. The FCC has not yet ruled finally on the Telephone corporation's application for a license to continue experimentations.

The American Standards Association's new committee on radio-electric coordination has finally taken up the problem of radio interference with television. They will develop a new set of standards to reduce or eliminate these "man-made" interferences, with manufacturers, radio set owners and broadcasters.

Unless something is done to curb this interference, the cost of television equipment, both transmitting and receiving, will be prohibitive, according to the Association.

The scientific committee of the Academy of Motion Picture Arts and Sciences, in Hollywood, met and presented accounts of demonstrations current television system which they witnessed recently.

One of the major activities of the subcommittee the past few months has been to watch the progress of television development, and to compile a record of available information of various systems, from which it is planned to issue a report in the near future on television as related to the motion picture industry.

Possibilities within reach through introduction of television on a broad scale were outlined by Andrew W. Cruse, chief of the electrical division of the United States Bureau of Foreign and Domestic Commerce.

His predictions for television included:

1. Neutralizing ether waves to kill all sound, both indoors and outdoors.
2. Transmission of pictures at the rate of 3,600 a minute.
3. Action pictures flashed from planes flying

(*Continued on following page, column 2*)

U.S. TELEVISION THEATRE IN ACTION

(*Continued from preceding page, column 1*)

realize that the television operator who is in on the main switchboard can see both parties and listen to what they are saying, and that their conversation was not a secret between the two participants!"

"Television," continued Mr. Soriero, "is exactly what the word implies. That is, 'tele,' meaning far away and 'vision' meaning sight. So you have the word 'television' meaning to see far away just as you have 'telephone meaning to speak far away and 'telegraph' to write far away.

"Television is not, as a good many people believe, a recent idea," he added. "In fact, since earliest time man has always wanted to be able to see what was happening in another place or, if possible, to look into the future. You can probably remember in 'Tales of the Arabian Nights' how they tried to accomplish this by gazing into magic crystals.

"On record as early as 1884, a German inventor, Paul Nipkow, actually tried to transmit a picture. Of course in his day and age he didn't have the equipment that we consider commonplace today, such as vacuum tubes, photo electric cells, etc. So, from Nipkow's time until about 1925, when vacuum tubes became more or less common, very little was done in the field of television.

Calls It Husky Infant

"Television today is still in its 'infancy.' It is comparable, you might say, to the radio of 10 or 15 years ago. However, it is quite a husky infant, and anyone who is commercially minded can readily see what it will mean to the business man in the future, when he can not only talk about his merchandise over the air, as he does in radio, but can demonstrate it as well. Students will appreciate its value in the future when the outstanding and eminent professors can not only address the members of their classes, but can also be seen and heard by thousands of other students. Even today it is possible to send talking pictures so that some time in the future one will sit at home and see the latest movies as well as current events and stage productions.

"The way a picture is transmitted is by dividing it up into so many thousand small particles, then analyzing, transmitting and receiving each one of these parts separately and individually. Imagine, for a moment, having 45 horizontal and 45 vertical lines drawn through a picture. That divides it into 2,025 small squares, each one of which is an element of the picture, can be analyzed, transmitted and received as such. We analyze these elements by the amount of light that they will reflect; that is, at the transmitter there is a pencil of light equal in diameter to one of the elements, and it is a known fact that whenever light strikes an object, a certain percentage of it will be reflected. The amount will be determined by whether the element is smooth or rough, dark or light. We catch reflected light energy and focus it on electric eyes or photo-electric cells. They change the reflected light energy into electrical energy and we amplify the electrical energy by about 1,500,000 times, at which point it is sent to the receiver. At the receiver there is a crater arc tube which changes the amplified electrical energy back into light energy. Then the only problem is to put this light energy in its proper position on the receiving screen. This is accomplished by means of synchronous motors.

Synchronous Motors

"Everyone is familiar with synchronous motors in their simplest form: electric clocks," he continued. "We use the synchronous motor at the transmitter to move the pencil of light which does the analyzing. We use another synchronous motor at the receiver to move the pencil of light which rebuilds the picture. The speed of this transmission is approximately the speed of light, namely, 186,000 miles a second.

"Although there is never more than a single element in transmission or appearing upon the screen, it is possible to show a complete picture. This is due to a feature of the eye, known as persistence of vision, which enables the eye to retain an image for approximately one-tenth of a second. Other industries beside television utilize this feature of the eye. Few people realize when they watch a moving picture for two hours, that the picture is actually on the screen for less than one hour. In fact 55 per cent of the time the screen is totally dark."

New Developments Many and Varied

(*Continued from preceding page, column 3*)

over battle fields showing the trend of conflict to officers sitting in headquarters.

Mr. Cruse is said to be the Government's outstanding authority on television, and this year completed for the United States a study of the medium in England, Germany, France and Holland.

He predicted that television will be an aid rather than a deterrent to motion pictures and will develop a greater number of first-class actors for the screen.

Problem of Supply

Television producers will not be able to depend on film producers for their programs, Mr. Cruse asserted, explaining that present domestic production, plus imports, would provide material for only three hours' television daily. On the contrary, he predicted, the necessity for perfect performances of television players in contrast to retake allowances in Hollywood's studios, will require the development of a higher type of talent from which the screen will recruit.

"Television is not going to keep people away from the film or legitimate theatres any more than radio broadcasting or home movies," he declared.

Sees Other Fields Open

Many fields other than that of entertainment will be open to television, Mr. Cruse told a convention of combined engineering societies at Schenectady last week. He enumerated the future possibilities of its use by astronomers, the army and navy, ocean salvage expeditions and noise elimination in homes, factories, hospitals and public buildings. The greater field for the new art, he added, may be found in these uses rather than in entertainment, the cost of which, as television nears perfection, is a source of increasing anxiety to television engineers and experimenters.

First showings of television in Paris the other day drew tremendous crowds to five spots. Admission was by free tickets distributed by the Minister of Posts and Telegraphs, but the ticketholders had to exercise considerable patience before they were able to see the screen.

The programs were broadcast from the Eiffel Tower and were shown on screens measuring seven and a half inches by eight and a half inches. Only 30 persons at a time could see them. The entertainment was made up of stage numbers such as songs, dances and comedies and lasted two hours.

The French television apparatus can also reproduce films. A seven-metre wave length with one kilowatt power is used. The scanning has 180 lines with 25 frames per second. The sound is synchronized with the pictures and is broadcast at ordinary wave length from the Eiffel Tower by Station PTT. The sound can be picked up by home receiving sets.

Programs are to be continued every Sunday at 5:30 and 7:30. The showings are purely experimental as the screens are too small for a big development. Home television will probably be limited for some time, as receiving sets in France cost about $400.

Establishing Laboratory

With the conviction that television is not far off, and that its introduction will revolutionize the amusement industry just as sound did in 1926, Max and Louis Graf, of San Francisco, are establishing a television laboratory in their electric transcription plant there.

The Grafs were well known independent film producers some years ago, operating a studio in Hollywood and at San Mateo, near San Francisco. For several years they have managed Titan Productions, manufacturing records and electrical transcriptions.

David Sarnoff of RCA, who has been busy expressing predictions in the press about the future of television, told the *New York Times*, which published his remarks in a copyrighted story that New Yorkers will see by television within five years, but as far as the immediate future is concerned, Mr. Sarnoff said the pessimists now have a little the better of the argument. The technicians who understand the problems ahead are the pessimists, he asserted, and the optimists are those who know little of the problems. But looking a little ahead, Mr. Sarnoff declared "we are all optimists.

British Conference Called

From England came word that the Cinematograph Exhibitors' Association has taken first steps to call a conference with producers, distributors and representatives of the Baird and E.M.I. television interests in order to protect trade interests in the event films are used for television.

The association is particularly concerned about the television of news films and hopes to effect an agreement on the basis of the suggested standard contract clause that no news film shall be televised until three months after the date of the last booking.

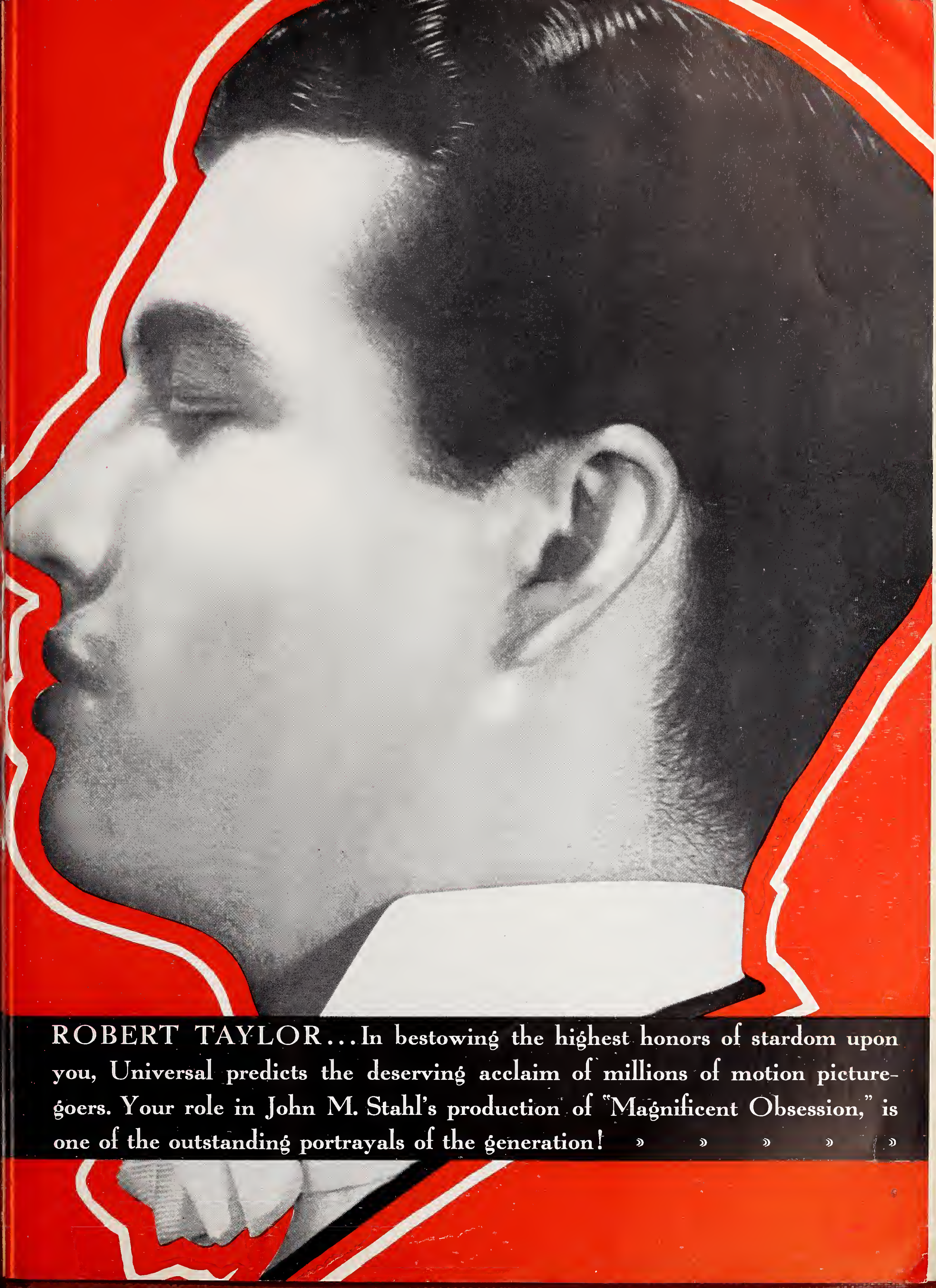
And the Scripps-Howard newspapers reported that, anticipating that television is close at hand, with a great need for engineers, technicians, mechanics, service men, the National Schools of Los Angeles, with offices in Radio City and Boro Hall, Brooklyn, announced that it had increased its facilities here and throughout the country.

At the home office in Los Angeles the National Schools maintain a complete television broadcasting studio, which students are taught to operate, it was said.

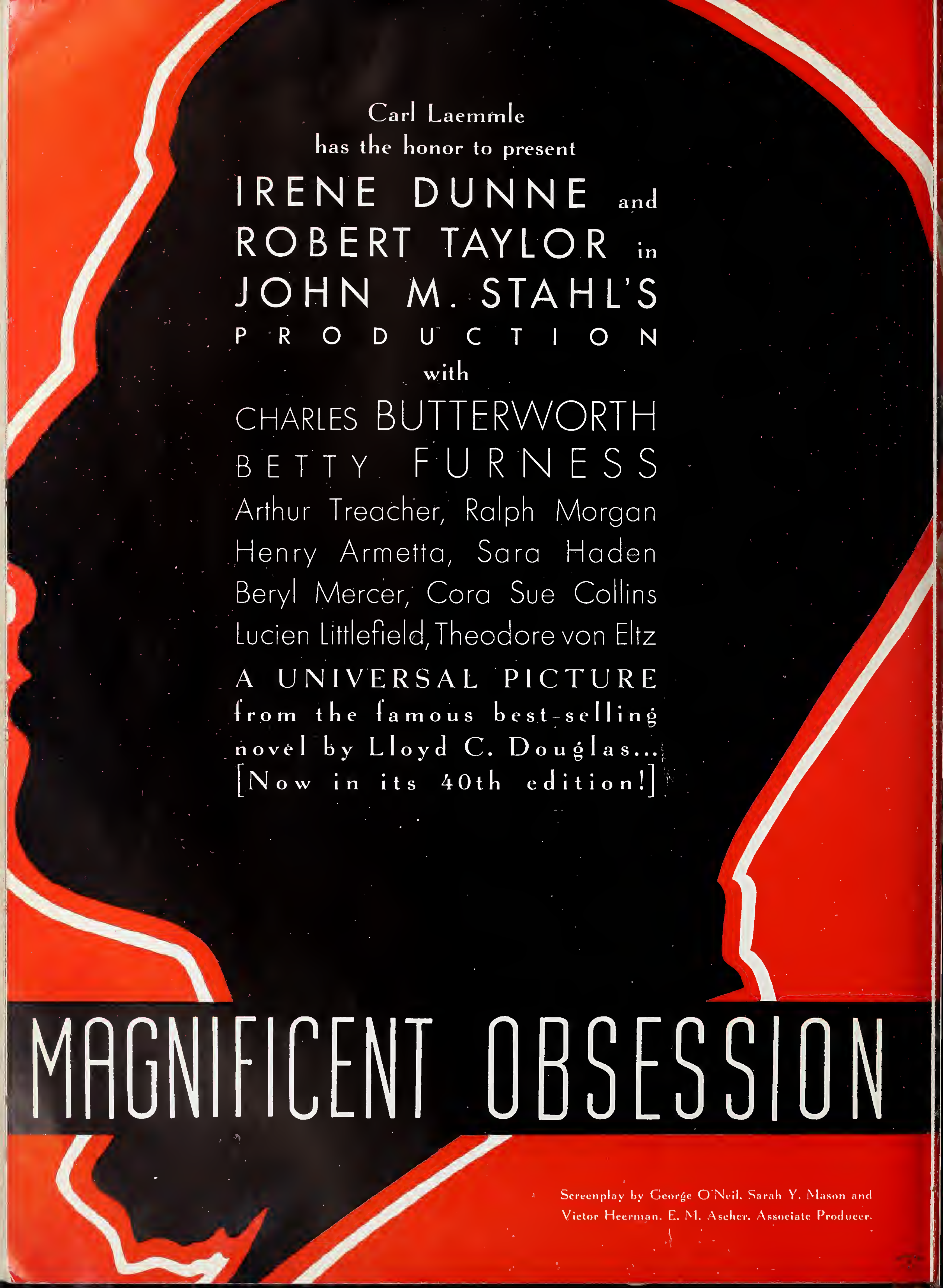
Associated Press reported from Minneapolis that Professor James Webb, of the University of Minnesota, said television would be an actuality by next spring.

Congratulations!

IRENE DUNNE...The world will clamor at your feet; you will be enshrined in the heart of every motion picture lover. Your performance in John M. Stahl's Universal production, "Magnificent Obsession," will rank as one of the greatest of all time! » » » » » » » »



ROBERT TAYLOR...In bestowing the highest honors of stardom upon you, Universal predicts the deserving acclaim of millions of motion picture-goers. Your role in John M. Stahl's production of "Magnificent Obsession," is one of the outstanding portrayals of the generation! » » » » »



Carl Laemmle
has the honor to present

IRENE DUNNE and
ROBERT TAYLOR in
JOHN M. STAHL'S
PRODUCTION
with
CHARLES BUTTERWORTH
BETTY FURNESS
Arthur Treacher, Ralph Morgan
Henry Armetta, Sara Haden
Beryl Mercer, Cora Sue Collins
Lucien Littlefield, Theodore von Eltz
A UNIVERSAL PICTURE
from the famous best-selling
novel by Lloyd C. Douglas...
[Now in its 40th edition!]

MAGNIFICENT OBSESSION

Screenplay by George O'Neil, Sarah Y. Mason and
Victor Heerman. E. M. Ascher, Associate Producer.

RUSSIA PLANS $40,000,000 STUDIO; PROPAGANDA FILM FIGHT IS RENEWED

Project Will Be Located in Crimea or Caucasia for Scenic Advantages; U. S. Technicians and Equipment Used

The largest motion picture studio in the world—as large as any two or three company properties in Hollywood—is to be built on the shores of the Black Sea in Southern Russia, according to Vladimir I. Verlinsky, president of Amkino Corporation in New York, the liaison organization here for the All-Union Motion Picture Trust of the Soviet republic.

It will be a new city, rivaling Hollywood in facilities and extent, Mr. Verlinsky said. Construction is scheduled to start in 1936, as part of a building program on which Soviet Russia says it will spend between 15 and 20 billions of dollars in the coming year. It represents the largest expansion in the Soviet industry's 15 years of existence.

The "new Hollywood" will cost 200,000,000 to 300,000,000 rubles. This, at the rate of exchange effective early in 1936, will be equivalent to between $40,000,000 and $60,000,000, and in valuation of Russian materials and Russian labor represents $130,000,000 to $200,000,000.

Doubles Film Investment

The expenditure will be more than double the total investment in Soviet production facilities since the beginnings of the industry in 1919.

A site will be chosen in Crimea or Caucasia, where climatic and geographic conditions approximate those of Southern California. In that region may be found lofty mountain ranges, deep forests, snow-capped peaks, sandy steppes, rivers, sea and a variety of other scenic advantages.

American equipment manufacturers are expected to benefit since the Soviet motion picture trust has decided to purchase all its technical equipment here.

U. S. Technicians to be Employed

American laboratory technicians are to be employed. Mr. Verlinsky has forwarded to Moscow a list of 30 technicians he interviewed recently in Hollywood who expressed a willingness to work in the Soviet studios. Mr. Verlinsky said he did not know how many would be chosen.

Two Hollywood film engineers are already in Russia. Herbert Houston, an inventor of developing machines, has been signed for one year, and Leon DeBeaulieu, an inventor and builder of the same type of equipment, arrived this week in USSR under a two-year contract. He formerly was in the Twentieth Century-Fox studio laboratory.

The Russian industry also has obtained rights to patents controlled here with a view to improving production methods, and new processes are being adopted.

The rapid expansion of the Soviet industry is indicated in the fact that while 300 features and some 120 shorts were produced in 1935, the industry plans in 1937 to increase production to 1,000 features and a large number of shorts. The stress, however, will be on features. During 1935 the number of studios increased to 19, allocated to state districts.

Film production has been ordered to keep pace with the planned construction of 40,000 additional theatres by the end of 1937, in a program aimed to bring sound films to the remotest parts of the country. There are now some 30,000 theatres in the seven federated republics, only 4,000 wired for sound.

Development of the Russian film industry is entirely a product of the post-revolutionary period. In Czarist Russia production was almost unknown and comparatively few motion picture theatres existed. With the state-controlled industry came the era of propaganda films, designed to stimulate revolutionary spirit and industrial achievement under the Five-Year plans.

150,000 Employed

The cinema industries in the USSR now employ 150,000 persons. In 1935 Russia's own factories produced nearly 300,000,000 feet of film stock of all kinds, which is 53 times greater than in 1931, said Mr. Verlinsky. Raw film manufacture covers every domestic need.

An international conference of motion picture engineers will be held in Moscow next spring in conjunction with a cinema festival.

Through Amtorg Trading Corporation, New York, the Soviet's export and import organization, the USSR has given Radio Corporation of America an order for radio equipment and machinery totaling $2,000,000. The contract is chiefly for receiving sets and equipment.

VERLINSKY CONFIRMS CHAPLIN'S STAND

Vladimir I. Verlinsky, president of Amkino Corporation, supports Terry Ramsaye's exposition in the December 7th Motion Picture Herald *regarding the furore aroused by Boris Z. Shumiatski, head of the Soviet film industry, and the thunder on the left engendered by Reds and Pinks over the alleged influence Comrade Shumiatski claimed he had had on Charles Chaplin in producing his forthcoming "Modern Times."*

Mr. Verlinsky said this week that in a seven-hour conversation with Chaplin recently in Hollywood, Chaplin told him he makes pictures solely for entertainment, that Chaplin believes he is a comedian and nothing else, and that as far as he is concerned, his pictures are entirely devoid of social significance.

Six Arrested for Picketing in New Orleans Include Three Tulane Students, and State Secretary of Socialist Party

While Communists and pacifists this week were renewing their attacks upon the screen, and police, patriotic societies, the American Legion and church leaders were condemning Russian productions on the ground of revolutionary propaganda, Thornton Delehanty, motion picture editor of the New York *Post,* was making the observation, in print, that whether a film is propaganda or not depends upon one's point of view, upon the sympathies of the viewer.

In Detroit, Soviet films are definitely banned. But in New York, Chicago, New Orleans, Philadelphia and other large cities the Reds, Pinks and pacifists are urging boycott against newsreels and feature pictures which they consider hostile to their cause.

"A Russian picture without propaganda would simply be no picture at all," said Mr. Delehanty, "and yet I wonder if the Russians themselves are aware of the ulterior purpose in which their film fare is guised.

Calls Sympathies Determinant

"The question whether or not propaganda is sinister depends entirely on the sympathies of the audience. A person violently opposed to matrimony might regard the conventional 'happy ending' in pictures as a concerted effort to put marriage over on the public. . . .

"An outstanding doctrine in the films is hero-worship, and for a long time we had underworld dramas in which the gangster was idealized. Then, to show our broad-mindedness, we turned around and began idealizing the men who put the gangster out of business.

"It seems unfair to pick on the Russians for their propaganda films when we have an excellent example of our own in 'So Red the Rose.'"

Six Arrested Picketing

In the latest skirmish of radicals against "Red Salute," United Artists-Reliance film which has been the object of a concerted attack by radicals in a number of cities, six persons were arrested while picketing Tudor theatre, New Orleans. Three were seniors at Tulane University, among them Mrs. Louise Jessen, state secretary of the Socialist party.

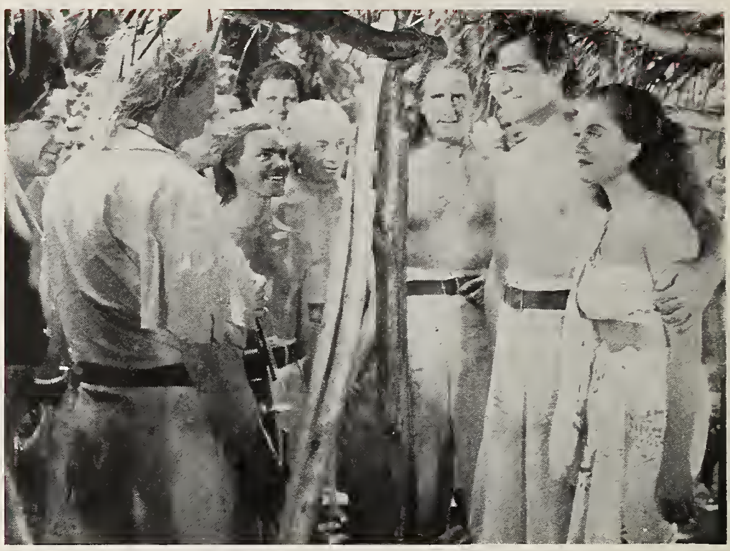
A petition, signed by 100 Tulane students and presented to the authorities, described the arrests as "illegal." "Red Salute" was attacked as "un-American" and "openly in favor of war," in another petition presented to the Tudor management.

Dr. Mack Swearington, of the Tulane faculty, called on Mayor Walmsley to prosecute the persons ordering the arrest of the pickets.

The Film and Photo League in New York and the Film Forum in St. Louis are among groups sponsoring showings of Russian product.

In Hollywood "The New Gulliver," a Soviet propaganda film in which an army of puppets are the actors, was shown privately to an invited audience of about 200, among them many directors, studio writers and players. The picture ran several weeks in New York.

BOX OFFICE CHAMPIONS for NOVEMBER



MUTINY on the BOUNTY MGM

MIDSUMMER NIGHT'S DREAM Warner

IN OLD KENTUCKY Fox

A tie for third place and three ties for fifth mark the rankings of the Box Office Champions for November, chosen on the basis of grosses reported from the nation's key theatres during that month. Of the seven productions named, four have definitely important music elements, two comedy, one drama.

(1) Mutiny on the Bounty: Associate producer, Albert Lewin. Directed by Frank Lloyd. Screen play by Talbot Jennings, Jules Furthman, Carey Wilson. From the book by Charles Nordhoff and James Norman Hall. Musical score by Herbert Stothart. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Arnold Gillespie. Marine director, James Havens. Photographed by Arthur Edeson. Film editor, Margaret Booth. Cast: Charles Laughton, Clark Gable, Franchot Tone, Herbert Mundin, Eddie Quillan, Dudley Digges, Donald Crisp, Ian Wolfe, Ivan Simpson, DeWitt Jennings, Stanley Fields, Wallis Clark, Vernon Downing, Dick Winslow. Released Nov. 8, 1935.

(2) Thanks a Million: A Darryl F. Zanuck production. Directed by Roy Del Ruth. Screen play by Nunnally Johnson. Photographed by Peverell Marley. Art director, Jack Otterson. Film editor, Allen McNeil. Costumes by William Lambert. Sound, Eugene Grossman, Roger Heman. Musical direction, Arthur Lange. Cast: Dick Powell, Ann Dvorak, Fred Allen, Yacht Club Boys, Patsy Kelly, Paul Whiteman and Band, with Ramona, Raymond Walburn, Rubinoff, Yacht Club Boys, Benny Baker, Andrew Tombes, Alan Dinehart, Paul Harvey, Edwin Maxwell, Margaret Irving, Charles Richman. Released November 15, 1935.

(3) The Crusades: Produced and directed by Cecil B. DeMille. Screen play by Harold Lamb, Waldemar Young and Dudley Nichols. Music by Rudolph Kopp. Lyrics by Harold Lamb. Costumes of Miss Young and Miss DeMille designed by Travis Banton. Technical effects by Gordon Jennings. Photographed by Victor Milner. Cast: Loretta Young, Henry Wilcoxon, Ian Keith, Katharine DeMille, C. Aubrey Smith, Joseph Schildkraut, Alan Hale, C. Henry Gordon, George Barbier, Montagu Love, Lumsden Hare, William Farnum. Released October 25, 1935.

THANKS a MILLION 20th Century-Fox

THE CRUSADES Paramount

A NIGHT at the OPERA MGM

METROPOLITAN 20th Century-Fox

(3) A Midsummer Night's Dream: Directed by Max Reinhardt and William Dieterle. From William Shakespeare's classic arranged for the screen by Charles Kenyon and Mary C. McCall, Jr. Musical arrangement by Erich Wolfgang Korngold, with Mendelssohn's "A Midsummer Night's Dream" music. Dances directed by Nijinska. Costumes by Max Ree. Photographed by Hal Mohr. Special photographic effects by Fred Jackman, Byron Haskin and H. F. Koenekamp. Cast: James Cagney, Joe E. Brown, Hugh Herbert, Frank McHugh, Victor Jory, Olivia De Havilland, Ross Alexander, Grant Mitchell, Nini Theilade, Verree Teasdale, Dick Powell. Release date not yet set.

(5) In Old Kentucky: Produced by Edward Butcher. Directed by George Marshall. Screen play by Sam Hellman and Gladys Lehman. Additional dialogue, Henry Johnson. Play by Charles T. Dazey. Photographed by L. W. O'Connell. Sound, W. D. Flick. Art director, William Darling. Gowns, William Lambert. Musical director, Arthur Lange. Cast: Will Rogers, Dorothy Wilson, Russell Hardie, Charles Sellon, Louise Henry, Esther Dale, Alan Dinehart, Bill Robinson. Released November 22, 1935.

(5) A Night at the Opera: Directed by Sam Wood. Screen play by George S. Kaufman and Morrie Ryskind. From a story by James Kevin McGuinness. Musical score by Herbert Stothart. Dances by Chester Hale. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Ben Carre, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Merritt B. Gersted. Film editor, William LeVanway. Assistant director, George Selander. Cast: Groucho Marx, Chico Marx, Harpo Marx, Kitty Carlisle. Released November 15, 1935.

(5) Metropolitan: A Darryl F. Zanuck production. Presented by Joseph M. Schenck. Directed by Richard Boleslawski. Musical direction by Alfred Newman. Screen play by Bess Meredyth and George Marion, Jr. Based on a story by Bess Meredyth. Photographed by Rudolph Mate. Art director, Richard Day. Film editor, Barbara McLean. Costumes by Arthur M. Levy. Sound, Paul Neal, Roger Heman. Technical adviser, Armando Agnini. Cast: Lawrence Tibbett, Virginia Bruce, Alice Brady, Cesar Romero, Thurston Hall, Luis Alberni, George Marion, Sr., Adrian Rosley, Christian Rub. Released November 8, 1935.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Riff Raff

(MGM)

Comedy Drama

Here's the kind of modern geared picture the like of which has not been seen on the screen for some time. In a way it's a daring adventure; not that its moral value should be subject to question by any but the most straightlaced, but nevertheless it has a definite vestige of daringness, more ribaldry than anything else, with which to set off unusual popular enthusiasm for the show.

Actually it's the story of a couple of lugs, a fellow and a girl who, no matter how tough and hard boiled they appear, are none the less human. As their experiences in living life are detailed upon the screen, many entertainment qualities are precipitated. The action is vivid, dialogue crisp, brittle and pointed and some of it of the quality that may provoke gasps; there's comedy that is comedy, drama that's drama, romance that's real love interest, human interest to touch anybody's heart for an occasional tear amid the successive storms of laughter, and enough excitement to sate the appetities of the most avid sensation seekers.

The title keys the tenor of the story and the characters it presents, common folks. It's a waterfront story and the people are all waterfront people. Dutch is an ace tuna fisherman. Hattie is the voluptuous, volatile Venus of the fish cannery. She's madly in love with him, a state which, however, does not prevent her from accepting presents from Nick, boss of the works. Dutch sort of likes Hattie, but plays around with other girls and Hattie has strange and surprising ways of demonstrating her affection.

Anyway, after Dutch has a hand in settling a threatened strike, he and Hattie marry. Getting funny ideas of his own importance, he gets his fisherman mates in a jam that results in his being expelled from the union and fired by Nick, who still figures he'll grab Hattie for himself. Deserting Hattie, who is forced to return to the shack occupied by her father Pops and sister Lil, Dutch makes for the open spaces. Hattie, after a while, goes searching for him; she never quite catches up but she does learn that her roaming spouse needs money. To get it she steals and is sent to the pen.

There a baby is born and given into the care of Pops and Lil.

Hattie makes her escape, thinking Dutch has planned it. Like a returning bad penny, Dutch comes back to the water front, as does Hattie, who hides in Pop's hovel. Neither knows of the other's presence. Through the kindness of Brains, Dutch gets a job as watchman on an oil tanker. There he frustrates a plot to dynamite the ship, and is pretty well battered up . Meantime the cops have caught up with Hattie.

As dignity is handed a tough wallop in the picture, it should be sold with the kind of campaign that convinces patrons of its character. Any possibility of moral objection should be eliminated by telling audiences that the story, its situations, action and dialogue are handled with realism, sincerity and truth.

Previewed in Alexander theatre, Glendale, a first-run suburban house in which many previews are shown. The audience, a cross section of patronage in similar localed theatres though definitely preview goers, was enthusiastic about the showing.

McCarthy, *Hollywood*

Produced and distributed by Metro-Goldwyn-Mayer. Associate producer, David Lewis. Directed by J. Walter Ruben. Screen play by Frances Marion, H. W. Hanemann and Anita Loos. From an original story by Frances Marion. Musical score by Edward Ward. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Stanwood Rogers. Wardrobe by Dolly Tree. Photographed by Ray June. Film editor, Frank Sullivan. Assistant director, Dolph Zimmerman. P. C. A. Certificate No. 1768. Running time, when seen in Hollywood, 93 minutes. Release date, January 3, 1936. General audience classification.

CAST

Hattie	Jean Harlow
Dutch	Spencer Tracy
Lil	Una Merkel
Nick	Joseph Calleia
"Flytrap"	Victor Kilian
Jimmy	Mickey Rooney
"Brains"	J. Farrell MacDonald
"Pops"	Roger Imhof
Rosie	Juanita Quigley
Belcher	Paul Hurst
Lew	Vince Barnett
Gertie	Dorothy Appleby
Mabel	Judith Wood
"Ratsy"	Arthur Housman
Bert	Wade Boteler
Al	Joe Phillips
Pete	William Newell
"Speed"	Al Hill
Sadie	Helen Flint
Mrs. McCall	Lillian Harmer
"Lefty"	Bob Perry
Markis	George Givot
Maizie	Helene Costello
Matron	Rafaelo Ottiano

Collegiate

(Paramount)

Comedy

Fun in a girls' school is the tune to which this adaptation of Alice Duer Miller's "Charm School" spins. Always light and gay, breaking up its straight story continuity with cleverly interpolated gags, it bubbles and froths merrily. Built to catch the fancy of the masses, with a particular intent to stimulate the curiosity of the younger folks, it provides quite a bit of entertainment and plenty in the way of novel story idea and established cast names for advertising and exploitation purposes.

In the yarn, Jerry Craig, happy-go-lucky playboy, no matter what the state of his fortunes, inherits a girls' seminary. Not knowing what to do about it, but anxious for a whirl at a new adventure, Jerry decides to look the place over with his valet, Sourpuss, and a newspaper pal, Scoop, whose chief previous job was that of keeping Jerry's more hectic escapades out of the papers. On the way, they pick up Joe Penner, a chap who has more money than ideas how to spend it. The school is a typical seminary attractive only to Jerry in that it houses a demure, mouselike secretary, Miss Hay.

Deciding that the only way to put the place on its feet is to scrap old educational theories, Jerry and his pals transform it into a charm school. The student body is given illuminating lessons in all that the modern girl should know. Courses are instituted in the art of makeup, smart clothes, wearing, riding, dancing, polo playing and how to make love in the 1935 mode. Student Dorothy, showing remarkable proficiency in all classes, makes a hit with Penner. And when under the spur of Scoop's great advertising campaign, the school becomes a sensational success, Miss Hay can do nothing but accept Jerry as a man to be admired.

Fast moving, peppy with music and dancing and other colorful sustaining assets provide appeal for those who like their entertainment amusing. Ideas for clever exploitation that should do much to attract attention are to be found in large quantities. The more trick stuff used, the better should be patron reaction.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Ralph Murphy. From a story by Alice Duer Miller. Screen play by Walter DeLeon and Francis Martin. Lyrics by Mack Gordon. Music by Harry Revel. Photographed by William Mellor. P. C. A. Certificate No. 1663. Running time, when seen in Hollywood, 75 minutes. Release date, December 27, 1935. General audience classification.

CAST

Joe	Joe Penner
Jerry Craig	Jack Oakie
"Scoop" Oakland	Ned Sparks
Miss Hay	Frances Langford
Dorothy	Betty Grable
Sour-Puss	Lynne Overman
Dance Instructress	Betty Jane Cooper
Mack Gordon	Mack Gordon
Harry Revel	Harry Revel
Mr. MacGregor	Henry Kolker
Browning (Detective)	Julius Tannen
Diving Instructress	Georgia Coleman

Ceiling Zero

(Warner-Cosmopolitan)

Comedy Drama

Plenty of the stuff audiences like to see upon the screen is provided here. Likewise it has more than enough potential exploitation values in story content, names and production features on which showmen can base interest-compelling campaigns. Essentially, dealing with aviators and commercial aviation, it is comedy drama with a thrill action motivation. Though long in running time, it moves with an attention gripping pace. Marked by splendid individual performances, which several times caused the preview audience to interrupt with applause, and spectacular production effects, the story has a tense sympathy stimulating human interest quality. It is soundly produced, there being ample evidence of careful preparation with a view to establishing quality screen merchandise.

The setup is ideal for James Cagney and Pat O'Brien, who have established themselves as one of the outstanding current screen teams. O'Brien is boss pilot of Federal Air Lines. Locating his old wartime buddy, Dizzy Davis, he offers him a job. Dizzy, still a pushover for the ladies, makes a characteristic harum scarum arrival at the air port, bringing down upon himself the wrath of a Government inspector and causing Jake no end of trouble with the line's big boss, Stone. Though Dizzy, greatly respecting Jake, makes promises to settle down, he can't resist girl lure. All agog about air hostess Tommy, Dizzy shams sickness to keep a date and Jake sends Tex, third of the trio, out on a run. Trapped in a fog with ceiling zero, Tex crashes to death, an incident that brings about a thrilling dramatic speech by Tex's widow, Lou.

Heartbroken at the tragedy he has caused, Dizzy determines to atone for it. During Jake's absence from the field at a time when the line is experimenting with some new safety device to be used under the worst possible weather conditions, Dizzy replaces the pilot

(Continued on following page)

assigned to the test. Without a parachute he takes off in a blizzard. By radio, in sequences that are vividly dramatic, he keeps Jake informed of his progress. The de-icing apparatus proves only partially efficient. As Dizzy strives to maintain altitude and reach safety, the plane becomes overloaded with ice. The radio goes dead and Dizzy crashes to death, but not before he has conveyed information that will make blind flying safer for other fliers.

Showmanship elements of the picture are the worths of a good thrill story, excellent individual performances, suspense created by throat tightening drama and punchy production values. There is also hilarious comedy, just enough but not too much love interest and a definite trend of understandable human interest. —McCarthy, Hollywood.

A Cosmopolitan picture, produced and distributed by Warner-First National. Directed by Howard Hawks. Stage and screen play by Frank Wead. Photographed by Arthur Edeson. Film editor, Bill Holmes. Art director, John Hughes. Musical director, Leo F. Forbstein. P. C. A. Certificate No. 1709. Running time, when seen in Hollywood, 68 minutes. Release date, January 25, 1936. General audience classification.

CAST

Dizzy Davis	James Cagney
Jake Lee..	Pat O'Brien
Tommy Thomas	June Travis
Texas Clarke	Stuart Erwin
Al Stone	Barton MacLane
Tay	Henry Wadsworth
Mary Lee	Martha Tibbetts
Lou Clarke	Isabel Jewell
Joe Allen	Craig Reynolds
Smiley	Richard Purcell
Eddie Payson	Carlyle Moore, Jr.
Fred	Addison Richards
Mike Owens	Garry Owen
Doc Wilson	Edward Gargan
Les Bogan	Robert Light
Buzz	James Bush
Baldy	Pat West

Chatterbox

(Radio - Robert Sisk)

Comedy Romance Drama

Keyed to a pitch of warm human interest, this nicely developed comedy romance drama has much to make many hearts glad. High in sympathy stimulating quality, it's that kind of show which, in blending its various elements, aims to provoke smiles and light laughter. Built on a semi-hokum formula, it's of the character that usually gets under the skins of the masses. As it treats of ordinary human beings involved in situations that might happen to anyone, all traces of forced or artificial theatricalism are intelligently eschewed. Of particular potential appeal to family type audiences, it also affords much to engage the attention of the sophisticates. At the same time, it gives the exhibitor who likes to sell his shows plenty in the line of story content and cast names with which to work.

The locales are rural New England and New York. Like many country girls, Jenny Yates is stage struck. Besides her own natural inclination to be an actress, she has the inspiration of her dead mother's unrealized dream urging her on. Two forces work against her. Her stern grandfather, Uriah, will not countenance such an ambition. Knowing that if she ever goes on the stage, he'll lose her, Jenny's bumpkin sweetheart, Michael, tries to discourage her. While she is attending a little theatre performance, Michael locks her out of the house, so contriving the situation that it appears as though Uriah is responsible.

Jenny runs away. She is found hiding in the rumble seat of Philip's car. As he was the only person to encourage her ambitions, she pleads with and succeeds in getting him to take her to New York. There, spurred on by sympathetic Emily Tipton, Philip persuades producer Fisher to give her a chance. Interluded by several dramatic and comedy incidents featuring a laugh packed boasting contest between Uriah and Philip's father, the show goes on. Instead of it being the tear jerking melodrama Jenny expected, it turns out to be a ridiculous burlesque. Heart broken Jenny rushes from the stage into the arms of Uriah. Homeward bound, Philip is found hiding in the rumble seat of the car. He pleads for a chance to win Jenny. The finale is a definite indication that he will not plead in vain.

While not a pretentious attraction, the show is one in which audiences are quite apt to find more entertainment worth than they sometimes do in more elaborately staged features boasting a host of sock names. Nevertheless names are adequate and results of previous pictures in which Anne Shirley has been seen, particularly in the neighborhood and smaller town theatres, should give exhibitors plenty of confidence in the possibilities of this.

Previewed in Pantages theatre on Hollywood Boulevard to a mixed Christmas shopper audience which reacted favorably to the showing.

McCarthy, *Hollywood*

Produced and distributed by RKO Radio. Associate producer, Robert Sisk. Directed by George Nicholls, Jr. Screen play by Sam Mintz. From the play by David Carb. Production associate, John E. Burch. Photographed by Robert de Grasse. Musical director, Alberto Colombo. Art director, Van Nest Polglase. Associate, Perry Ferguson. Recorded by George D. Ellis. Edited by Arthur Schmidt. Assistant director, Dewey Starkey. P. C. A. Certificate No. 1797. Running time, when seen in Hollywood, 68 minutes. Release date, January 17, 1936. General audience classification.

CAST

Jenny Yates	Anne Shirley
Philip Greene, Jr	Phillips Holmes
Uriah Lowell	Edward Ellis
Archie Fisher	Erik Rhodes
Emily Tipton	Margaret Hamilton
Philip Greene, Sr	Granville Bates
Harrison	Allen Vincent
Lillian Temple	Lucille Ball
Michael Arbuckle	George Offerman, Jr.
Actress	Maxine Jennings
Blythe	Richard Abbott
Character man	Wilfred Lucas
Character woman	Margaret Armstrong

The Perfect Gentleman

(MGM)

Comedy

A picture predominantly one of comedy, involving an impoverished former major in the English Army and a music hall performer, this production succeeds in capturing, due chiefly to the fine characterization by Frank Morgan, comedy that should appeal to audiences, whether American or English. The story first appeared some eleven years ago on the pages of the *Saturday Evening Post*, and was then titled "The Prodigal Father." It was written by Cosmo Hamilton, well known novelist, and was rewritten into play form by Edward Childs Carpenter. The locale of the story is London and various small countryside towns of England.

The major, while down on his luck, is ever happy and expectant that his ship will soon come in. It does arrive in the form of a stage performer, who becomes a success in London with the valuable aid of the major, with whom he teams with a good deal of public acclaim until, rearing their heads in protest, the family as represented by the major's sister and Vicar son put a stop to the goings on.

The cast fits excellently into the story and while it is all English with the exception of Frank Morgan it has names that are well-known to American audiences in American productions. Besides Morgan the cast includes Cicely Courtneidge, comedienne of the English stage and screen, Heather Angel, Herbert Mundin, currently in "Mutiny on the Bounty." Una O'Connor, Richard Waring and Henry Stephenson. Exploiting the picture as straight comedy with emphasis on the name of Frank Morgan would seem to be the best method of approach to the selling campaign. It would seem appropriate, too, in some situations, to point out that, despite the locale and Anglican cast names, the picture was made in Hollywood.

In the story, Major Horatio Chatteris, accustomed to the best and ever remindful of past exploits in the army, is in an impecunious state, has lodgings over a fish shop, and is wary of his creditors. Fleeing London he repairs to the home of his son, a vicar in a small village, but the reception is decidedly cool. He returns to London by train. On the train he strikes up an acquaintance with April Maye, singer and dancer, who is to make her debut on the London stage. The major promises to be on hand the opening night. The opening night arrives and April, instead of arousing the audience to applause, is jeered, but the major saves the situation by getting on the stage and winning the theatre going public's acclaim.

April and the major form a team and have a great success in the music halls. They visit the major's son at his home and arrive just as the vicar and the major's sister are leaving to attend a garden party given by the bishop of the community. April and the major invite themselves to the party and are the cause of spoiling it when their efforts to auction off furniture end in discomfiture for the bishop's guests. They return to London but the major is visited by his sister who convinces him that his present life is ruining his son's career in the church. The major leaves April and the act and is very shortly where he began, impoverished. The son is promoted in the church and marries. The major attends the opening of April's new show and later backstage they profess their love for each other and decide to marry.—Mooney, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Director, Tim Whelan. Play by Edward Childs Carpenter. From the story by Cosmo Hamilton. Screen play by Edward Childs Carpenter. Musical score. Dr. William Axt. Dances staged by Dave Gould. Songs by Kraper and Jurmann. Lyrics by Ned Washington. Art director, Cedric Gibbons. Associates, Eddie Imazu and Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Charles Clarke. Film editor, George Boemler. P. C. A. Certificate No. 1,533. Running time, 73 minutes. Release date, November 22, 1935. General audience classification.

CAST

Major	Frank Morgan
April	Cicely Courtneidge
Evelyn	Heather Angel
Hitch	Herbert Mundin
Harriet	Una O'Connor
John	Richard Waring
Bishop	Henry Stephenson
Baxton	Forrester Harvey
Lady Clyffe-Pembrook	Mary Forbes
Kate	Doris Lloyd
Alf	Edward Cooper
Penelope	Brenda Forbes

Stranger Than Fiction

(Universal)

Interesting

An interesting short of the Stranger Than Fiction series, number 17 has a particularly good shot of thoroughbred fish racing in which the fish have individual lanes in their race to the tape. Harvard tennis players try out a new court device which automatically returns the balls to the server. In Lawrenceville, Ga., the County Court House, has had six new fences in its ninety years all due to the whittling tendencies of the natives. Also shown are glass blowers, a community run on electricity, a golf course that has an automatic elevator to take the players to the fairway, a fly that feeds on the destructive earwig, a dog with three tails and last but not the least a farm that instead of harvesting crops contains an array of ghostly figures.—Running time, 9 minutes.

The Case of the Lost Sheep

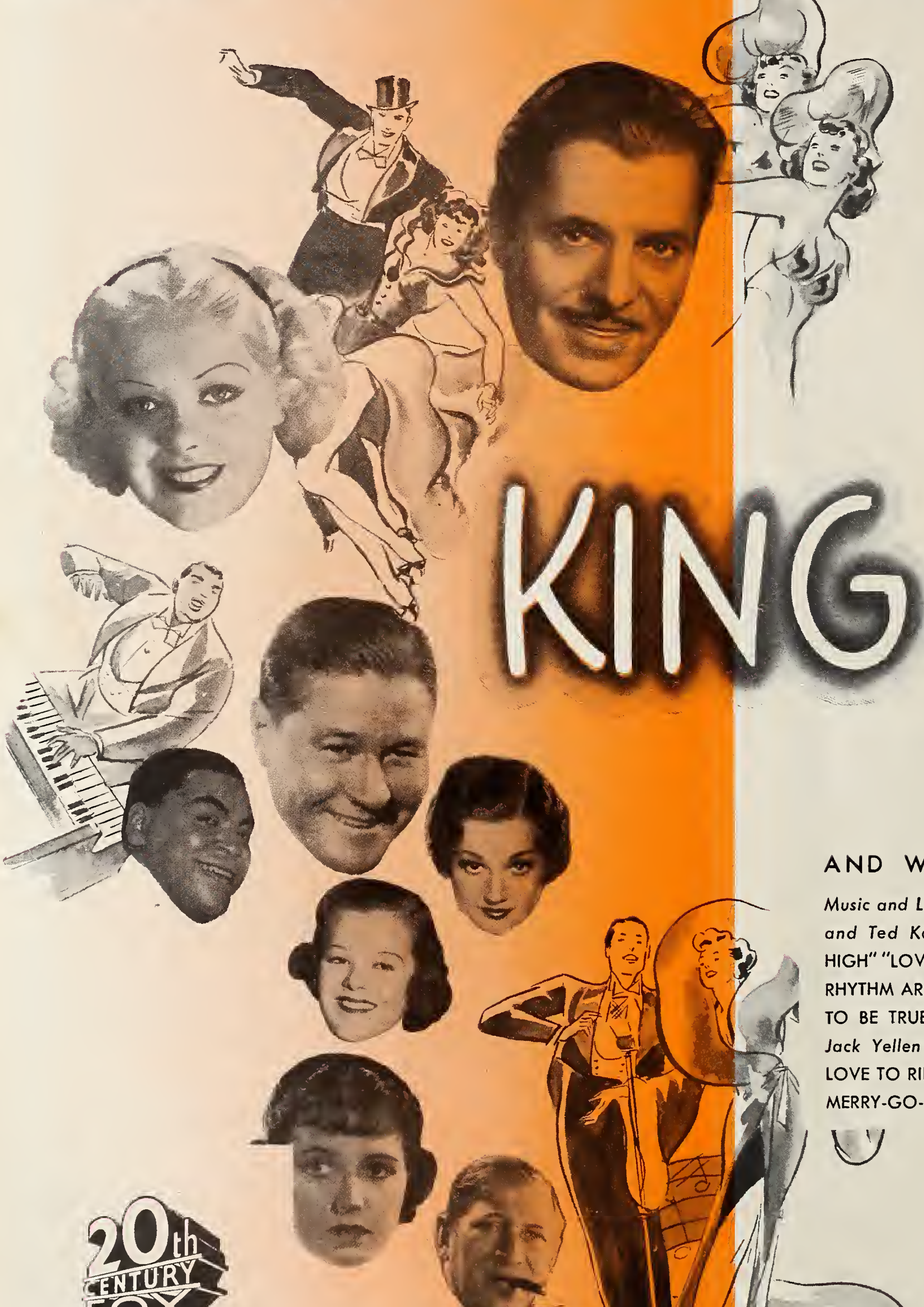
(Universal)

Good

In this Oswald Cartoon, Oswald is relegated to the background and two little lambs take the spotlight. The lambs, rebelling against a steady diet of spinach, steal away from home seeking more palatable food. They encounter Mother Hubbard but have no luck for her cupboard is bare. Jack Horner has a large pie but he insists on all the plums for himself. They relieve a pieman of his pies and when he starts in pursuit they use the pies as ammunition. Oswald and Humpty Dumpty join the pursuit and they in turn are pie-slapped. The lambs get a taste of their own medicine when Oswald goes into action.—Running time, 7 minutes.

We won't blame

THERE'S NEVER BEEN A SHOW TO



KING OF

AND WHAT SONGS:

Music and Lyrics by Jimmy McHugh and Ted Koehler: "SHOOTING HIGH" "LOVELY LADY" "SPREADIN' RHYTHM AROUND" "TOO GOOD TO BE TRUE." *Music and Lyrics by Jack Yellen and Lew Pollack:* "I LOVE TO RIDE THE HORSES ON A MERRY-GO-ROUND."

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

you if you don't believe your eyes . . . for

APPROACH THIS KING OF HITS!

We saw it and went nuts..and so will you..your audiences..the critics. It's the king of casts..the czar of comedy..the emperor of drama..the rajah of romance ..the sultan of spectacle..the satrap of girl-shows..the monarch of musicals. Oh, we forgot..it's a knockout!

BURLESQUE

WARNER BAXTER

ALICE FAYE · JACK OAKIE

ARLINE JUDGE · MONA BARRIE

GREGORY RATOFF · DIXIE DUNBAR

FATS WALLER · NICK LONG, Jr. · KENNY BAKER

Associate Producer: Kenneth Macgowan

Directed by Sidney Lanfield · Screen play by Gene Markey and Harry Tugend

Adaptation by James Seymour · From a story by Vina Delmar

A FOX PICTURE

Darryl F. Zanuck in Charge of Production

40 MILLIONS IN 3 HOURS FOR BRITISH FLOTATION

Result of Share Offering of the National Provincial Cinemas Reflects New Invesment Attitude of England's Bankers

by BRUCE ALLAN
London Correspondent

Indicating alike the amount of money in London banks awaiting investment opportunities and the new commercial estimation of film enterprises, the result of National Provincial Cinemas' recent share offering was highly significant.

The amount asked was £357,500 ($1,787,500) for £325,000 £1 6 per cent cumulative preference shares at a premium of 2/-, or 10 per cent. The lists were opened at 9 a.m. and closed in a few minutes on a full subscription. By midday the amount offered had reached £8,000,000 ($40,000,000). The market price of the shares at opening was 24/- and rose during the first day to 33/-.

The enormous demand for this issue is even more clearly indicated in the details of the share allotments actually made, which were as follows:

Asked	Allotted
1 - 100	Nil
101 - 1000	20
1001 - 2000	30
2001 - 5000	50
over 5000	100

There was a preference in the allotment to shareholders in the associated companies, Union Cinema Co., Ltd., and Oxford & Berkshire Cinemas Ltd., which between them also absorbed 1,000,000 ordinary 5/- (dollar) shares.

Changed Attitude

A very few years ago, film enterprises of any type had the greatest possible difficulty in obtaining finance from City sources and the suggestion of an appeal for public money would have been regarded as a bad joke. Even after the passing of the Films Act, prospectuses based on the rosy future of British production for a secured market were received in a decidedly lukewarm way. It is generally believed that the underwriters of the Gaumont-British flotation were left in the first instance with 80 per cent of the shares and, at a considerably later date, a well covered A. B. P. issue also failed to fill.

Today, with theatre issues in the offing demanding at least £6,000,000 and possibly £9,000,000 it is a practical certainty that the public will absorb the lot and ask for more. Simultaneously, good money is being put into "private" companies on a scale new in the history of the trade. Just how many millions of pounds sterling are involved in these enterprises it is impossible to state exactly, but certainly, if all the studio plans recently announced are realized, production alone will absorb from £3,000,000 upwards in 1936.

Typical of the sort of enterprise which does not find it necessary to go to the public for money is Amalgamated Studios Ltd., which is erecting a large service studio at Boreham Wood at a cost of £500,000 ($2,500,000), providing eight 200 x 100 feet floors, two review and re-recording theatres of 1000 seat capacity, sixteen cutting rooms, four projection theatres, individualized administration facilities, workshops covering 20,000 square feet and 20 acres of exterior lot.

Behind this project, which will begin to function before next summer and be completed by October, 1936, are Major Charles H. Bell, E. A. Stone and S. H. Soskin, and the construction is being undertaken by Sir Robert McAlpine & Sons.

Major Bell is a well known cinema consulting engineer. He was in control of Paramount's first British studio at Islington (now the Gainsborough studio), and has been associated with the design and erection of Paramount theatres in England.. Mr. Stone is a wellknown theatre architect. Mr. Soskin, a Russian by birth, is a financier and ship-owner and uncle of Paul Soskin, producer of "While Patients Sleep" and "Ten Minute Alibi" who was recently announced as having taken over production of half of the British and Dominions features to be made for United Artists release.

Concentration Expected

It may be expected that in due course all B & D productions for United Artists will be made in the Amalgamated studio. That Metro-Goldwyn-Mayer's directly produced British pictures also will be located there is another probability, and Major Bell's association with Paramount indicates, as something like a certainty, that when that company renews serious British production it will be at the new plant. Major Bell comes to New York in February.

▽

B & D Changes Policy

British & Dominions' annual report emphasizes the change of policy which seems to be indicated in the Amalgamated plan. It has been found desirable, it is stated, for the company to produce certain of its films in association with other companies, and it also has been found remunerative to lease space in the B & D studios to independent producers. The situation seems to be developing that a considerable amount of the floor space there will be occupied by Herbert Wilcox Productions and other companies, several of them associated with C. M. Woolf—General Film Distributors, while B & D will itself make films at Amalgamated.

B & D's balance sheet shows a loss of £37,031 against a previous year's profit of £80,000; the debit is due to the fact that, against a revenue surplus of £41,096, there is a provision for depreciation of £78,127. Of this amount £58,836 applies to depreciation in film productions because "revenue anticipated during the period under review was not realized." No details are given but it is known that several B & D productions failed to obtain American release in circumstances where it might have been anticipated.

▽

Booking Circuits Again

Since reaffirmation of its decision to refuse Gaumont-British the right to book for the H & G halls the Kinematograph Renters Society has made no new pronouncement regarding booking circuits, and the latest indication of distributor policy comes from a report to the General Council of the Cinematograph Exhibitors Association from the legal committee of that body, which has had charge of negotiations with the distributors.

The committee indicates very definitely that the KRS is following a policy of moderation in applying to particular cases its own very drastic definition of a booking combine. This, in effect, applied that description to every booking arrangement which was not in the hands of the interest controlling share and voting rights.

"Practically all the cases which have been referred to the Association have now been admitted for booking purposes by the KRS," says the report, which also indicates that distributors have relaxed their "control" definition for the purpose of permitting an exhibitor to book for a new cinema which he has built with the aid of public money.

All this lends interest to the further statement that, in the case of Gaumont Super Cinemas (the specially floated company which absorbed H & G Kinemas, Ltd.) the KRS, in face of a CEA statement that this case also complied with its requirements, has disputed this statement "without giving any reasons."

"The action of the KRS in discriminating against this company is not understood," says the report ". . . It seems that anything that is not a booking arrangement, other than the Gaumont Super Cinemas' case, is likely to be accepted."

Distributors Protest

The obvious comment seems to be that if the legal committee of the CEA cannot understand the reason of the KRS determination to maintain its opposition to the G-B-Hyams deal, it is alone in its innocence.

Distributors are against this deal for the obvious reason that, if big circuits are allowed to book for other managements, they easily will be able, on the strength of their buying power, to rope in so many independents as to create a booking dictatorship. The KRS regards the principle as so vital that it is willing to accept the secession of Fox rather than to sacrifice it, and this attitude is understandable enough.

The real interest in the situation is, nevertheless, accurately diagnosed by the CEA Committee. To generalize its case against G-B, the KRS emunciated a series of general propositions which, applied regardless of circumstances, might have entailed the cancellation of booking arrangements of five, ten and twenty years' standing. They have met the difficulty by accepting the explanation of the interested parties in all cases except that of G-B.

There were rumors that a test case ultimately would be taken. Whatever plans the CEA had to this end are, presumably, suspended.

▽

Agreement on Televised Films

Following conferences between news reel editors and the Council of the CEA this week, "complete accord" was announced on the subject of televised films. It is unofficially understood that, when the British Broadcasting Corporation starts experimental television early in 1936, the news reel companies will not supply films for transmission until a date later than their last display in cinemas. A similar agreement in regard to feature films can be expected.

A. T. and T. Suit Nears Close

Final oral arguments supplementary to the trial of the General Talking Picture suit against American Telephone and Telegraph, and subsidiaries, will be held January 13, 14 and 15 in Wilmington, Del., now that the defendants have been given additional time in which to file briefs. Reply briefs will be filed by General in advance of the date set for the opening of the oral argument.

A Collateral Pass By William Fox

Three blocks of securities, rights and credits which had been assigned to All-Continent Corporation by William Fox as collateral and security for debts owed by him to that corporation were purchased at public auction in Atlantic City last week by All-Continent. Eva Fox, wife of Mr. Fox, controls All-Continent.

Included in the transacton were 108,000 shares of old Class A Fox Film stock; 9,000 shares of Twentieth Century-Fox preferred; 4,500 shares of Twentieth Century-Fox common and some additional securities sold in a single block for $600,000. Real estate, credits due and maturing from American Tri-Ergon Corp. and other considerations sold in another block for $250,000, while a block of capital shares of Fox Chicago Realty Corporation brought another $5,000.

The sale was conducted by Paul M. Salsburg, president of Atlantic County Bar Association, as agent for All-Continent designated by former Circuit Judge Clarence L. Cole of this city. The latter declined to name whom he represented.

The All-Continent bidder, who declined to identify himself, was not opposed by any other bidder. No money or checks changed hands at the public sale, which led to the belief among those present that All-Continent would merely exchange the debts owed it by Fox for title to the securities it had bid in at the auction. It was assumed that Fox's indebtedness to All-Continent, thus, was in the neighborhood of $855,000.

Mr. Fox on Monday obtained leave to appeal from an order signed by federal judge William Bondy citing him for contempt of court and directing him to submit to oral examination at Toronto, January 6th. It was considered unlikely that the appeal can be heard before the U. S. circuit court of appeals within a month.

Mr. Fox was cited for failure to answer a subpoena served on him some time ago by Capital Company of San Francisco, which holds an unsatisfied $287,000 judgment against him for liability on the lease of the Fox, San Francisco. Attorneys for Capital Company have been endeavoring to question Mr. Fox on his financial status as a result of his alleged inability to satisfy the judgment. The former film executive is said to be under the care of physicians at Toronto. Judge Bondy ruled last week that Mr. Fox could purge himself of the contempt charge by submitting to examination by Standard's attorneys on January 6 at Toronto or some other mutually agreeable location.

Deitch Joins St. Louis Amusement

Joseph Deitch has been named by Leto Hill, supervisor of the St. Louis Amusement Company, as chief booker of the 20 local St. Louis houses. Mr. Deitch, formerly with the A. H. Blank circuit, in Des Moines, assumes his new post December 23. He succeeds Bess Schulter, who recently resigned to operate her two neighborhood houses. Morris Plessner, formerly neighborhood theatre advertising contact for the *Star-Times,* has replaced Al Zimbalist as advertising, publicity and exploitation head. Mr. Zimbalist has joined the Cinema Circuit in a similar capacity.

CALLS SHOWMANSHIP KEY TO ARTISTIC FILM

Kuykendall Says Exhibitors Want Finer Pictures; Says the Hollywood Intellectuals Set Pace

Exhibitors "want the screen to ever reach out for better and finer entertainment, but the industry cannot afford to get too far ahead of public taste nor to neglect the popular modern dramatic story as screen material," Ed. Kuykendall, president of the Motion Picture Theatre Owners of America, said this week in the MPTOA Bulletin, in expanding upon the subject which last month brought out an expression of exhibitors in which the socalled "arty" picture of limited appeal was roundly criticized. (HERALD, issue of November 30th).

"I would not have anyone think that MPTOA is opposed to the progress of this industry towards the production of a finer and more artistic type of motion picture," said Mr. Kuykendall, who recently completed a long tour of key centers studying exhibitor reactions on product. "Artistic pictures do not fail because they are artistic; they fail because the producer forgets to put showmanship into them."

"Too often, I am told by experienced exhibitors, the fine expensive picture relies entirely for its entertainment and box office appeal upon spectacular scenes, beautiful (and expensive) costuming and photography, mass movements of actors, elegant and poetical dialogue, fantasy and intellectual discussion of philosophical problems, and forgets all about the essentials of dramatic suspense, human interest, romance and conflict of the sexes, and really funny comedy," he said. "In other words, the picture fails to tell a fascinating story, lacks kick and novelty, though it may be an 'artistic' triumph."

Elements of Good Entertainment

Many artistic and socalled "classical" pictures are outstanding successes because these elements of good entertainment are prominently present, many strictly modern pictures fail because they are absent. No matter how fine or artistic a picture may be, it is of little use to the theatres unless it provides genuine entertainment for the audience.

Caution must be exercised by the producers in not overdosing the market with too many spectacles, classics, fantasies and "high brow" pictures, generally lacking in human interest and dramatic suspense. The almost universal opinion among exhibitors is that the saturation point has about been reached in this type of picture. A further increase in the percentage of photoplays of this type will be disastrous.

"This is no plea for the ultra-sophisticated picture nor for injecting dirt and vulgarities to 'pep them up.' What is needed is *a wide variety* of stories, locales and the constant development of new and fresh ideas, but always emphasizing the fundamentals of good entertainment."

On the same subject of high standard story, Chester B. Bahn, motion picture critic of the Syracuse (N. Y.) *Herald,* recently chided the industry for its attitudes and practices which, he said, have continued to lay the industry open to the branding as "low-brow" whereas "Hollywood itself has been setting the intellectual pace, with marked if gradual improvement from season to season."

"Then, too," Mr. Bahn said, "the studio having brought a classic to the soundscreen, too often ignores common sense in formulating a sales campaign. The fact that it has a picture designed to appeal to a universal reading audience is, as a rule, impatiently brushed aside, and heavy emphasis is placed upon everything from the solid gold production and 'million dollar' cast to the story liberties taken by the adaptor and the director." Yet, he pointed out, "to tens of thousands of readers the story itself is the attraction."

Mr. Bahn followed with a long list of classic subjects planned by producers, forewording it with this caution: "You will quickly sense the opportunity which is Hollywood's to shed, once and for all time, its lamentable inferiority complex and establish its position as an honest merchant!"

Cites Screen Superiority

Of the stage play parallel, Gilbert Seldes, columnist, wrote recently in the New York *Journal,* "one reason the movies are successful is that they are made for money and the money comes from people who like movies; they are not made in the hope that they can be turned into good Sunday School lectures if they fail in the picture houses. That is what makes them different from plays which, as the critics more and more often testify, are being written in the hope of ultimate movie sales. It is like making a souffle and saying it will be a good pudding when it is cold. Drama, like souffles, must be served hot."

Mr. Seldes wrote of having attended two "much-praised" stage productions in one afternoon, "and figured they might make one good feature picture." He added that he had gone to two openings in one night "and found that both plays together wouldn't equal the amount of entertainment in an average double bill at a neighborhood house."

Young Reviewers Pick Classics

The Young Reviewers of the National Association of 4-Star Clubs, the junior review group of the National Board of Review of Motion Pictures, have chosen the following as the ten best pictures of 1935, listed alphabetically, and literary and historical masterpieces are by far in the lead:

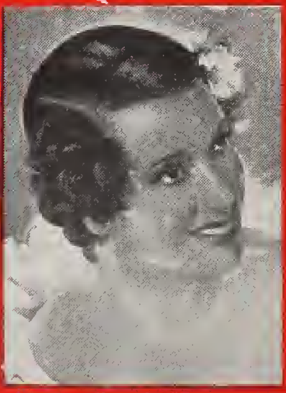
The Crusades
David Copperfield
The Informer
Les Miserables
The Lives of a Bengal Lancer
A Midsummer Night's Dream
Mutiny on the Bounty
Naughty Marietta
Shipmates Forever
Top Hat

Runners-up were Broadway Melody, Alice Adams, Anna Karenina, Call of the Wild, The Dark Angel, Roberta and The Three Musketeers.

The Dumas, Shakespeare, George Eliot and their fellows were favored as sources for screen stories by 10,342 voting in a poll conducted by the Boston *Herald-Traveler,* while only 87 voted against picturization of the classics.

THE BIG HO
ATTRACTIONS
FROM COAST

LILY PONS in



"I DREAM TOO MUCH"

with **HENRY FONDA** . . **ERIC BLORE**
OSGOOD PERKINS . . Directed by John Cromwell
Pandro S. Berman Production . . . . . Music by
JEROME KERN . . . Composer of "Roberta"

Holiday openings backed by a gigantic advertising campaign in local newspapers of key cities . . . full pages, three-quarter pages, half pages, quarter pages, double trucks of PAID NEWSPAPER ADVERTISING.

RKO-RADIO

LIDAY-TIME
IN THEATRES
TO COAST!

KATHARINE
HEPBURN
as
"SYLVIA SCARLETT"

with

CARY GRANT ★ BRIAN AHERNE
EDMUND GWENN . . .
Directed by George Cukor . . . . Pandro S. Berman Production

The screen's dramatic dynamo in her most bewitching role . . . . . Amazingly real as a reckless, adventurous young fellow . . . . . Gloriously warm and lovely as a beautiful girl, head over heels in love.

PICTURES

FILM UPSET RETURNS BULL RING TO FAVOR

Matadors Getting Rich While Strike Shuts Out Best Product from Studios of United States

by JAMES LOCKHART
Mexico City Correspondent

Bull fighting, which progressively lost favor with the increased popularity of motion pictures in Mexico during the past two decades, is retrieving much patronage as a result of upset cinematographic conditions down here, a prominent factor of which is the strike of clerical help and labor against the eight major American distributors that began on September 27th and is still going strong, entailing the shutting off of high grade screen entertainment from the United States.

The management of the largest Mexico City bull ring announces that its first three performances of the season, each held on a Sunday, the "gravy" day for motion picture exhibitors in these parts, had a combined gross of $64,750. This is a record revenue that has not been matched by the sanguinary "sport" of Old Spain in the Mexican capital since the days, 15 or 20 years ago, when the average Mexican man in the street would go without dinner and hock his shirt to raise the price to get into a blood and sand arena.

Diminishing Attendance

The crowds at the bull fights tell a graphic tale of diminishing attendance at the cinemas. The arena shows are nothing extra; they are neither worse nor better than those that have been presented during the past several seasons. But they are certainly drawing the crowds—and their money. Picture fans are finding that cinema fare these days is not much to their fancy. It has been demonstrated as an outstanding fact that product of independent American producers and those from England, France, Germany, Russia and Spain does not provide sufficient top material to the Mexican cinema box offices as prosperous as do the pictures of the ace United States studios. Hence hundreds, aye, thousands of Mexicans are returning to their old love; the bull ring.

There is much pessimism in Film Row over this situation, which at this writing, looks as if it is going to obtain for some time yet. Right now, the picture industry in Mexico is just twiddling its thumbs. The more optimistic exhibitors say that things will come their way from the bull rings when the strike against the major Americans is ended and when a definite settlement of the duties and taxes matter is obtained. But when those happy days are going to arrive, not even the optimists can predict.

The theatre in Mexico, which was moribund, if not worse than that, at the time the film situation went blue, is now showing signs of robust life. Better business than they have enjoyed in ages is being done by Mexico City stage houses. Musical comedies, revues and other girl-lingerie and even bare fact shows are getting a very profitable attendance. High brow diversions, such as concerts are also doing well. Reciters and lecturers are claiming more of a hearing than they had before the cinema commanded a dominant place in the Mexican amusement field.

Only neighborhood and other grind houses that can afford to undersell the theatres at such ridiculous prices as from seven to ten cents are able to ride over the stormy times.

▽

Villa's Ghost

Gen. Francisco (Pancho) Villa, the gory guerrilla warfare chieftain who cut such a swath at home and abroad before meeting an early and violent death, and whose grotesque person and exploits have been the theme of many a motion picture, has bobbed into public attention by act of congress. As Pancho died broke, after having had his hands on several fortunes, the federal congress decided that Señora Austreberta Renteria de Villa, proven to be the only legitimate Villa widow, and their sons, Francisco, Jr., and Hipolito, shall receive a daily pension of $2.80 each for the rest of their lives. Numerous persons claimed a government pension on the ground that they are close Villa kin; but congress decided that only these three have a legitimate right to the stipend.

The stipend was awarded as a token of government appreciation for Villa's work in bringing about the downfall of Victoriano Huerta who usurped the presidential chair in 1916.

▽

Mexican production has been somewhat slowed down by a strike that has lasted for several weeks, of employees of the National Motion Picture Production Company, operator of Mexico's largest studios. As a result of the strike, much work has come the way of a smaller studio operated in Mexico City by George M. Stahl.

Music Clubs Support Pons Picture

Exhibitors will receive the cooperation of 5,000 music clubs throughout the country in supporting and publicizing the Lily Pons picture, "I Dream Too Much," soon to be released nationally by RKO Radio, Mrs. E. H. Cahill, national motion picture chairman of the National Federation of Music Clubs, has written letters to all state chairmen, who in turn are giving full information and instructions to the various clubs in their districts.

Bartlett Returns to Erpi

W. A. Bach, vice-president of Electrical Research Products, Inc., Picture Consultants, has appointed Don Bartlett to a production post in his department. Mr. Bartlett returns to the Picture Consultants department of the company from Paramount where he held an executive production position with Paramount Pictorial.

Situation Clearing In Mexican Field

Major distributors are receiving the cooperation of the Mexican Government in their efforts to settle trade difficulties there and, consequently, will not withdraw from operation in that country at this time, it was said by Major Frederick L. Herron, in charge of foreign activities for the Motion Picture Producers and Distributors of America, following a meeting of foreign distribution managers, held last week, in New York.

Information that the Mexican Government was cooperating was contained in a report submitted to the meeting by A. L. Pratchett, Paramount representative at Mexico City. He added that the labor organizations arbitrary policy is proving chief stumbling block in the distributors' efforts to resume normal operations. The action of the unions has kept Mexico City offices of the distributors closed since mid-September, despite the contention that only a minority of the organized workers favor a strike and national labor laws in Mexico require a majority vote on a strike.

Mr. Pratchett's report, offered encouragement on the basis of the Mexican government's willingness to aid in effecting a settlement and for this reason no action is being taken by the distributors on a withdrawal from Mexican operations.

Attending the meeting, which was held at the MPPDA, were George Weltner, Paramount; Mort Spring, Metro-Goldwyn-Mayer; Joseph Seidelman, Columbia; Robert Hawkinson, RKO Radio; C. A. Kirby, Universal; Joseph Hummel and Karl McDonald, Warner Brothers; Irving Maas, Twentieth Century-Fox; Thomas Mulrooney, United Artists, and L. J. Wooldridge, Educational.

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154 on Warner Contract List

With its production roster the heaviest in years, the Warner Brothers-First National-Cosmopolitan Burbank studios in Burbank, Calif., report 154 under contract. These include 22 stars, 54 featured players, 20 directors, and 51 scenarists and 7 associate producers. The stars are Marion Davies, Leslie Howard, Dick Powell, James Cagney, Fredric March, Rudy Vallee, Warren William, Boris Karloff, Paul Muni, Joe E. Brown, Ruby Keeler, Claudette Colbert, Joan Blondell, Bette Davis, Claude Rains, Kay Francis, Al Jolson, Pat O'Brien, Edward G. Robinson, Guy Kibbee, Jean Muir and Gene Raymond.

Hal Roach May Increase Feature List, Says Loew

Plans are being considered by Hal Roach to increase his feature production from six to eight to 10 for next season, according to David Loew, vice-president. There is also a possibility of increasing the short subject schedule, currently 24 two-reelers, for 1936-37, Mr. Loew continued.

Because it has been decided four-reelers are not the best length, Mr. Roach's intention to make four 4,000-foot comedies with Laurel and Hardy have been abandoned, Mr. Loew also revealed.

Films Are Publicized to Death In Fan Press, Says Theatreman

Can't Shake Eucalyptus Tree Lest Feature Writers Fall Out, He Adds

by D. S. LAWLER
Director of Publicity and Advertising
Fox Midwest Theatres, Kansas City

Motion pictures are being publicized to death by faulty kinds of publicity, in the opinion of the writer of the accompanying article in commenting upon the protests of theatre publicists in Chicago that the newspapers there are showing favoritism to night clubs, beer taverns and the like in allotment of space on their amusement pages.

The criticism expressed in the article is not directed against legitimate publicity and advertising methods as employed by theatremen themselves, but the misguided extremes to which publicity has been extended (or permitted to extend) by "those higher up the scale".

"By the time a picture gets to a theatre," he complains, "its really salable elements have been so highly publicized there is nothing left to sell. So many peeps have been granted at knotholes in the fence that no desire remains to buy a ticket in the grandstand."

So the Chicago motion picture exhibitors are griping because they don't get an even break on publicity!

Just another example of the brilliant intelligence that characterizes the movie business from the inception of an idea until the finished production is played on its last double bill at the Cozy Theatre down west of the tracks.

They don't get enough publicity!

Ye gods! Every important wire service with a special correspondent in Hollywood. You don't dare shake a eucalyptus tree for fear a feature writer will fall out on your head. Candid cameramen and keyhole peepers all over the place. So many movie stars with radio contracts that it's cheaper for the broadcasting companies to move their main studios to the Coast than to pay the performers' expenses back and forth to New York. The newsstands plastered with fan magazines. The ten-cent store windows full of movie stars' pictures. Every national publication with a column, a department, a page or a feature article every month—with art. Songs from pictures plugged over the air and by dance bands from hell to breakfast. Everything from bellyache medicine to Rolls-Royce cars endorsed by this or that film celebrity. And a thousand self-appointed critics writing drivel about movies in the daily papers!

And we don't get enough publicity!

Publicity, hell! The cold, hard truth is, we get too damned much publicity. Even from the viewpoint of a man who makes his living at publicity, there's too much of it. It has long since passed the saturation point.

Says Glamour Is Gone

There isn't any glamour to the screen any more; no secrets, no mystery about screen personalities. The illusion, that precious and slender thread upon which hangs the whole past and future of the theatre, is gone.

We know what kind of freckle remover the movie stars use. What kind of cheap tobacco they say they prefer. What kind of toilet paper hangs on the bathroom wall. We know that this beautiful star is really cockeyed and bandy-legged—"Notice she never appears in a bathing suit or a short skirt!" We have been told that a half-dozen or so great lovers really wear toupees; that another has a wooden leg; that still another wears an artificial foot—"There, didn't I tell you! See that limp!" We know that when a play is produced on the New York stage, it's going to be made into a movie. When a new book appears, we are informed that the author is already on his way to Hollywood to help with the dialogue or the script for filming it. Magazine serials, most of them, are patently written with an eye on screen possibilities.

The Build-Up

The build-up starts on a production, sometimes, before a story is bought. Producers bid against each other until finally one gets the prize for the "highest price ever paid for screen rights." A new gag is to ask the public to cast the picture. A most recent example of that is "Anthony Adverse." Almost two years of build-up on that one before it's ready to start shooting. They're still crying "Romeo, wherefore are thou, Romeo?" for Norma Shearer's Juliet. Meanwhile, whatever happened to "Marie Antoinette?"

Before a picture is released, it's been written up (and down) in every fan magazine, by every Hollywood special writer; there have been behind-the-scenes shots in most of the national magazines, showing, in many cases, all the mechanical contrivances and tricks used to create an illusion—and destroying the illusion at one and the same time. The private lives of all the players have been exposed again. If it's a musical, the songs have been worn out long since on the radio. If it's a "literary" picture, it's been made a classroom task for most of the high-school students through so-called study guides. Who wants to see a movie after all that? There isn't anything left to see. It's about as good showmanship as booking the Siamese Twins for a personal appearance in their own home town.

Not enough publicity. The movies are rapidly and effectually being publicized to death.

Here's what I'd do, if I were Lord High Chamberlain of the Motion Picture Industry in America.

I'd quit buying space in the fan magazines. After a month or so there wouldn't be any more fan magazines, and Sophie Glutz would have to go to the theatre to find out something about her favorite movie star.

I'd cut out the radio contracts and the endorsement rackets. Who wants to pay money to hear or see anyone whose voice you can hear by turning a dial, or whose mug you can see by picking up most any magazine off your library table?

I'd not advertise a production in any national publication that had a feature writer in Hollywood or that printed a line about movies or movie personalities.

Bulk Newspaper Contracts

I'd buy newspaper space on a straight bulk contract basis, cutting my costs almost in half, and I'd cancel the contract with the first newspaper that printed a criticism or review of a program, either good or bad. Furthermore, I'd deal in the same way with any newspaper that printed a line about any movie star that wouldn't be judged as news if applied to any other individual.

In short, I'd make people buy theatre tickets to find out about movies and the people who make them. I'd restore some of the mystery, the glamour and the illusion to an art that has become, through publicity, as common as canned corn.

Then, when I booked a picture, no one would know anything about it except the producers, the players, and *me.* When I advertised it, I'd have something left to sell. It would be *new,* instead of being shopworn. It wouldn't have been prejudged in every prospective patron's mind. I could make it "sound good," for I'd know more about it than they do (now it's the other way around), and they'd want to see it. They'd believe my ads, and if I was honest they'd continue to believe them. Under the present system, motion picture advertising is about as effective as going into battle with a pea-shooter long after the Big Berthas have devastated the field.

These guys who are always screaming their heads off for more publicity (Chicago is only an immediate instance) seem to overlook the one important fact, that publicity detracts in the same ratio that it attracts. While you're selling 50 per cent of your public, you're telling the other 50 per cent to stay away.

And don't bring up that old argument about the sports pages. At least, the fans don't know in advance how the game's going to come out!

THE PICTURE IS A CINCH SMASH

"REACHING A

A DASHING GHOST WHO MADE LOVE TO EVERY PRETTY GIRL HE MET!

Overflowing with mirth and surprising situations, this romantic comedy tells the incredible adventures of a ghost who had a way with the ladies.

THE Hollywood REPORTER

It looks like Alexander Korda and United Artists have another sizable hit on their hands.

Audience filed out of theatre yelling its praises and claiming it "Korda's best since 'Henry the Eighth'."

The story, originally written by Lajos Biro and transferred to the screen by Robert E. Sherwood, is a brilliantly written satire, aided by the superb direction of Rene Clair, the aorgeous settings of Korda's brother and the beautiful photography of Hal Rosson.

The cast is as brilliant as the other picture ingredients, with Robert Donat adding new laurels to his career as a picture star in the dual role of a modern and a historical Tristram. Jean Parker is both beautiful and accomplished in the chief feminine role, and Eugene Pallette is a delight. These standouts were ably supported by Elsa Lanchester, Everley Grega, Patricia Hilliard and an unusually fine acting cast.

The picture is a cinch smash and will move Korda and his London Films a step higher on the amusement ladder.

ROBERT DONAT

sensational star of "The Count of Monte Cristo"
in a gay romantic comedy

THE Ghost Goes West

with **JEAN PARKER · EUGENE PALLETTE**
Directed by **RENE CLAIR** acclaimed by many critics as the screen's most skillful director
Screenplay by **ROBERT E. SHERWOOD**
an **ALEXANDER KORDA Production**, the man who gave you "Henry VIII"
a London Film

...KORDA HAS ANOTHER HIT!

— *HOLLYWOOD REPORTER*

NEW MARK IN SCREAMING COMEDY!"

— *NEW YORK TIMES*

MOTION PICTURE DAILY

"The Ghost Goes West" has effective satire, broadening frequently into the realm of farce. Rene Clair has handled the ingenious story with great humor and imagination.

A penniless Scottish aristocrat sells his ancestral castle to an American millionaire who transports it piecemeal to New York. The family ghost accompanies the stones and haunts the liner. The news is flashed to New York. On arrival, there is a fine travesty of a civic reception, with an empty car reserved for the ghost and other farcical scenes due to the desire of two rival magnates to tieup the ghost for publicity purposes.

There are many original touches including conversations of the ghost with his disembodied father in limbo, Scottish clan warfare, the American love of antiques and the ballyhoo which is equally well satirized.

The picture has American appeal. Robert Donat is excellent as the ghost and modern descendant and Eugene Pallette is next best as the American millionaire father. Technical qualities at their best are scenes in which the castle is re-erected in a Florida palm grove with modern improvements.

THE Film DAILY

New Korda Film Scores. "The Ghost Goes West," produced by Alexander Korda of London Films and directed by Rene Clair, scored a triumph on its premiere here Tuesday night before a royal audience that included Queen Mary. The picture, a hilarious comedy, has a cast headed by Robert Donat, who makes a hit in a dual role; Jean Parker and Eugene Pallette. Story is by Robert E. Sherwood, and United Artists will distribute the film.

Wireless to the NEW YORK TIMES

Queen Mary sees premiere of film. "The Ghost Goes West," comedy, achieves triumph. The famous French director Rene Clair's first English film, "The Ghost Goes West," which had its premiere here tonight before Queen Mary, was a triumph for all concerned.

The performance placed another feather in the cap of Alexander Korda, London film producer, while the young actor Robert Donat gives one of his best performances in the dual role of an eighteenth-century ghost haunting a Scottish castle and the ghost's twentieth-century descendent. The play is taken from the story by the American writer Robert E. Sherwood.

Mr. Clair delightfully blended his Gaelic theme, rich in satire, at the expense of both Scotland and the United States. Eugene Pallette came from Hollywood to play the part of the American purchaser of Glourie Castle, which he transplants to Florida complete with the ghost. The heroine, Jean Parker also is from Hollywood.

One of the most amusing touches in the play is the New York reception, rivaling Lindbergh's, for the ghost, who achieves notoriety on board the ship bringing the castle to America. Reaching a new mark in screaming comedy.

Released thru **UNITED ARTISTS**

J. C. JENKINS--HIS COLYUM

Central City, Nebraska

Dear Herald:

After leaving Grand Island we drove over to Aurora to see Harold Schoonover, who operates the Mazada theatre. We found Harold sober, as usual, and laboring to convince the folks of Aurora that they can find as good entertainment at the Mazada as anywhere else, and generally a little better. Harold would be all right if he would break himself of eating so many dried apples. Harold's father used to be postmaster of Aurora until the "brain trust" decided that a member of the "New Deal" could read postcards and sales bills more accurately than he could, but in spite of that Aurora will still remain in the Union.

▽

In Passing

We saw a cartoon in the paper this morning of a skeleton with a hood on and a cloak over his head and with one arm around old John Barleycorn and in his other hand was a card which read "Nation-wide increase in drunken driving fatalities" and John was glancing at it out the corner of his eyes. An editorial recently stated that fatalities from drunken drivers had increased in one state 200 per cent and in another 113 per cent since the days of prohibition. This called to mind the slogan of "Beer and Prosperity" that used to be shouted from the housetops.

We've got the beer all right, but the only prosperity we are able to observe is around the cemeteries of the country. "Personal Liberty" was also a universal slogan. Why shouldn't people have personal liberty? If a man wants to get drunk and get behind a steering wheel and run over men, women and children, whosse business is it? Every man should have plenty of "Personal Liberty," and it's our opinion that there should be paper furnished some judges upon which to write their resignations. This is our opinion of the matter regardless of what anyone else thinks about it.

▽

The other night we saw "Thanks a Million," and, while we are not a reviewer of pictures, nevertheless we give it as our opinion that if the theatre-going public are allowed to express an opinion this one will be classed well up to the top of "The Ten Best Pictures." We rate this picture as about the most satisfying picture we have seen in many a day. It is our opinion also that this one slipped out of Hollywood before the expert reviewers got a look at it and before the ballyhooer got out his bass drum. If you want something that will satisfy your customers you better get "Thanks a Million" and use your own bass drum.

▽

A fellow said to us the other day, "Say Colonel, if I send you a check to renew my subscription to the HERALD will you do it?" We looked at him a moment and then handed him a cigar. Speaking of good eggs: A neighbor of ours put a setting of porcelain door-knobs under a hen last spring, and believe it or not, she hatched out one Plymouth Rock rooster, two Muscova ducks, one Lovesong Crooner, one New Deal and five Blue Pelicans. That's the kind of hens we have here in Nebraska.

▽

We are afraid that this cold snap will prevent the boys from setting out those twigs on that "Shelterbelt." Then where can those poor Blue Pelicans find a place to roost? Doggone the doggone luck, anyhow.

▽

When this gets in print we will be near the New Year and it will be a time for us to review our past lives and see if there has been anything that should have been eliminated, and we should resolve that in the future we will try and adapt our lives closer to the Golden Rule. We often harbor bad thoughts; we often give expression to bad sentiments; we often accuse others wrongfully. And at this season especially, we should remember that "unto us a Christ was born and unto us a Savior given," and in this connection we are reminded of the words of Will Carleton when he said—

"And now I'm mostly done; my story's o'er;
Part of it never breathed the air before.
'Tisn't over-usual, it must be allowed,
To volunteer heart-story to a crowd,
And scatter 'mongst them confidential tears:
But you'll protect an old man with his years;
And wheresoe'er this story's voice can reach,
This is the sermon I would have to preach."

The above is but a part of what Mr. Carleton wrote, and then he winds it up with the following bit of poetry which we consider pretty good advice—

"Boys flying kites haul in their white-winged birds;
You can't do that when you are flying words.
'Careful with fire' is good advice, we know;
'Careful with words' is ten times doubly so,
Thoughts unexpressed may sometimes fall back dead
But God Himself can't kill them when they are said."

▽

We want it understood that we will positively and emphatically refuse to run for president on either ticket, no matter what the boys think about, and if they have raised a campaign fund for that purpose they can send the money out here. We might be induced, however, to throw our hat in the ring for Justice of the Peace.

▽

Some people argue that there is no such a place as hell. Well, maybe there isn't, nobody knows, but it would seem to us that the good people of the earth would not be required to spend eternity in the company of the dictators of some nations and be required to eat spaghetti and limburger cheese. Personally we would prefer huckleberry pie.

▽

We called on Jack Riggs of the Sun theatre here in Central City, and found him running loose without a halter. Jack is a pretty swell guy, which is probably largely due to Mrs. Riggs. Jack says that the Government was going to kill a lot of his pigs last year but he fooled 'em, he didn't have any pigs. He says if the Government will pay him for the wheat he didn't raise he ought to get through the winter all right. If Jack would stop snoring so loud maybe the night watchmen might get a little sleep.

▽

Another Tax

The Nebraska legislature has put another tax of one cent a gallon on gasoline, making a total state tax of five cents in addition to the federal tax which has been put on everything in sight. We are thankful, however, that the air and our drinking water are still on the free list.

▽

We went down town and bought a shirt and the salesman assured us that it would be a perfect fit, but when we tried it on this morning we found that it fitted about like a saddle on a sow. That's what a man gets for being a sucker. We are two of 'em.

▽

It is our earnest hope that you will have a happy, healthful and prosperous New Year, and that you will receive all the good things to which you are entitled, and farther than that deponent sayeth not.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

The HERALD Covers the FIELD Like an APRIL Shower.

"Captain Blood" In Hearst Papers

A fictionization in strip form, based on the Warner Brothers-Cosmopolitan production, "Captain Blood," is currently appearing in Hearst newspapers over the country. The strip, which runs for six days is augmented with photographs from the production and is eight columns wide. The appearance of this serial coincides with the national release date of the picture, set for December 28th.

Sonosky Wins Contest

A. J. Sonosky, manager of the Granada, Minneapolis, is winner of the exploitation contest on "Red Salute." Twenty-five letters on the question "Are Superlatives Necessary In Ads?" were submitted to judges in New York. Others in the running were: Ray Englander, Poli-Palace, Meriden; D. O'Brien, Shea's, Fitchburg; Arthur D. Black, Rivera and Pine Grove, Port Huron, Mich., and Milton J. Brotman, Avaloe, Chicago.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 3 (new series based on the question and answer list in the new Bluebook of Projection, sixth edition; find the correct answer and put the information therein into your own words—answers copied from the book will not be considered).—(A) What is important with regard to immediate surroundings of the screen? (B) What two kinds of trouble are caused by imperfect contacts in amplifiers? (C) May anything less than a No. 14 wire be used inside a theatre? (D) In what conductor of electricity does resistance decrease with rise in temperature?

Answer to Question No. 289

Bluebook School Question No. 289 was: (A) What is considered the best method of lubrication for a generator commutator, and how is one to be sure lubrication is needed? (B) How does a split-phase start motor compare with the synchronous motor for speed regulation; also how is the speed governed? (C) If the field circuit of a loudspeaker is broken, but all other parts in good order, would or would not it deliver sound?

Two groups of engineers have prepared answers to Section A. One replies as follows:

"In the old days when copper or pure carbon brushes were used, there was need for lubrication of generator commutators. With the advent of the electro-graphitic brush and the natural graphitic brush, which contain relatively large amounts of lubricating material, the use of lubricants on commutators is not only unnecessary, but very detrimental to the life of the commutator.

"Oil mixed with the electro-graphitic materials in brushes makes a most effective grinding compound out of the carbon. It will cut just like a stone, though of course more slowly. We therefore recommend lubricating commutators only when straight carbon brushes are used. Even then the lubricant should be used very sparingly."

The foregoing is by the engineers of one of our largest motor-generator set manufacturers. Engineers of another company high in the ranks, but not manufacturing either motors or generators, say:

"The best modern practice regarding the lubrication of generator commutators is to use a brush that will contain in itself whatever lubricating material is necessary for that particular commutator. If there is a tendency for the brushes to squeal, a small amount of paraffin or light oil, applied with a moist cloth, may offer some improvement. Occasionally on new machines, or where the commutator has recently been turned down, a light application of oil will hasten the formation of the dark glaze that is usually associated with good commutation."

To Section B, the same engineers reply, "We assume Mr. Grant has reference to a split-phase induction motor. While the synchronous motor will run at synchronous speed, the induction motor will run at slightly below synchronous speed, depending upon the design of the particular motor and the load it carries. Normally the induction motor is regarded as a constant speed motor, and the amount it runs below synchronous speed (usually called the slip) is proportional to the load it carries."

To Section C they answer, "Most loudspeakers will deliver some sound, though at greatly reduced volume, if the field circuit is open."

The following projectionists did well with this one: S. Evans and C. Rau; G. E. Doe; W. H. Edmonds; J. Wentworth; H. Edwards; T. Van Vaulkenburg; P. Itt; T. T. Golley; D. L. Sinklow; R. and K. Wells; S. Spooner; J. Lansing and R. D. Oberleing; P. and L. Felt; J. L. Hupoll; C. Umphrey; G. N. Guidotti, F. L. Savlor and N. Savlor; O. L. Daris and F. Simms; B. M. Ferguson, J. L. Samuels, R. Tompkins and O. D. Lantry; F. H., S. and P. Dalbey; N. L. Haynes and A. Richardson; H. T. Granger; K. H. Hartley; B. H. Thaller, D. Howard and J. Gurts; F. H. Klar, L. Klar and T. H. Morton; D. L. Lode, B. H. Sanders and J. Gensen; W. M. Powell; H. J. Billingsworth; D. Emmerson; J. T. Stanhope; F. Ferguson and D. D. Lally; T. H. E. Richman; G. Johnson and L. R. Spooner; S. T. Rogers; R. G. Crews and T. T. Davidson; M. and J. Devoy; S. E. Gay; J. Bascombe and G. L. Thomas; W. T. Murphy; H. T. Lansing and G. Thomas; T. L. Bradbury; N. L. Tomlinson and G. Lathrope; B. R. Mills and N. Prane; T. Danielson; T. Thomas; P. L. Perry, W. Williams, C. O. Bartlett and D. Carille; M. D. Fitzsimmons; B. B. Hornstein; M. M. Sitman; T. L. and G. Daniels; R. G. Squires; M. Spencer and D. Allen; Nic Granby; H. T. Todd and L. A. Dodson; L. L. Samuels and L. Denis; I. F. Fifton and B. L. White; D. L. and M. Rice; J. Genson; R. and K. Wells; N. Tomlinson; F. N. Giddings; I. B. Bancroft; E. W. Ford and T. W. Peterson; T. E. Mantrol; H. W. Bower; K. N. Kirkpatrick; D. U. Granger and L. B. Proctor; R. E. Salisbury; J. J. Jennings; L. Henderson and K. L. Knight; L. L. Daniels; T. R. Fanning and W. Burns.

(A) Daris and Simms say, "If lubrication is required, the best method is to make a canvas pad six inches square as described on page 502, fifth edition of the Bluebook, as follows. Spread thin coat of vaseline on one side. Lay in warm place until same is absorbed. Fold into pad two inches wide, vaseline side inward, and apply lightly to commutator. This is only necessary where hard (carbon) brushes are used. If soft brushes are employed, they contain lubricating materials to serve all purposes."

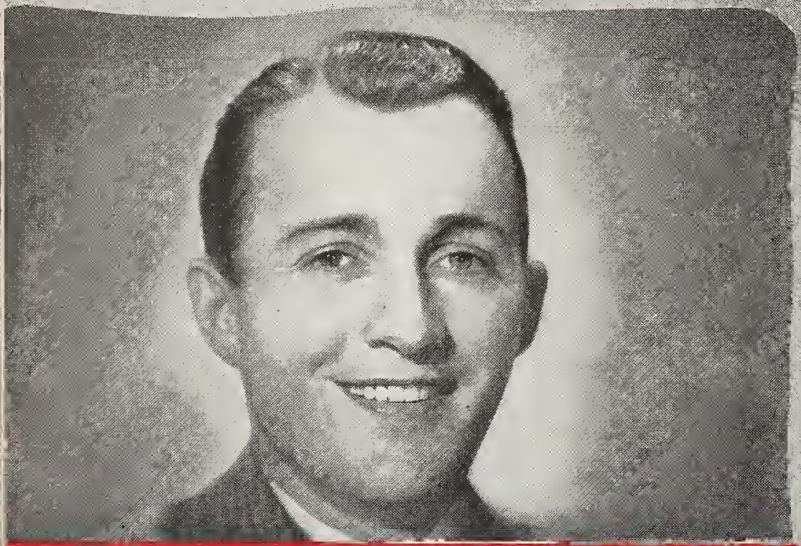
P. and L. Felt answer Section A, "We believe, and are supported in our view by the makers of our two sets, that if the right kind of brushes are used, no lubricant is required on commutators; that lubrication other than that from the brush itself does harm rather than good. Commutator lubrication was required with the metal and hard carbon brushes used some years ago, but modern brushes supply all that is necessary."

(B) T. Van Vaulkenburg says, "The split-phase motor is an induction motor having a split-phase starting device. It has no speed regulation, except that it will run a little below true synchronous speed, the amount of lag being dependent, I believe, upon the amount of load. Induction motors are generally held to be constant speed motors. The amount of lag is termed 'slip.' It does not amount to much. Synchronous motors must operate in step with the driving current alternations. I would say that, disregarding 'slip,' there is little if any difference between the two and that they are not susceptible to anything that could be correctly called speed regulation."

(C) W. H. Edmonds says, "In the event the field circuit of a loudspeaker is broken, but all other parts remain in working condition, the speaker will deliver sound, but it will not be sufficient to carry on with.

GARY COOPER in "OPERA HAT"
a FRANK CAPRA production

GRACE MOORE in "SISSY"
Directed by JOSEF VON STERNBERG



BING CROSBY
in an EMANUEL COHEN production (1936-37)

RUTH CHATTERTON in "NO MORE YESTERDAYS"
a B. P. SCHULBERG production directed by MARION GERING

HARRY RICHMAN—ROCHELLE HUDSON
in "ROLLING ALONG"
Directed by VICTOR SCHERTZINGER

HERBERT MARSHALL—JEAN ARTHUR
in "IF YOU COULD ONLY COOK"
Directed by WILLIAM SEITER

d FRANK CAPRA

RANKING DIRECTOR OF THE MOTION PICTURE WORLD

RONALD COLMAN in "LOST HORIZON"
a FRANK CAPRA production

IRENE DUNNE
in her first Columbia production

COLUMBIA PICTURES

The cornerstone
of your success
for 1936

AMERICANS' JUBILANCE OVER CUT IN SPANISH TAX IS SHORT-LIVED

Political Maneuver of Radicals Shelves Bill; U. S. Companies Also Find Money Conversions Tied Up by the Many Delays

Quota Law Is Introduced in Parliament; Local Industry Would Have Ten Year Exemption From Levies of All Kinds

by HARRY CHAPIN PLUMMER

Barcelona Correspondent

Representatives of the American motion picture industry, and other foreign entities, in the last few days have alternated between hope and despair as events at Madrid either have promised relief from the high impost on picture imports and production or have threatened the long-dreaded contingent law.

A favorable report was reached in the Cortes late last week on the bill by which the blanket tax, of 7½ percent on all pictures, Spanish and foreign, would have been reduced to 3 percent for imported foreign language films; 2.25 percent for foreign films dubbed in Spain and 1.50 percent for straight Spanish language pictures produced in this country. The industrial factors here were jubilant over what they prematurely hailed as a triumph for the Camara Defensa Cinematografica de España (Film Board of Spain) and the American Chamber of Commerce in Spain.

But their satisfaction was short-lived, for by a political maneuver on the part of the Left Wing, or Radical, forces, a re-votation became necessary when the Government was challenged to establish a quorum. This the Party in power was unable to do. The matter is now held in abeyance—almost indefinitely, it is feared.

On the heels of this disaster came the news that the not unexpected contingent law had materialized, to the extent of being introduced in the National Parliament. The outstanding feature of this legislation is that for a period of ten years the production of films and all complementary production within the Republic are declared "exempt from all classes of taxation and tribute, direct or indirect." Theatre operators in the forty-nine provincial capitals would be required to show at least two films of "national production" every month and those in other centers would be required to show one such home-produced film in every thirty. The bill also would create an annual award by the Ministry of Agriculture, Industry and Commerce for the best Spanish film production. A respite will be afforded by the fact that the bill undoubtedly will go into committee for lengthy debates.

▽

Handicapped by Money Law

The American branch industry here finds itself more and more handicapped economically by the money conversion law. The position of the American importers and distributors is even worse than that of other foreign nationalities. For some time it has been the practice of the Government to require every business entity desiring to purchase dollars to file an application, stating the sum of pesetas sought to be converted. At first a delay of but a few weeks was occasioned, but the interval gradually lengthened, until now eleven months is a common period during which the sum to be converted must remain on deposit at the obviously nominal interest rate of one per cent.

The motion picture group is but one of many affected by this condition, which has had its most serious result in the American motor company branches represented here. Cars of American manufacture are virtually unobtainable and importation is now confined to the German and Canadian plants of General Motors and the British and Canadian plants of Ford.

▽

February Applications Now Up

American picture house applications for dollar conversion filed last February are but now being granted, while applications upon behalf of branches of French, Russian and German units filed as late as May are coming through. All this, of course, is due to the international exchange situation and the position of the Spanish Ministerio de Hacienda in relation to American currency.

However, when the American film representatives cast a glance afield to the motor industry, they are inclined to realize that their situation could be worse. For not only are the branches and agencies of the motor interests affected in equal degree by the money conversion delays and all other import difficulties, but since August 31st they have had their motor-truck sales and accounts—almost all of the latter in time paper—seriously threatened and actually affected by a decree imposing burdensome and prohibitive highway and street taxes upon motor-truck and 'bus operation of every character.

Only last week threat of a general strike upon the part of the individual operators brought a suspension of the decree's operation, but not its rescinding, and it still hangs over the heads of the industry and the transport operators like the traditional sword of Damocles.

Despite these difficulties, however, the motion picture factors representing American capital thus far have been able to rely upon the wholehearted cooperation of the powerful motor group in their efforts to resist too restrictive legislation.

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New Exploitation Methods

In continued pursuance of a carefully and intelligently planned publicity campaign, Warner Brothers-First National in increasing measure is appealing to the intellectual and artistic elements of the Spanish people in their exploitation for "Sueño de Una Noche de Verano" ("A Midsummer Night's Dream"), now definitely scheduled for its premiere in Spain at the Cine Maryland here. Robert Schless, general European director of the organization, with headquarters at Paris, has arrived here and will have the "Dream" opening in Barcelona and Madrid among the subjects most actively engaging his attention.

Among the measures adopted for reaching the cognoscenti of Old Spain has been the placing of advertising copy of an exceptionally conservative tone in the programs of Barcelona's greatest musical institutions—the Orquestra Pau Casals, led by Pablo Casals, the cellist, whose concert appearances in the United States are so well remembered, the Asociació de "Musica da Camara," and the Gran Teatro del Liceo, chief opera theatre of the Catalan capital.

These are among Europe's most famous artistic organizations, and as each is maintained by private subscription by the artistic and social forces of Barcelona, the extremely restricted advertising space in the respective programs literally has to be "sued for." But the Shakespeare-Mendelssohn-Reinhardt triumvirate of names, coupled with the ingeniousness of the Warner Brothers-First National publicity bureau, have won the day. The exquisite sticker insert in gold in the opera prospectus, showing a still of one of the love duos in the "Dream" and harmonizing with the opulent golden cover of the book and with the text couched in Spanish, was an example, while the yet quieter and more severe copy, in the Catalan language, in the printed programs of the big symphony orchestra and similar sober-toned Catalan text in the programs of the exclusive chamber-music organization further visualized the *idée fix* of the "Dream" producers.

▽

Schless Sees Radical Changes

Talking picture exploitation may undergo sweeping and radical changes henceforth, Mr. Schless told the writer.

"The precedent established by scheduled performances and the rule of seating no late-comers after the start of the showing is likely to be followed by a new principle upon the part of theatre managers everywhere, with the gradual elimination of the wasteful continuous run, at least in the higher grade theatres," he said. "In other words, future productions in any way approaching the character and finesse of the 'Dream' will be exploited by producers much after the manner of the road circuits of theatrical and musical attractions of the past. This will result in placing the major film offerings upon a higher artistic and moral plane.

Tobis Films Set for America

Two Portuguese features produced by Tobis in Lisbon, "Song of Lisbon" and "The Vicar's Pupils," have been sold for exhibition in the cities of the United States where there is a Portuguese population.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended December 21, 1935, from 101 theatres in 17 major cities of the country reached $886,035, a decrease of $78,300 from the total for the preceding calendar week ended December 14, 1935, when 106 theatres in 17 major cities of the country aggregated $964,335.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1934)** **(Dates are 1935 unless otherwise specified.)**
Boston							
Boston	3,246	25c-50c	"The Great Impersonation" (Univ.) and "His Family Tree" (Radio)	5,000	"The Return of Peter Grimm".... (Radio) and "Sweet Surrender" (Univ.)	4,500	High 9-7 "Hot Tip"........................ 35,000 (plus stage show "Folies Bergere") Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000
Fenway	1,382	30c-50c	"Coronado" (Para.) and........... "Charlie Chan's Secret" (Fox)	4,500	"Man of Iron" (F.N.) and........ "Music Is Magic" (Fox)	4,000	High 1-6-34 "Lady Killer" and "Girl Without a Room" 12,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"Mister Hobo" (GB Pictures)....	11,000	"The Man Who Broke the Bank at Monte Carlo" (20th Century)	10,000	High 9-7 "Top Hat" .... 33,000 Low 8-17 "Jalna" .... 5,500 (6 days)
Loew's Orpheum	2,970	25c-55c	"Rendezvous" (MGM) and........ "She Couldn't Take It" (Col.)	14,000	"Thanks a Million" (20th Century) and "Guard That Girl" (Col.)	13,000	....
Loew's State	3,537	25c-55c	"Rendezvous" (MGM) and .... "She Couldn't Take It" (Col.)	14,000	"Thanks a Million" (20th Century) and "Guard That Girl" (Col.)	12,000	High 11-16 "Mutiny on the Bounty".... 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"Stars Over Broadway" (W. B.).. (plus Al Norman and stage show)	21,000	"I Found Stella Parish" (F.N.).. (on stage: Major Bowes' Amateurs)	29,000	High 4-6 "Private Worlds".............. 41,000 Low 7-20 "Men Without Names"........ 14,000
Paramount	1,793	25c-50c	"Coronado" (Para.) and........... "Charlie Chan's Secret" (Fox)	7,000	"Man of Iron" (F.N.) and........ "Music Is Magic" (Fox)	6,500	High 1-6-34 "Lady Killer" and "Girl Without A Room" 12,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Chicago							
Apollo	1,400	50c-$1.50	"Metropolitan" (20th Century).... (25c-50c)	4,200	"A Midsummer Night's Dream".. (W. B.) (3rd week)	8,500	High 9-8-34 "The Cat's Paw"........... 16,000 Low 9-14 "Smilin' Through" .... 3,000 (re-issue)
Chicago	4,000	35c-68c	"I Found Stella Parish" (F. N.).. (plus stage show)	27,300	"Hands Across the Table" (Para.) (on stage: "High Steppers of 1936")	27,600	High 8-11-34 "She Loves Me Not"...... 66,000 Low 5-26-34 "Thirty Day Princess"...... 19,000
Garrick	900	25c-50c	"Crime and Punishment" (Col.)..	5,100	"In Old Kentucky" (Fox)........	6,000	High 7-27 "No More Ladies"............ 9,000 Low 5-4 "One New York Night"........ 3,000
Oriental	3,490	25c-40c	"She Couldn't Take It" (Col.).... (plus vaudeville revue)	15,200	"Grand Exit" (Col.).............. (on stage: Gus Van and Cocoanut Grove revue)	15,700	High 11-2 "Woman Wanted" .... 25,500 (on stage: Major Bowes' Amateurs) Low 6-16-34 "Registered Nurse"......... 12,000
Palace	2,509	25c-50c	"Transatlantic Tunnel" .... (GB Pictures) (plus stage show)	15,700	"Annie Oakley" (Radio).......... (on stage: Frank and Milt Britton and revue)	17,500	High 9-14 "Top Hat"..................... 32,500 Low 12-1-34 "Kentucky Kernels".......... 8,000
Roosevelt	1,591	30c-60c	"So Red the Rose" (Para.)........	9,900	"Two for Tonight" (Para.)......	10,200	High 1-5 "Forsaking All Others"....... 27,000 Low 8-18-34 "Paris Interlude"........... 6,000
State-Lake	2,776	20c-35c	"The Case of the Lucky Legs".... (F. N.) (plus stage show)	12,600	"Thunder in the Night" (Fox).... (plus stage show)	13,300	High 9-8-34 "The Most Precious Thing in Life" .... 19,000 Low 7-20 "Alias Mary Dow"............ 8,000
United Artists	1,700	30c-60c	"Mutiny on the Bounty" (MGM) (4th week)	14,800	"Mutiny on the Bounty" (MGM) (3rd week)	17,200	High 11-30 "Mutiny on the Bounty".... 34,100 Low 4-13 "Vanessa: Her Love Story".. 10,000
Cleveland							
Allen	3,300	30c-42c	"The Payoff" (F. N.)............ (4 days) "Grand Exit" (Col.) .... (3 days)	2,000 1,000	"Frisco Kid" (W. B.)........... (4 days) "The Rainmakers" (Radio)....... (3 days)	3,250 1,000	High 10-12 "She Married Her Boss"...... 7,500 Low 12-15-34 "Silver Streak"............. 1,400
Hippodrome	3,800	30c-42c	"Seven Kcys to Baldpate" (Radio)	5,750	"In Person" (Radio)............	9,000	High 9-21 "Top Hat" .... 27,500 Low 3-17-34 "Journal of a Crime"....... 2,900
RKO Palace	3,100	30c-60c	"Annie Oakley" (Radio)........... (on stage: Judith Allen, Louise Beavers and revue)	13,500	"To Bcat the Band" (Radio).... (on stage: Major Bowes' Amateurs)	15,250	High 4-6 "Transient Lady" .... 39,000 Low 5-19-34 "Where Sinners Meet"..... 4,000
State	3,400	30c-42c	"Hands Across the Table" (Para.)	9,500	"Peter Ibbetson" (Para.)	8,500	High 1-12 "Forsaking All Others"........ 28,000 Low 12-29-34 "Private Life of Don Juan" 3,500
Stillman	1,900	30c-42c	"Coronado" (Para.)	3,000	"Show Them No Mercy" .... (20th Century)	4,000	High 11-23 "Mutiny on the Bounty".... 12,000 Low 1-12 "Our Daily Bread"............. 2,000
Denver							
Aladdin	1,500	25c-60c	"Charlie Chan's Secret" (Fox)....	2,200	"Music Is Magic" (Fox)..........	2,000	High 5-5-34 "House of Rothschild"...... 9,000 Low 6-22 "Nell Gwyn" and "My Heart Is Calling" 600 (6 days)
Broadway	1,500	25c-40c	"Broadway Hostess" (F. N.)......	1,000	"His Night Out" (Univ.)........ (4 days) "Too Tough to Kill" (Col.)........ (3 days)	600 400	....
Denham	1,500	25c-40c	"Coronado" (Para.)	3,000	"Mary Burns, Fugitive" (Para.)..	4,000	High 9-29-34 "Belle of the Nineties"..... 16,500 Low 4-7-34 "She Made Her Bed"........ 800
Denver	2,500	25c-50c	"Whipsaw" (MGM)	5,700	"I Found Stella Parish" (F.N.)..	4,500	High 1-13-34 "Roman Scandals".......... 17,500 Low 7-20 "Escapade" 4,000
Orpheum	2,600	25c-40c	"Seven Keys to Baldpate" (Radio)	4,000	"Ah, Wilderness!" (MGM)........	5,000	High 2-17-34 "Hi Nellie" .... 19,500 Low 12-29-34 "Hat. Coat and Glove".... 1,000
Paramount	2.000	25c-40c	"Navy Wife" (Fox)..............	2,000	"Show Them No Mercy"......... (20th Century)	3,000	High 5-11 "Bride of Frankenstein"...... 7,000 Low 6-9-34 "Uncertain Lady" 400

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Hollywood							
Chinese	2,500	30c-55c	"Your Uncle Dudley" (Fox)	8,500	"Mutiny on the Bounty" (MGM) (2nd week)	12,000	High 4-14-34 "House of Rothschild" 25,171 Low 12-29-34 "Music in the Air" 4,292
Pantages	3,000	25c-40c	"To Beat the Band" (Radio) and "The Great Impersonation" (Univ.)	4,000	"Splendor" (U. A.)	6,600	High 9-7 "Top Hat" 19,000 Low 3-3-34 "Fugitive Lovers" and "The Poor Rich" 1,500
W. B. Hollywood	3,000	25c-40c	"Miss Pacific Fleet" (W. B.)	9,800	"Frisco Kid" (W. B.) (2nd week)	8,800	High 9-8-34 "Dames 25,000 Low 4-13 "Laddie" 5,700
Indianapolis							
Apollo	1,100	25c-40c	"In Old Kentucky" (Fox) (3rd week)	3,000	"In Old Kentucky" (Fox) (2nd week)	4,500	High 9-7 "Steamboat Round the Bend" 8,000 Low 5-4-34 "Thunder in the East" 1,600
Circle	2,800	25c-40c	"Millions in the Air" (Para.) and "Little America" (Para.)	2,500	"Transatlantic Tunnel" (GB Pictures) (6 days)	3,500	High 8-17 "Smart Girl" 8,500 Low 1-19 "The President Vanishes" and "Enter Madame" 2,000
Indiana	3,100	25c-40c	"Mister Hobo" (GB Pictures)	4,500	"Coronado" (Para.) (on stage: "Folies Bergere") (25c-55c)	10,000	High 9-28 "Top Hat" 12,000 Low 1-12 "Little Women" 1,500
Lyric	2,000	25c-40c	"Frisco Kid" (W.B.)	3,700	'Navy Wife" (Fox) (plus vaudeville)	8,200	High 8-31 "Going Highbrow" 13,000 Low 7-28-34 "Half a Sinner" and "Embarrassing Moments" 2,000
Palace	3,000	25c-40c	"Perfect Gentleman" (MGM) and "Whipsaw" (MGM)	3,700	"Splendor" (U.A.) and "Grand Exit" (Col.)	4,000	High 6-22 "Age of Indiscretion" 12,500 Low 4-6 "Casino Murder Case" 2,750
Kansas City							
Mainstreet	3,100	25c-40c	"Broadway Hostess" (F. N.) (6 days)	3,100	"In Person" (Radio)	5,100	High 6-23-34 "Glamour" 23,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"Whipsaw" (MGM)	10,500	"Splendor" (U. A.)	7,900	High 8-24 "China Seas" 25,000 Low 12-23-34 "Private Life of Don Juan" 4,000
Newman	1,900	25c-40c	"Stars Over Broadway" (W.B.)	6,000	"Mary Burns, Fugitive" (Para.)	8,000	High 9-29-34 "Belle of the Nineties" 14,000 Low 4-13 "Rocky Mountain Mystery" 3,500
Tower	2,200	25c-35c	"Three Kids and a Queen" (Univ.) (plus vaudeville)	6,200	"Grand Exit" (Col.) (plus vaudeville)	6,900	High 1-12 "Broadway Bill" 14,000 Low 5-5-34 "Let's Fall in Love" 4,000
Uptown	2,000	25c-40c	"Transatlantic Tunnel" (GB Pictures) and "Music Is Magic" (Fox) (5 days)	2,400	"The Man Who Broke the Bank at Monte Carlo" (20th Century) and "Little America" (Para.)	4,600	High 10-27-34 "Judge Priest" 9.200 Low 1-27-34 "Good Bye Again" 1,700
Los Angeles							
Four Star	900	30c-55c	"The Man Who Broke the Bank at Monte Carlo" (20th Century) (2nd week)	4,200	"The Man Who Broke the Bank at Monte Carlo" (20th Century) (5 days-1st week)	4,600	High 5-18 "Les Miserables" 7,800 Low 12-7 "The Return of Peter Grimm" 2,400
Grand Internat'l.	750	35c-40c	"Crime and Punishment" (French) (2nd week)	1,450	"Crime and Punishment" (French) (1st week)	2,200	....
Hillstreet	2,700	25c-40c	"To Beat the Band" (Radio) and "The Great Impersonation" (Univ.)	3,600	"Splendor" (U. A.)	5,500	High 9-7 "Top Hat" (6 days) 17,000 Low 1-27-34 "Let's Fall in Love" 1,800
Loew's State	2,500	30c-55c	"Your Uncle Dudley" (Fox)	10,500	"Mutiny on the Bounty" (MGM) (2nd week)	15,000	High 4-7-34 "Riptide" 28,500 Low 12-29-34 "Music in the Air" 4,206
Paramount	3,596	30c-55c	"Crime and Punishment" (Col.) (on stage: Major Bowes's Amateurs)	15,000	"Millions in the Air" (Para.) (on stage: Jack Benny and revue)	22,400	High 8-10 "Paris in Spring" 32,000 Low 12-7 "A Strange Case of Love" (on stage: Cab Calloway and band) 12,200
W. B. Downtown	3,400	25c-40c	"Miss Pacific Fleet" (W. B.)	13,250	"Frisco Kid" (W. B.) (2nd week)	10,700	High 9-8-34 "Dames" 20,000 Low 12-29-34 "White Lies" and "The Last Wilderness" 4,900
Minneapolis							
Lyric	1,238	20c-25c	"The Last Outpost" (Para.)	1,500	"Show Them No Mercy" (20th Century)	2,000	High 12-14 "Show Them No Mercy" 2,000 Low 1-27-34 "Jimmy and Sally" 500
Minnesota	4,000	25c-55c	"A Night at the Opera" (MGM)	12,000	"So Red the Rose" (Para.)	13,500	High 11-9 "The Crusades" 20,000 Low 2-3-34 "Eskimo" 7,000
RKO Orpheum	2,900	25c-40c	"In Person" (Radio)	5,500	"The Case of the Lucky Legs" (F.N.) (on stage: Henry Armetta)	5,500	High 9-21 "Top Hat" 18,000 Low 8-25-34 "The Lady Is Willing" 2,700
State	2,300	25c-40c	"Frisco Kid" (W. B.)	5,500	"Stars Over Broadway" (W.B.)	5,500	High 11-2 "Broadway Melody of 1936" 7,000 Low 5-4 "Private Worlds" 5,000
World	400	25c-55c	"Harmony Lane" (Mascot)	4,000	"Mister Hobo" (GB Pictures) (2nd week)	3,500	High 6-8 "Thunder in the East" 5,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"The Last Days of Pompeii" Radio) and "To Beat the Band" (Radio)	10,000	"Stars Over Broadway" (W.B.) and "Frisco Kid" (W. B.)	10,000	High 2-24-34 "Queen Christina" 13,500 Low 12-22-34 "Great Expectations" and "Wake Up and Dream" 3,500
Imperial	1,914	20c-34c	"Bonne Chance" (French) and "Waterfront Lady" (Mascot) (plus vaudeville unit)	4,000	"Mon Couer T'Appelle" (French) and "Naufrage" (French) (on stage: "Blondes and Brunettes" revue)	3,000	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" 6,500 Low 3-3-34 "Fanny" 1,500
Loew's	3,115	30c-60c	"Jalna" (Radio) and "Little Big Shot" (W. B.) (plus vaudeville unit)	10,500	"Two Sinners" (Republic) and "$1,000 a Minute" (Republic) (on stage: vaudeville unit)	10,000	High 12-8-34 "Six-Day Bike Rider" 14,500 Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman" 4,500
Palace	2,600	25c-65c	"Mutiny on the Bounty" (MGM) (3rd week)	6,500	"Mutiny on the Bounty" (MGM) (2nd week)	11,500	High 12-7 "Mutiny on the Bounty" 15,000 Low 7-21-34 "Shoot the Works" and "Friday the 13th" 6,000
Princess	2,272	30c-65c	"The Melody Lingers On" (U.A.) and "Men of the Hour" (Col.)	6,500	"A Feather in Her Hat" (Col.) and "Grand Exit" (Col.)	6,000	High 9-21 "The Dark Angel" and "Rainbow Over Broadway" 10,500 Low 8-4-34 "House of Rothschild" and "Most Precious Thing in Life" 4,500
New York							
Capitol	4,700	25c-85c	"A Night at the Opera" (MGM) (2nd week)	36,000	"A Night at the Opera" (MGM) (1st week)	57,000	High 11-16 "Mutiny on the Bounty" 76,300 Low 12-29-34 "The Band Plays On" 4,500
Center	3,433	35c-$1.25	"Your Uncle Dudley" (Fox)	10,000	"Thanks a Million" (20th Century) (4th week)	12,000	....
Palace	2,500	25c-75c	"Thanks a Million" (20th Century) and Personal Maid's Secret" (W.B.)	7,000	"The Man Who Broke the Bank at Monte Carlo" (20th Century) and "Man of Iron" (F. N.)	7,000	High 7-21-34 "Of Human Bondage" 16,200 Low 12-22-34 "Babbitt" 6,500
Paramount	3,700	35c-99c	"Millions in the Air" (Para.)	10,000	"So Red the Rose" (Para.) (5 days-2nd week)	10,000	High 8-25-34 "Cleopatra" 72,000 Low 12-21 "Millions in the Air" 10,000
Rivoli	2,200	40c-99c	"Show Them No Mercy" (20th Century) (2nd week)	26,000	"Show Them No Mercy" (20th Century) (1st week)	32,500	High 4-27 "Les Miserables" 60,115 Low 4-11 "Brewster's Millions" 13,400
RKO Music Hall	5,945	40c-$1.65	"In Person" (Radio) (plus stage show)	56,000	"I Dream Too Much" (Radio) (plus stage show) (2nd week)	52,000	High 9-7 "Top Hat" (plus stage show) 131,200 Low 11-30 "Crime and Punishment" (plus stage show) 45,000
Roxy	6,200	25c-55c	"The Great Impersonation" (Univ.) (plus stage show)	32,000	"Miss Pacific Fleet" (W. B.) (plus stage show)	25,000	High 8-31 "Diamond Jim" 47,000 Low 6-30-34 "Affairs of a Gentleman" 13,700
Strand	3,000	25c-55c	"Broadway Hostess" (F. N.) (6 days)	7,000	"Frisco Kid" (W. B.) (3rd week)	10,000	High 5-11 "The G Men" 60,138 Low 1-20-34 "Easy to Love" 9,271

CLEAR GAIN

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EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)	
Omaha								
Brandeis	1,200	25c-40c	"Broadway Hostess" (F. N.) and "Man of Iron" (F. N.) (6 days)	2,700	"Crime and Punishment" (Col.) and "$1,000 a Minute" (Republic)	4,700	High 9-14 "Top Hat" Low 2-16 "Babbitt" and "Murder in the Clouds"	9,500 3,000
Omaha	2,200	25c-40c	"Stars Over Broadway" (W.B.).. and "This Is the Life" (Fox)	4,500	"Peter Ibbetson" (Para.) and.... "His Night Out" (Univ.)	4,000		
Orpheum	3,000	25c-40c	"Frisco Kid" (W. B.) and...... "Remember Last Night?" (Univ.)	8,350	"Thanks a Million" (20th Century) "Two Fisted" (Para.)	11,750	High 8-31 "We're in the Money" Low 12-29-34 "Babes in Toyland" and "Home on the Range"	18,100 5,000
Philadelphia								
Aldine	1,200	40c-65c	"Crime and Punishment" (Col.).. (4 days-2nd week)	3,000	"Crime and Punishment" (Col.).. (1st week)	9,400	High 5-5-34 "House of Rothschild" Low 4-20 "Brewster's Millions"	23,000 3,000
Arcadia	600	25c-50c	"Mutiny on the Bounty" (MGM)	6,000	"Peter Ibbetson" (Para.)	2,300	High 1-6-34 "Duck Soup" Low 1-27-34 "Women in His Life"	6,500 400
Boyd	2,400	40c-55c	"Whipsaw" (MGM)	12,000	"Mister Hobo" (GB Pictures)	10,500	High 1-6-34 "Little Women" Low 8-17 "Jalna" (5 days)	30,000 6,000
Earle	2,000	25c-50c	"One Way Ticket" (Col.) (plus stage show)	13,500	"Stars Over Broadway" (W.B.).. (on stage: U. of P. Band and revue)	15,000	High 4-7-34 "Harold Teen" Low 9-28 "Special Agent"	40,000 10,000
Fox	3,000	40c-65c	"The Man Who Broke the Bank at Monte Carlo" (20th Century) (plus Dave Apollon stage show)	15,000	"Thanks a Million" (20th Century) (plus Yorke and King on stage) (2nd week)	15,000	High 12-7 "Thanks a Million" (plus Yorke and King on stage) (8 days) Low 7-28-34 "She Was A Lady"	39,000 7,000
Karlton	1,066	25c-40c	"The Perfect Gentleman" (MGM)	2,700	"Splendor" (U. A.)	3,000	High 11-3-34 "One Night of Love" Low 8-17 "She"	8,500 2,100
Keith's	2,000	30c-50c	"A Night at the Opera" (MGM).. (4 days-2nd week)	1,300	"A Night at the Opera" (MGM) (1st week)	3,200	High 3-3-34 "Carolina" Low 1-5 "Sweet Adeline"	8,000 1,500
Stanley	3,700	40c-55c	"Millions in the Air" (Para.).... "Coronado" (Para.) (4 days)	10,000 4,500	"Annie Oakley" (Radio) (4 days)	5,500	High 11-23 "Mutiny on the Bounty" (2nd week) Low 12-29-34 "Behold My Wife"	25.000 7,500
Stanton	1,700	30c-50c	"Show Them No Mercy" (20th Century)	7,200	"Frisco Kid" (W. B.) (9 days-2nd week)	7,000	High 12-7 "Frisco Kid" Low 1-5 "Man Who Reclaimed His Head"	9,000 2,000
Portland, Ore.								
Blue Mouse	700	25c-40c	"Alice Adams" (Radio) and...... "We're in the Money (W.B.)	1,700	"Page Miss Glory" (W.B.) and.. "Sanders of the River" (U.A.)	2,000		
Broadway	1,912	25c-40c	"Whipsaw" (MGM) (2nd week)	5,000	"Whipsaw" (MGM) (1st week)	6,000	High 4-7-34 "Wonder Bar" Low 7-14-34 "The Circus Clown" and "I Give My Love"	13,000 3,900
Mayfair	1,700	25c-40c	"Powder Smoke Range" (Radio) and "The Payoff" (F. N.)	3,000	"A Feather in Her Hat" (Col.) and "Storm Over the Andes" (Univ.)	3,000	High 12-7 "His Night Out" (plus stage band) Low 1-19 "Behold My Wife" and "Defense Rests"	5,000 1,600
Orpheum	1,700	25c-40c	"The Man Who Broke the Bank at Monte Carlo" (20th Century)	6,000	"In Person" (Radio)	6,000	High 9-28 "She Married Her Boss" Low 11-10-34 "Wednesday's Child"	9,500 3,500
Paramount	3,008	25c-40c	"The Littlest Rebel" (Fox) and.. "Millions in the Air" (Para.)	8,500	"Mary Burns, Fugitive" (Para.)	5,000	High 3-24-34 "David Harum" and "Once to Every Woman" Low 6-30-34 "Now I'll Tell" and "Springtime for Henry"	12,000 4,000
United Artists	945	25c-40c	"Mutiny on the Bounty" (MGM) (4 days-6th week) "A Tale of Two Cities" (MGM).. (3 days)	4,000 3,000	"Mutiny on the Bounty" (MGM) (5th week)	6,000	High 4-28-34 "House of Rothschild" Low 8- 4-34 "Paris Interlude"	9,800 3,700
San Francisco								
Clay	400	25c-35c	"Peasants" (Amkino)	1,400	"Divine Spark" (Foreign)	1,200		
Fox	5,651	10c-35c	"East of Java" (Univ.) and...... "Happiness C.O.D." (Chesterfield)	5,300	"Your Uncle Dudley" (Fox) and.. "Hi Gaucho" (Radio)	4,500	High 7-27 "The Murder Man" Low 11-30 "To Beat the Band" and "Freckles"	14,000 4,000
Golden Gate	2,800	25c-40c	"Another Face" (Radio) (plus stage band)	12,700	"In Person" (Radio) (plus stage band)	14,500	High 9-14 "Top Hat" Low 7-7-34 "Cockeyed Cavaliers"	26,000 10,200
Orpheum	2,900	15c-40c	"One Way Ticket" (Col.) (on stage: Jack Benny)	18,000	"Crime and Punishment" (Col.).. (2nd week)	4,500	High 6-9-34 "Sing and Like It" Low 10-26 "King Solomon of Broadway" and "Fighting Youth"	19,500 4,800
Paramount	2,670	25c-40c	"Mary Burns, Fugitive" (Para.).. and "Millions in the Air" (Para.)	12,000	"Rendezvous" (MGM) and........ "Broadway Hostess" (F. N.) (2nd week)	11,000	High 9-29-34 "Belle of the Nineties" Low 1-20-34 "Eight Girls in a Boat" and "Fugitive Lovers"	19,000 8,000
St. Francis	1,430	15c-40c	"Frisco Kid" (W. B.) (2nd week)	8,000	"Frisco Kid" (W. B.) (1st week)	6,500	High 1-19 "The County Chairman" Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	11,000 3,500
United Artists	1,400	15c-55c	"Splendor" (U. A.) (2nd week)	5,000	"Splendor" (U. A.) (1st week)	6,000	High 1-6-34 "Roman Scandals" Low 3-9-34 "Private Life of Don Juan"	15,000 4,000
Warfield	2,700	25c-50c	"Mutiny on the Bounty" (MGM) (plus stage band) (2nd week)	26,000	"Mutiny on the Bounty" (MGM) (plus stage band) (1st week)	27,000	High 10-5 "I Live My Life" (plus stage band) Low 3-31-34 "Gambling Lady"	35,000 15,500
Seattle								
Blue Mouse	950	25c-55c	"Mutiny on the Bounty" (MGM) (4th week)	3,750	"Mutiny on the Bounty" (MGM) (3rd week)	4,150	High 2-17-34 "Roman Scandals" Low 7- 7-34 "Tomorrow's Children"	7,500 2,550
Fifth Avenue	2,500	25c-55c	"Whipsaw" (MGM)	7,100	"The Crusades" (Para.)	6,200	High 4-14-34 "Riptide" Low 3-24-34 "Fashions of 1934"	12,750 3,500
Liberty	1,800	15c-35c	"Ivory Handled Gun" (Univ.) and "Escape from Devil's Island" (Col.)	3,650	"New Adventures of Tarzan".... (Burroughs-Tarzan) and "The Case of the Missing Man" (Col.)	3,850	High 9-28 "She Married Her Boss" Low 4-13 "White Lies" and "Happy Landing"	7,900 2,700
Music Box	950	25c-55c	"So Red the Rose" (Para.)	3,400	"In Old Kentucky" (Fox)	3,800	High 4-14-34 "Spitfire" Low 1-26 "Man Who Reclaimed His Head"	6,500 2,850
Orpheum	2,450	25c-55c	"Mary Burns, Fugitive" (Para.)..	5,850	"In Person" (Radio)	5,500	High 9-21 "Top Hat" Low 4-21-34 "Two Alone" and "I Believed in You"	10,400 3,750
Paramount	3,050	25c-40c	"Personal Maid's Secret" (W. B.) (on stage: Cab Calloway and band)	8,900	"Annie Oakley" (Radio) (on stage: "French Folies") (8 days (30c-40c)	9,200	High 12-21 "Personal Maid's Secret".. (on stage: Cab Calloway and band) Low 12-8-34 "Peck's Bad Boy" and "Menace"	8,900 3,300
Rex	1,500	15c-25c	"Spanish Cape Mystery" (Republic) (plus vaudeville) (4 days)	1,500	"Confidential" (Mascot) (plus stage show)	2,650		

Carewe Forms Second Non-Theatrical Firm

Edwin Carewe has formed a second company to handle the increased demand for complete programs in the non-theatrical field. The new company, Edwin Carewe Productions, Inc., is capitalized at $1,040,000 and will produce 10 features and 60 shorts during 1936 for school, church and civic institution consumption.

Carewe Pictures Corporation will continue as a distributing organization, releasing all the new company's product plus several independent productions suitable for school and church exhibition. Mr. Carewe is president of the new organization. There will be no public stock issue. Production begins January 15 on "Birth of America," featuring lives of George Washington, Patrick Henry, Paul Revere and Betsy Ross and on "Joseph and His Brethren" for release in one reel episodes for seven month period.

Difficulty in securing pictures for use in schools has caused representatives of various groups in Oklahoma City to organize a Motion Picture Council to see what can be done about it. The group representatives are the Parent-Teachers Association, Y. W. C. A., Y. M. C. A., Council of Jewish Women, Rotary Anns, Girl Scouts, First Presbyterian, First Christian and St. Luke's Methodist Churches. Paul Herring, Y. M. C. A. boys' secretary, is president.

Backers of the group contend they are not in competition with theatres although their plans call for presenting newsreels and selected features in schools at 10 cents admission. The proceeds are designed to buy film equipment for school use.

Senator Wagner Scheduled to Attend Hershfield Dinner

United States Senator Robert F. Wagner will be one of the guests at the testimonial dinner to be given Harry Hershfield by the Cheese Club in New York on January 26.

Others who will attend will include: Postmaster General Farley, Grover Whalen, Supreme Court Justice Aaron J. Levy, J. Montgomery Flagg, Daniel Frohman, Max Steuer, Police Commissioner Lewis J. Valentine, Louis Sobol, Ed Sullivan, Joe Weber, Rear Admiral J. Yates Sterling, Lawrence Tibbett, Frank Buck and Max Reinhardt.

Receipts above expenses will be donated to the Actors' Fund, Episcopal Actors' Guild, Catholic Actors' Guild, Jewish Theatrical Guild and the Newspaper Guild.

West Indians To Form A New Theatre Group

Globe Cinemas of the West Indies and South America, Ltd., is being formed in Trinidad Island with an initial capital of $300,000, according to a report to the Department of Commerce in Washington by Vice Consul Wallace E. Moessner in Trinidad. Ramcharan Gokool has the backing of six other shareholders, and the object is to erect new theatres; two in Trinidad, two in British Guiana, and one in the Barbados.

The new company will also take over control of the existing Globe in Port of Spain and the Globe in San Juan, Trinidad, in addition to all the present independent theatres in British Guiana, Netherland Guiana, St. Vincent, Grenada and Barbados.

Dubinsky Increases Circuit Properties

With the opening of the Capitol, Jefferson City, Mo., the Dubinsky Circuit has reached a total of twenty-two theatres, Ed Dubinsky, president, said recently in Kansas City. Mr. Dubinsky revealed plans to build a similar theatre in Leavenworth, Kan., and negotiations for additional properties.

Drive on Minors Is Awaited

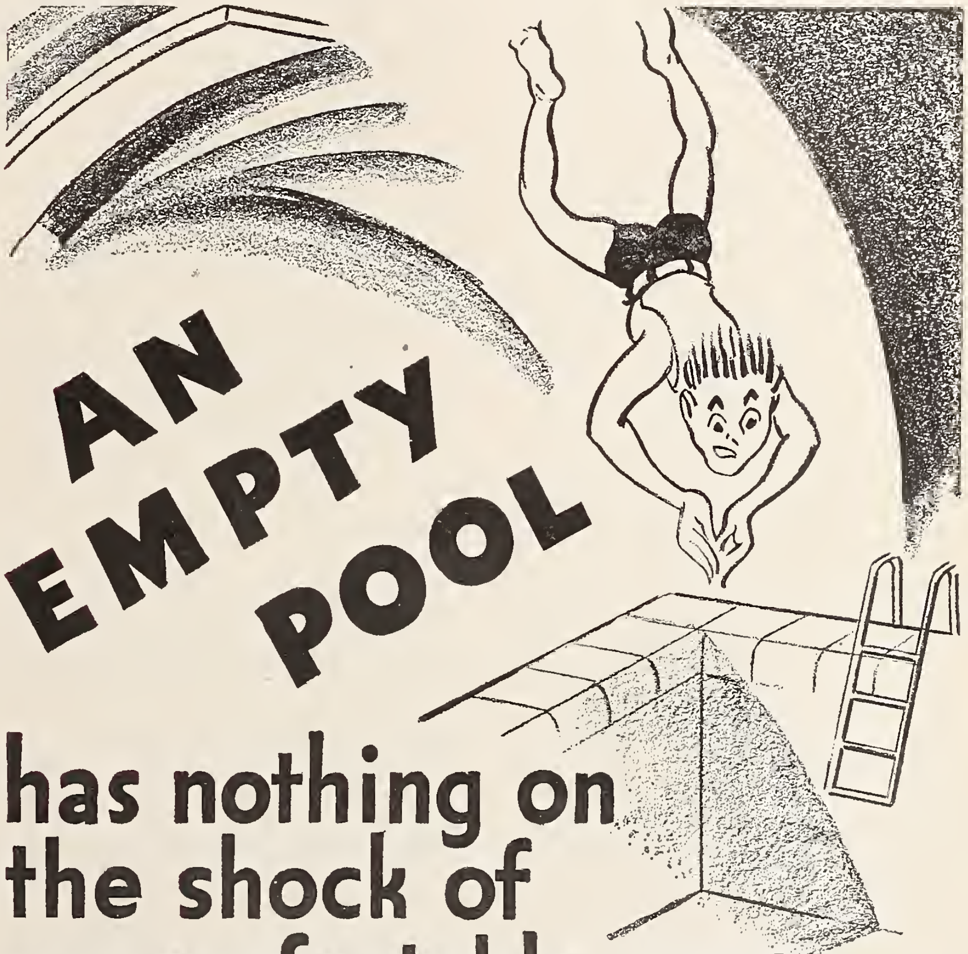
A periodic drive by the Children's Society against admittance of persons under 16 to theatres unless accompanied by guardians is expected to be started late this week or next week in New York.

Six Paramount Features Are Planned for French Studios

A production schedule of six features has been set for the Paramount studios at Joinville, France, by John W. Hicks, Paramount foreign manager who returned late last week from a five-weeks trip abroad. No changes in production policy for the French unit are involved in the new season's plans, Mr. Hicks said.

Republic Plans Memphis Office

Republic Pictures Corporation has leased a new building at 395 South Second Street, Memphis, and will remodel the building prior to opening a branch office early next month.



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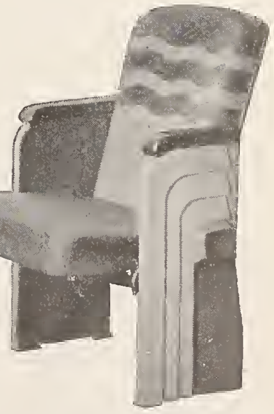

WHAT THE PICTURE DID FOR ME

First National

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—A great picture. Everyone said that it was the best he ever made. Everyone liked it.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—Very good and did nice business. Brown gets them in where a lot of "specials" fail. Running time, 85 minutes. Played November 27-28.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—A swell picture which everyone should like, whether they like Joe or not. It is much different than his preceding pictures. Drew well and pleased all. Played December 6-7.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

CASE OF THE LUCKY LEGS, THE: Warren William, Genevieve Tobin—Did not go over here. Drew less than ordinary business and did not please any too well. Played December 1-2.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

GOOSE AND THE GANDER, THE: Kay Francis, George Brent—Good show that fell down at the box office. The few that came enjoyed it very much. Played November 24-25.—Alvin A. Hahles, Reel Joy Theatre, King City, Cal. Small town patronage.

IRISH IN US, THE: James Cagney, Pat O'Brien—A very fine picture and splendid entertainment. All players well cast. Running time, 83 minutes. Played December 1-3.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

OIL FOR THE LAMPS OF CHINA: Pat O'Brien, Josephine Hutchinson—Very good. Should please anyone. Did average business. Running time, 97 minutes. Played November 1-3.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

PAYOFF, THE: James Dunn, Claire Dodd—Very poor draw on this. Dunn is not well liked here and this show was not up to the Warner standard. However, their product is above all others here on the whole. Played December 4.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

PAYOFF, THE: James Dunn, Claire Dodd—Very pleasing program picture. Running time, 64 minutes. Played December 10-11.—R. L. Sherman, Strand Theatre, North Branch, Mich. General patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler—Broke all records for Warner Bros. pictures. Running time, 109 minutes. Played October 20-21.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler—Good draw. Saw nothing to rave about but the Academy pictures seem to pull them in. Played November 28-29.—Alvin A. Hahles, Reel Joy Theatre, King City, Cal. Small town patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler—A clever piece from any standpoint. Really sent the folks out with a happy smile.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

GB Pictures

CLAIRVOYANT, THE: Claude Rains, Fay Wray—A very interesting picture. Gave good satisfaction. Different from the rest, but all liked it. The acting splendid.—Bert Silver, Silver Theatre Co., Inc., Greenville, Mich. City and country patronage.

TRANSATLANTIC TUNNEL: Richard Dix, Madge Evans—This is a wonderful picture. Gave 100 per cent satisfaction and we shall bring it back very soon. Having an American cast helped the picture very much, but the direction and settings were wonderful. If you ain't bought it, buy it, and it will satisfy your patrons, all of them. Played November 28.—Bert Silver, Silver Theatre Co., Inc., Greenville, Mich. City and country patronage.

Metro-Goldwyn-Mayer

BABES IN TOYLAND: Laurel and Hardy—Fairly good picture to no business. Lost money.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

BISHOP MISBEHAVES, THE: Edmund Gwenn, Maureen O'Sullivan—Just a no good picture at the box-office. No pull whatever.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

BISHOP MISBEHAVES, THE: Edmund Gwenn, Maureen O'/Sullivan—Too much dialogue and Gwenn over-acted. Showed that he did not have the training for pictures that should go with a picture such as this one. No good at the box office, too slow temtempoed for the average audience.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BISHOP MISBEHAVES, THE: Edmund Gwenn, Maureen O'Sullivan—This is a very fine program picture. Story very interesting. Star fine, in fact the whole cast was extra good. A good picture. Played on a double bill, but it would stand alone in any house and give satisfaction.—Bert Silver, Silver Theatre Co., Inc., Greenville, Mich. City and country patronage.

BONNIE SCOTLAND: Laurel and Hardy—One of the funniest of the funniest pictures ever made. You have got to see this in order to appreciate the laughs in it. Nothing silly but just a great comedy and clean comedy at that. Played December 4-5.—Bert Silver, Silver Theatre Co., Inc., Greenville, Mich. City and country patronage.

BROADWAY MELODY OF 1936; Jack Benny, Eleanor Powell—Eleanor Powell is marvelous, gigantic. But no one knew her. No star names, no business. Let's keep Benny on the radio. Played December 12-14.—R. L. Sherman, Strand Theatre, North Branch, Mich. General patronage.

CALM YOURSELF: Madge Evans, Robert Young—Just a fair program picture. Running time, 70 minutes. Played December 4-5.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

CHINA SEAS: Clark Gahle, Jean Harlow, Wallace Beery—Another big one from Metro. A great picture, but it failed to bring them out.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

CHINA SEAS: Clark Gable, Jean Harlow, Wallace Beery—Very good picture well produced and well acted. The men liked this fine, but the women did not go for it so good. Too gruesome in spots. Running time, 87 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

CHINA SEAS: Jean Harlow, Clark Gahle, Wallace Beery—Swell show. Cast and everything. People came out and said O. K. Played December 8-9.—R. L. Sherman, Strand Theatre, North Branch, Mich. General patronage.

HERE COMES THE BAND: Ted Lewis, Virginia Bruce—Very fine picture to extra business.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

HERE COMES THE BAND: Ted Lewis, Virginia Bruce—Very good picture should please any audience. Plenty of good music and good singing.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

HERE COMES THE BAND: Ted Lewis, Virginia Bruce—Good program picture that pleased all that came. Average business. Running time, 87 minutes. Played November 12-13.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

HERE COMES THE BAND: Ted Lewis, Virginia Bruce—Broken to bits. The customers must have guessed it. Poorest Wednesday, Thursday in months. Played December 4-5.—R. L. Sherman, Strand Theatre, North Branch, Mich. General patronage.

I LIVE MY LIFE: Joan Crawford, Brian Aherne—Don't expect too much and you won't be disappointed. Average business. Some said good and the majority just went home.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

MURDER MAN, THE: Spencer Tracy, Virginia Bruce—Just fair. Nothing big. Used it on Bargain Night. Had no complaints.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

MUTINY ON THE BOUNTY: Clark Gable, Charles Laughton, Franchot Tone—Unquestionably a fine production with Laughton and Gable outstanding. However, I believe that many women missed it because of the cruelty and torture they had heard about in it; and I don't blame them. There is enough suffering in this world without going to the movies to see more of it. Played December 5-7.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

NAUGHTY MARIETTA: Jeanette MacDonald, Nelson Eddy—The greatest picture of its kind ever produced. Used this as a Parent-Teacher's benefit and they barely grossed expenses. It did not draw but pleased all that came.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

NAUGHTY MARIETTA: Jeanette MacDonald, Nelson Eddy—Old but worth running. Some even asked for return engagement, so you can bet it's good. Running time, 100 minutes. Played December 7-8.—H. Bettendorf, Opera House Theatre, Foley, Minn. Small town and country patronage.

NO MORE LADIES: Joan Crawford, Robert Montgomery—We booked this one on the strength of its great array of talent and its splendid reception reports from coast to coast. Possibly its snappy sophisticated chatter was just a bit too snappy and sophisticated for some of the local boys who like plenty of action in their films; but the greater majority of the men pronounced it excellent entertainment. The modernistic and lavish furnishings were brought out by nigh-perfect photography. Running time, 82 minutes. Played December 14.—J. A. Reynolds, Recreational Director, State Prison, Trenton, New Jersey. Prison patronage.

O'SHAUGHNESSY'S BOY: Wallace Beery, Jackie Cooper—Very good. Played on Sunday. Drew extra business.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

O'SHAUGHNESSY'S BOY: Wallace Beery, Jackie Cooper—While this is an excellent picture there is not enough comedy relief and the tear-jerking is overstressed. Due to bad weather and usual pre-holiday slump, played to below average business. Running time, 88 minutes.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

O'SHAUGHNESSY'S BOY: Wallace Beery, Jackie Cooper—A mighty good circus picture. Great acting by stars and all the cast, and well directed. Pleased them that likes the circus. I personally thought it was great. Gave general satisfaction. Played November 24-25.—Bert Silver, Silver Theatre Co., Inc., Greenville, Mich. City and country patronage.

PURSUIT: Chester Morris, Sally Eilers—Just like the old days, chases and action with some clever dialogue and Sally does nice work. Moves fast and is a nicely paced picture that is not a big special but satisfactory to an audience that likes some action set in the outdoors.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

RENDEZVOUS: William Powell, Rosalind Russell, Binne Barnes—Very good picture, well balanced with comedy and drama.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

RENDEZVOUS: William Powell, Rosalind Russell—An extra good picture. Very interesting story and a great cast of characters. Gave splendid satisfaction. Played December 10-11.—Bert Silver, Silver Theatre Co., Inc., Greenville, Mich. City and country patronage.

SEQUOIA: Jean Parker—Something different and it pleased them all. Just average business.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

SMILIN' THROUGH: Norma Shearer, Fredric March, Leslie Howard—Played this one when it first came out at our regular 10 cents and 25 cents admission prices. This time we played it two days at 10 cents admission and grossed more than we did when it was new. A great picture.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

WEST POINT OF THE AIR: Wallace Beery, Robert Young—Fine picture. Only fair business.—Sammie

Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

WOMAN WANTED: Maureen O'Sullivan, Joel McCrea—Excellent melodrama. Many favorable comments.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

Monogram

DESERT TRAIL: John Wayne, Mary Kornman—Just a very ordinary western. Business below average. —M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

DESERT TRAIL: John Wayne, Mary Kornman—One of the best of the John Wayne's with some good rodeo shots. O. K. on a double bill. Running time, 54 minutes. Played December 11.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

KEEPER OF THE BEES: Betty Furness, Neil Hamilton—Nothing big but it brought out a few that hardly ever attend the theatre. Not as good as "Girl of the Limberlost."—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

KEEPER OF THE BEES, THE: Neil Hamilton, Betty Furness—A good Gene Stratton-Porter picture. Just as good as "A Girl of the Limberlost" or even better. Good acting by all the players and good photography of beautiful seaside scenery. An old picture but one that will satisfy at the box office, while some of the newer and sophisticated productions will flop. This class of picture is steadily gaining popularity with our patrons.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

Paramount

ACCENT ON YOUTH: Sylvia Sydney, Herbert Marshall—A little too highbrow for us. I don't suppose this is exactly "art," but it is probably up there somewhere close to it.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

ANNAPOLIS FAREWELL: Tom Brown, Sir Guy Standing—An excellent production. As good an entertainment as any one could ask for. Patrons complimented us on this one.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

BIG BROADCAST OF 1936, THE: Jack Oakie, Lyda Roberti—Rated to us as a special. Drew some extra business and seemed to please. However, seems to us that it was over-burlesqued a bit. Among the clever parts was Ethel Merman's songs and the elephants' and Chorus girls' dance. Played December 8-9. —P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

BIG BROADCAST OF 1936, THE: Jack Oakie, Burns and Allen—Considerable criticism has been leveled at this one, but it did above average business and most of the comments I had were favorable.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

CRUSADES, THE: Loretta Young, Henry Wilcoxon —A spectacular production well suited for those who like spectacles and historical drama, but not for those who are looking for outright entertainment. See it before you buy it. Has it done any extra business for you who have played it? Played December 8-9.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

CRUSADES, THE: Loretta Young, Henry Wilcoxon —Was in bed with flu when this played. From receipts of three days, indications were that people here are not interested in Biblical stories. Barely paid film rental and advertising in three days' run. DeMille will have to get "modern" before I buy another. Running time, 125 minutes. Played December 1-3.—W. M. Nolen, Colonial Theatre, Monroe City, Mo. Rural patronage.

CRUSADES, THE: Henry Wilcoxon, Loretta Young —A mighty fine picture which everyone should see, but one which many didn't see. Most of our patronage never heard of the crusades. It is a typical DeMille spectacle, well done and one which every clergyman, regardless of denomination should and would recommend. I advertised this strongly, was all set for a big time, and got just average business. But it s still a good picture, if you can get them out. I couldn't. Played December 8-10.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

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Must be capable of servicing independent manufacturers' sound equipment. Liberal commissions paid for any sales closed from leads furnished by manufacturers. Send complete details in first letter including territory covered.
BOX 627
MOTION PICTURE HERALD

HERE COMES COOKIE: George Burns, Gracie Allen—A crazy concoction that clicked nicely on a dual. Running time, 65 minutes. Played December 4. —Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

LAST OUTPOST, THE: Cary Grant, Claude Rains —At last Rains in a show that is good. It is an unusual theme of army life in Algeria and the music accompaniment is monotonous and almost gives one the Jimmies, but nevertheless it is a good picture. Business not average, but no fault of picture. Running time, 77 minutes. Played November 26-27.—W. M. Nolen, Colonial Theatre, Monroe City, Mo. Rural patronage.

MAN ON THE FLYING TRAPEZE, THE: W. C. Fields, Mary Brian—This one brought extra business. They say they don't like Fields, but still they always turn out for his pictures.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

MEN WITHOUT NAMES: Fred MacMurray, Madge Evans—Everyone seemed to enjoy this one. Some said it was better than "G Men."—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

VIRGINIA JUDGE, THE: Walter C. Kelly, Marsha Hunt—Locally this picture went over good. Marsha Hunt lived here in this country for a time, and has relatives here and of course we got front page notices on that. The picture is quite good. Marsha shows signs of becoming a favorite, and Walter Kelly is so natural in this part that he seems really to be the Virginia Judge. Shown last three days of week to good business.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

WANDERER OF THE WASTELAND: Gail Patrick, Dean Jagger—Just ordinary for a Zane Grey picture. Just the same it brought us a little extra business.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

WANDERER OF THE WASTELAND: Gail Patrick, Dean Jagger—Even though we do not have the cast we used to have in these Zane Grey westerns, they still do business. Somebody must like them.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

RKO Radio

ALICE ADAMS: Katharine Hepburn—Used this on a church tieup and it was satisfactory. Hepburn will not attract general patronage and neither does she please. This, however, was above average in entertainment. Running time, 99 minutes. Played November 12-13.—W. M. Nolen, Colonial Theatre, Monroe City, Mo. Rural patronage.

ANNIE OAKLEY: Barbara Stanwyck, Preston Foster—A few years ago, RKO released an epic picture that has never been forgotten, "Cimarron." Now, this same company has released to the screen another epic, taken from an entirely different slice of early American life, and this picture will go down as equally great as "Cimarron." Exhibitors everywhere, do not fail to give this your longest and best playing time. Business above average first four days of the week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

ANNIE OAKLEY: Barbara Stanwyck, Preston Foster—Excellent entertainment. Drew extra business.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

ARIZONIAN, THE: Richard Dix—At suggestion of St. Louis exchange played this on Sunday to only fair business. Believe it would have done better on week-end. Dix gives good performance, but sticks his chin out too far in showing determination. Running time, 75½ minutes. Played November 17-18.—W. M. Nolen, Colonial Theatre, Monroe City, Mo. Rural patronage.

FRECKLES: Tom Brown—Fair entertainment. Not a knockout, but good. Running time, 70 minutes. Played December 8-9.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

FRECKLES: Tom Brown, Virginia Weidler—Good story and a picture that is made for the small town. Business above average. Running time, 68 minutes. Played November 15-17.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

FRECKLES: Tom Brown, Carol Stone—A fine old story and well acted. Stars very good but the little girl stole the picture. We played it after all the tanks around had played it and it had lost its draft, but all that did see it was satisfied.—Bert Silver, Silver Theatre Co., Inc., Greenville, Mich. City and country patronage.

HI GAUCHO: John Carroll, Steffi Duna—Just 59 minutes of truck. Actors trying to deliver Spanish words. Played it on a doube bill. If you can get rid of this one do so by all means. It certainly is terrible. Running time, 59 minutes. Played December 14.—Warner McLaughlin, Empire Theatre, Port Henry, N. Y. Small town patronage.

HIS FAMILY TREE: James Barton, Maureen Delany—I hope the rest of you boys and girls use better judgment than I and let this one stay home. It's no earthly use.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

HOT TIP: James Gleason, Zasu Pitts—Interesting action picture with several good running races. Pleased generally but business was away off due to tournament at high school. Running time, 69 minutes. Played November 15-16.—W. M. Nolen, Colonial Theatre, Monroe City, Mo. Rural patronage.

JALNA: Ian Hunter, Kay Johnson—A splendid entertainment. Very interesting story and a fine cast of characters. Good satisfaction.—Bert Silver, Silver Theatre Co., Inc., Greenville, Mich. City and country patronage.

LAST DAYS OF POMPEII, THE: Dorothy Wilson, Preston Foster—This was a surprise. We expected it to be a big flop, but it played to good business. Everyone who saw it liked it. It is really a very fine picture. Running time, 96 minutes.—Warner McLaughlin, Empire Theatre, Port Henry, N. Y. Small town patronage.

POWDER SMOKE RANGE: Harry Carey, Hoot Gibson, Guinn Williams—Unusually good. The three leads were excellent.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

POWDER SMOKE RANGE: Hoot Gibson, Boots Mallory—Good western for Saturday. Drew extra business.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

RAINMAKERS, THE: Wheeler and Woolsey—The rainmakers were a complete washout for me on this one. Too long locomotive sequence killed what little chance it had.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

RAINMAKERS, THE: Bert Wheeler, Robert Woolsey—Our people still like this team and they do a pretty good business. Consider this better for us than the last two.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

ROBERTA: Ginger Rogers, Fred Astaire, Irene Dunne—Personally, I think this one their weakest picture. It failed to draw and it did not satisfy. Our patrons don't go for Astaire and Rogers.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

SILVER STREAK, THE: Charles Starrett, Sally Blane—Not anything extra in program class. No business, no comments. Arthur Lake and Big Boy Williams were very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

STAR OF MIDNIGHT: William Powell, Ginger Rogers—This one is a real picture. Of course, Powell is the whole show and he is good and will please any moving picture patrons anywhere. Played November 23.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

THREE MUSKETEERS, THE: Walter Abel, Margot Grahame—Pleased the ones that came to see it. Did average business. Played December 6.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

THREE MUSKETEERS, THE: Margot Grahame, Walter Abel—A great picture. Big story, wonderful settings, fine acting, but it did not draw here as a special. Satisfied all we got on it, but not a box office success, but no fault of the picture. Just the kind that won't draw in this town. Played December 1-3. —Bert Silver, Silver Theatre Co., Inc., Greenville, Mich. City and country patronage.

TO BEAT THE BAND: Hugh Herbert, Helen Broderick—Not big but pleasing. Drew as well as the average Sunday picture. The gentleman tap and fancy dancer drew a round of applause from my patrons. Running time, 75 minutes.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

TO BEAT THE BAND: Royer Pryor, Phyllis Brooks —A frothy program picture that seemed to please. No extra draw. Played December 11-12.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

Twentieth Century-Fox

BAD BOY: James Dunn, Dorothy Wilson—Just passable. Fair entertainment. For those that like Dunn its O. K. Running time, 70 minutes. Played November 30-December 1.—H. Bettendorf, Opera House Theatre, Foley, Minn. Small town and country patronage.

BLACK SHEEP: Edmund Lowe, Claire Trevor—Fair program picture. Running time, 75 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

CHARLIE CHAN IN EGYPT: Warner Oland—Quite an interesting Chan picture and average entertainment, but not more than just a fair production. Played November 30.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

CHARLIE CHAN IN SHANGHAI: Warner Oland, Irene Hervey—Spotted this on a Saturday and it didn't pull like a horse picture. We must have our horses or it is no go. Chan followers would like a change in story for him—robbery, kidnap, or what have you?—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

CHARLIE CHAN IN SHANGHAI: Warner Oland, Irene Hervey—Good. Always please. Running time, 70 minutes. Played November 29-30.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

CHARLIE CHAN IN SHANGHAI: Irene Hervey, Warner Oland—Average Charlie Chan picture. Seems that these Chan pictures are only good midweek or one day. Believe I could struggle along without them. —Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

CURLY TOP: Shirley Temple, John Boles—Another great picture from Shirley—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

DANTE'S INFERNO: Spencer Tracy, Claire Trevor —They don't make them any worse than this one.— M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

DANTE'S INFERNO: Spencer Tracy—Played on pay day night with big pot up. Drew unusually well and generally pleased. Very little "hell" to it, but is a good lesson in money madness. Running time, 88 minntes. Played November 14.—W. M. Nolen, Colonial Theatre, Monroe City, Mo. Rural patronage.

FARMER TAKES A WIFE, THE: Janet Gaynor, Henry Fonda—Drew well and pleased all. Gaynor quite popular here, and should be a box office attraction to any theatre. Early dawn effect in photography a little monotonous to manager, who thought lens cloudy or light bad. Running time, 91 minutes. Played December 7.—Harlan C. Dodd, Charlestown Theatre, Charlestown, Ind. Small town and rural patronage.

GAY DECEPTION, THE: Francis Lederer, Frances Dee—Many patrons said that this was the best picture that they had seen in months.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

GAY DECEPTION, THE: Frances Dee, Francis Lederer—This is a clever picture but Lederer is no great shakes here. Result was average business, but those attending went home satisfied. Running time, 76 minutes. Played November 21-22.—W. M. Nolen, Colonial Theatre, Monroe City, Mo. Rural patronage.

HERE'S TO ROMANCE: Nino Martini, Genevieve Tobin—Another flop for the small town exhibitor. Cancel it out if you can. A few saw it the first day, a Sunday. Just a handful on the second day. Running time, 86 minutes. Played November 24-25.—Warner McLaughlin, Empire Theatre, Port Henry, N. Y. Small town patronage.

IN OLD KENTUCKY: Will Rogers—I think this Rogers' best picture. Drew extra business.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

IT'S A SMALL WORLD: Spencer Tracy, Wendy Barrie—Quite a nice little picture, but not anything big. I vote it as a fairly pleasing production. Played November 16.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

METROPOLITAN: Lawrence Tibbett, Virginia Bruce—While this picture is a credit to the producer, the recording to Tibbett's singing splendid and the entire production commendable, the B. O. appeal was lacking. Tibbett fans raved about the picture, but you can count them on your fingers, and the majority of the regulars stayed away and the gross just about hit an all time low. Running time, 79 minutes. Played December 1-3.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

METROPOLITAN: Lawrence Tibbett, Virginia Bruce—Among the handful who saw this picture were a few music lovers who liked it. Played the picture two days to the worst business in our history. Why are small exhibitors forced to buy such stuff. Certainly some flop. Running time, 79 minutes. Played December 12-13.— Warner McLaughlin, Empire Theatre, Port Henry, N. Y. Small town patronage.

OUR LITTLE GIRL: Shirley Temple—Exceptionally good, as usual. Hardly the equal of "The Little Colonel" for want of Barrymore's support. Running time, 65 minutes. Played November 27-28.—Harlan C. Dodd, Charlestown Theatre, Charlestown, Ind. Small town and rural patronage.

REDHEADS ON PARADE: John Boles, Dixie Lee— You don't exactly have to hide when they come out from seeing this, although you may get a dirty look or two.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

REDHEADS ON PARADE: John Boles, Dixie Lee— Drew big business on pay day but I considered it only fair. Patrons, however, registered no kicks. Might have been unusual in color, but redheads in black and white photography show no distinction. Running time, 77 minutes. Played November 28-29.—W. M. Nolen, Colonial Theatre, Monroe City, Mo. Rural patronage.

STEAMBOAT ROUND THE BEND: Will Rogers, Anne Shirley—Excellent! Rogers fans seem to think this was his best picture—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

STEAMBOAT ROUND THE BEND: Will Rogers —Will Rogers still lives. Our attendance showed a good pickup and as far as we have learned everyone was satisfied. Played December 7.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

STEAMBOAT ROUND THE BEND: Will Rogers —As always, Will Rogers can be depended on to please everyone and do the biggest business of the month. Running time, 82 minutes. Played November 22-24.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

$10 RAISE: Karen Morley, Edward Everett Horton —Pretty good comedy. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

THANKS A MILLION: Fred Allen, Dick Powell, Patsy Kelly, Ann Dvorak—Excellent entertainment. Drew extra business.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

THANKS A MILLION: Dick Powell, Fred Allen, Ann Dvorak, Patsy Kelly—This new organization that joined Fox made a picture in this one that clicked. Fox never did make a musical before that was worth a tinker's dam with the single exception of White's last "Scandals." Patsy Kelly got a small break in this one and she should have been given more of a role for Dvorak is no bet in this house, very few go for her if we can take the comments on the picture that we received. The one high spot of the show were the Yacht Club Boys; they were plenty good.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

THIS IS THE LIFE: Jane Withers—Very good entertainment.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

THIS IS THE LIFE: Jane Withers, John McGuire —Good entertainment and well received. Running time, 65 minutes. Played December 6-7.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

THUNDER IN THE NIGHT: Edmund Lowe, Karen Morley—Very poor. They walked out on this one.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

UNDER THE PAMPAS MOON: Ketti Gallian, Warner Baxter—A good picture with broken English chatter. Running time, 78 minutes. Played December 11-12.—H. Bettendorf, Opera House Theatre, Foley, Minn. Small town and country patronage.

UNDER THE PAMPAS MOON: Warner Baxter, Ketti Gallian—South American pampas was the locale for this one, and while the stars did not do so well with their brogue there was action and comedy enough to make the picture good entertainment for our patrons, who voted it O. K. Played December 6-7.—P. G. Estee, S. T. Theatre, Parker, S. O. Small town patronage.

UNDER THE PAMPAS MOON: Warner Baxter— We considered this better than an average programmer but quite a percentage of our audience reported that they did not care for it. We had the smallest Thanksgiving business that was ever reported here. Played November 27-28.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WAY DOWN EAST: Henry Fonda, Rochelle Hudson—We still don't know what to say about this one. The people that saw it seemed to go for it all right, but that was only a handful.—Henry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

WELCOME HOME: James Dunn, Arline Judge— Almost a failure as feature. Should be avoided except as added attraction. Running time, 72 minutes. Played November 16.—Harlan C. Dodd, Charlestown Theatre, Charlestown, Ind. Small town and rural patronage.

United Artists

BARBARY COAST: Miriam Hopkins, Joel McCrea, Edward G. Robinson—The picture has action and drama with some very good acting, but it is not the big super-special that it was rated. It will get by for a week-end date. Harry Carey does nice work as head of the Vigilantes. Robinson as always is good when he has this kind of a role.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DARK ANGEL, THE: Merle Oberon, Fredric March, Herbert Marshall—Very fine picture. Drew extra business.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

LAST GENTLEMAN, THE: George Arliss—Good comedy. Running time, 74 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

MELODY LINGERS ON, THE: Josephine Hutchinson, George Houston—Despite wonderful acting by Josephine Hutchinson, this one bogged down. A woman's picture entirely; too draggy to suit the majority.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

Universal

CRIMSON TRAIL, THE: Buck Jones—An average western. Jones always pleases the western fans.— M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

DIAMOND JIM: Edward Arnold, Jean Arthur— This one did not go over. Our patrons sure passed this one up. Those that did come out did not care for it. No small town picture.—M. F. Bodwell, paramount Theatre, Wyoming, Ill. General patronage.

FIGHTING YOUTH: Charles Farrell—An exceptionally good football picture. Drew extra business and it pleased.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

I'VE BEEN AROUND: Chester Morris, Rochelle Hudson—Excellent program picture. Running time 68 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

MISTER DYNAMITE: Edmund Lowe, Esther Ralston—I was a little doubtful about this one, but it turned out to be a fair picture with good acting and power to hold the attention of our patrons. A little above the average run of productions. Played November 9.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

NOTORIOUS GENTLEMAN, A: Charles Bickford, Helen Vinson—Gave a moderate sized audience a thrill. Satisfying. Played November 30.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

OUTLAWED GUNS: Buck Jones—A fair western that pleased a moderate sized audience. For some reason Buck Jones is not the drawing card he was during the past two or three years. Played November 23.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

REMEMBER LAST NIGHT?: Edward Arnold, Constance Cummings—Here is one of the best murder mysteries ever made. If you want something to please your patrons play this. Advertise it big and run on best nights. It won't disappoint you or your customers. Sold as a program but a special if there ever was one. Many people said it was one of the best pictures they had ever seen. Edward Arnold is very good, as is the rest of the cast. Perfect acting and a fine story. Many thanks, Universal, for an out-of-the-ordinary attraction. If the rest of the Universal pictures measure up to this, then I've sure got a good contract.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

STORMY: Noah Beery, Jr., Jean Rogers—An unusually good out-of-door program picture. Young Beery pleasing, and with an excellent voice. Jean Rogers will go farther, also. Rex, the horse, did his part very nicely. Scenic background excellent. Played December 4-5.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

WEREWOLF OF LONDON, THE: Henry Hull— Played this as part of a midnight ghost show, following a spirit seance, and it did business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WHEN A MAN SEES RED: Buck Jones—Jones is slipping. Picture only fair. He used to be my best bet on Saturday night.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

Warner Bros.

BROADWAY GONDOLIER: Dick Powell, Joan Blondell—Not near the picture that Warner Bros. would lead you to believe.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. General patronage.

DR. SOCRATES: Paul Muni, Ann Dvorak—A very strong picture. Extra good entertainment, interesting story and great acting.—Bert Silver, Silver Theatre Co., Inc., Greenville, Mich. City and country patrnoage.

DR. SOCRATES: Paul Muni, Ann Dvorak—Here you see Paul Muni as a new character. Barton MacLane is truly a tough guy. If it's action you want, you will find it here. Running time, 70 minutes. Played November 15-16.—Paul C. Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

DR. SOCRATES: Ann Dvorak, Paul Muni—This isn't a bad Paul Muni picture. Much better than "Black Fury," still it isn't anything to get excited about at the box office.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

(Continued on following page)

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Want to hear from territorial supply dealers who are not affiliated with any other group to represent product of leading independent manufacturers! State everything in full in your reply as to present product representation and number of accounts being serviced.

BOX 626

MOTION PICTURE HERALD

MOONLIGHT ON THE PRAIRIE: Dick Foran, Sheila Mannors—Good western. Fine scenery, also good singing helped it go over. Pleased a better than average house.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

PAGE MISS GLORY: Marion Davies, Dick Powell, Pat O'Brien—Does fairly well first day. Nothing after that. Powell miscast and O'Brien just a shouting Irishman. Running time, 92 minutes. Played November 24-26.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

PAGE MISS GLORY: Marion Davies, Dick Powell—A good picture but not a big special. A little long drawn out but got by okay. Average business. Played December 4-5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STARS OVER BROADWAY: James Melton, Pat O'Brien—This is a good show of its kind. Some of my patrons stay away from every singing show so this one did just average business. Pleased most of the ones that came to it. Played December 8.—Alvin A. Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

STARS OVER BROADWAY, THE: Pat O'Brien, Frank McHugh—How long can this "High C" stuff go on? When we were "sexed" to death, the L. of D. came to the rescue. I for one am ready to start a league of some sort to stop this breed. It's a crying shame to hang this onto Pat O'Brien and Frank McHugh. In the early part of the picture, Pat looks into a traveling bag at a gun lying there. Really, you know I believe he was serious about that. —Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

WE'RE IN THE MONEY: Joan Blondell, Glenda Farrell—Good fast entertainment. A little below the standard of this pair. Running time, 65 minutes. Played December 6-7.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

Short Features

Celebrity

SINBAD THE SAILOR: Comicolor Cartoon—Good. Got more laughs than most of these color cartoons. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

Educational

FOOTBALL: Terrytoon—The mice and cats have a football game and show some new rules of the game. Very clever and good anywhere. Running time, one reel.—W. M. Nolen, Colonial Theatre, Monroe City, Mo. Rural patronage.

KISS THE BRIDE: Tuxedo Comedies—The best comedy we ever played from this producer. It's a honey.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

MOANS AND GROANS: Terry-toon—Pretty good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

PENNY WISE: Star Personality Comedies—Fairly good.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

RHYTHM OF PAREE: Musical Comedies—Fairly good.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

TIMID YOUNG MAN, THE: Buster Keaton—Buster hasn't forgotten how to make good comedies. In this he's a woman-hater and picks up a girl who hates men. It's good slapstick. Running time, two reels.—W. M. Nolen, Colonial Theatre, Munroe City, Mo. Rural patronage.

YE OLD SAW MILL: Tuxedo Comedies—Just another murder from Educational. All very poor.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

Metro-Goldwyn-Mayer

BASKETBALL TECHNIQUE: Sports Parade—Whether your patrons are basketball fans or not this cannot help but interest them; excellent. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

CALICO DRAGON: Happy Harmony—These Metro color cartoons are O. K. The coloring is very good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

CHINESE NIGHTINGALE: Happy Harmony—Very good. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

HONEYLAND: Happy Harmonies—A slight letdown from previous Metro colored cartoons but still a good cartoon. Music very good.—John A. Milligan, Broadway Theatre, N. Y. Small town patronage.

LIVE GHOSTS: Laurel and Hardy—This was Laurel and Hardy's first local appearance since their "Babes in Toyland" debacle of last season, and the reception accorded the film indicated our belief that the team's popularity will live much longer if they confine their antics to two reelers, for this went over with a bang! Running time, 20 minutes.—J. A. Reynolds, State Prison, Trenton, N. J. Prison patronage.

LUCKY BEGINNERS: Here is a series of amateur vaudeville acts presented in nice style; excellent for week-end. Running time, 18 minutes.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

PERFECT TRIBUTE, THE: Chic Sale—Very beautiful, but won't get you any money. Running time, 20 minutes.—R. L. Sherman, Strand Theatre, North Branch, Mich. General patronage.

TWO HEARTS IN WAX TIME: Musical Revue—The coloring is its best recommendation, but that is enough. Owing to featuring a drunk, not suitable for Sunday. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Paramount

I WISHED ON THE MOON: Screen Songs—A good Screen Song plus Abe Lyman and band.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JUDGE FOR A DAY: Betty Boop—All Betty Boop's are clever and "Judge for a Day," showing what she would do to universal "pests," hits a responsive chord. Good any day. Running time, one reel.—W. M. Nolen, Colonial Theatre, Monroe City, Mo. Rural patronage.

RKO Radio

HOMEWORK: Leon Errol—Errol, the man who knows everything, is stumped on his son's school problem. Frantic help from friends fails to solve it but the youngster comes through with the answer. One of few good RKO two reel comedies. Running time, two reels.—W. M. Nolen, Colonial Theatre, Monroe City, Mo. Rural patronage.

MAJOR BOWES' AMATEUR' THEATRE OF THE AIR: No. 3—On this our first Bowes we got a lucky break as he appeared in person at Sioux City and through their publicity I cashed in with a freak idea of my own.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

MAJOR BOWES' AMATEUR THEATRE OF THE AIR: No. 1.—Major Edward Bowes—Poor. If the Major cannot do better he ought to quit. Running time, 18 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

PATHE TOPICS: No. 1—Anything with scientific angle pleases me. The habits of busy ants is especially interesting but to women the close-ups of these harmless creatures were rather horrifying. Running time, one reel.—W. M. Nolen, Colonial Theatre, Monroe City, Mo. Rural patronage.

United Artists

ON ICE: Mickey Mouse—A dandy cartoon. The best in many weeks.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

ROBBER KITTEN: Silly Symphony—Good, but too expensive for small towns. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

WATER BABIES: Silly Symphony—All the Silly Symphonies are good and very artistic but do not mean any extra business at the box office. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

Vitaphone

JACK DENNY AND ORCHESTRA: Melody Masters—Will some kind-hearted producer please give us a band reel that has a lot of pep and makes the audience feel like dancing? Rimac's Rhumba Band is the only one lately with any pepper, excepting Ina Ray Hutton, of course. And please, Mr. Producer, leave out the tenor and put in a good tap dancer. Band reels appeal more to the younger generation than the old. So forget about "arrangements" and tenors and give them what they want.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

TICKETS PLEASE: Broadway Brevities—Another one of those Vitaphone two reelers which would be better if they were only one reel. If your audience gets more than a few laughs let me know.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

Serials

Mascot

MYSTERY MOUNTAIN: Ken Maynard, Verna Hillie—First serial shown in over a year. Personally so dislike them that I do not feel capable of giving an unbiased opinion. Believe that it has increased business only slightly. Running time, 20 minutes, 12 chapters.—W. M. Nolen, Colonial Theatre, Monroe City, Mo. Rural patronage.

TRAVELERS

BILLY MAUCH, ten year old boy, who was signed by Warner Brothers left New York for Hollywood to appear in "Anthony Adverse."

VINA DELMAR will go to Palm Springs, Cal., directly after the holidays to work on an original story for Paramount.

CARL BRISSON returned to Hollywood after a week's vacation in New York.

PHILIP MERIVALE is en route to New York from Hollywood following completion of the Paramount picture, "Give Us This Night."

HAL ROACH is due in New York from Hollywood on January 6.

B. P. SCHULBERG arrived in New York from the Coast to attend the opening of his play, "Tapestry In Gray," with ELISSA LANDI starred.

HERSCHEL STUART left New York for Dallas to spend the holidays with his family.

ARTHUR LOEW left New York for Tucson, Arizona, to visit his son.

CHARLES L. CASANAVE, general manager of the American Display Company, is spending the holidays in Chicago. HARRY ROEMER, production manager, is in Cleveland.

NAT LEVINE, production head of Republic, and HARRY GREY, head of the company's music department at the studio, left New York by plane for the Coast.

NEIL AGNEW, general sales manager of Paramount, will make a tour of all the exchanges around the first of the year.

MARGOT GRAHAME is off to the Coast after spending Christmas in Palm Beach.

JACK D. TROP, eastern representative for Harry Sherman, is back in New York from a two weeks trip to the Coast where he conferred with the independent producer.

LORD CHARLES and LADY CAVENDISH (ADELE ASTAIRE), HENRY WILCOXON and BUDDY ROGERS arrived in New York on the Empress of Britain. SAM COSLOW arrived on the same boat.

BOB GOLDSTEIN left New York for Bermuda.

MARY ASTOR in New York from the Coast has indicated her intention of staying all winter by taking an apartment at the Lombardy.

MOSS HART left New York for the Coast.

HOWARD HUGHES is in New York from the Coast.

BILL REINKE, one of the Tower theatre partners, left New York for the Coast.

WINFIELD SHEEHAN and MRS. SHEEHAN (MARIA JERITZA) left New York for Hollywood for an indefinite stay.

MARLENE DIETRICH, her husband, RUDOLF SEIBER, and daughter arrived in New York on the Bremen. Also on the boat were POLLY WALKER and NOEL F. BUSCH of Time.

JAMES BLAKELEY, Paramount player, arrived in New York from Hollywood.

HARRY RICHMAN arrived in New York from the Coast.

PAT CASEY arrived in New York from Hollywood.

JACK L. WARNER, SYLVIA SIDNEY, SPYROS SKOURAS and his two nieces arrived in New York from the Coast.

LOUIS B. MAYER and HOWARD STRICKLING left New York for Hollywood.

J. R. MCDONOUGH arrived in New York by plane from the Coast.

AL FRIELANDER left New York for Atlanta for a three week tour of First Division exchanges.

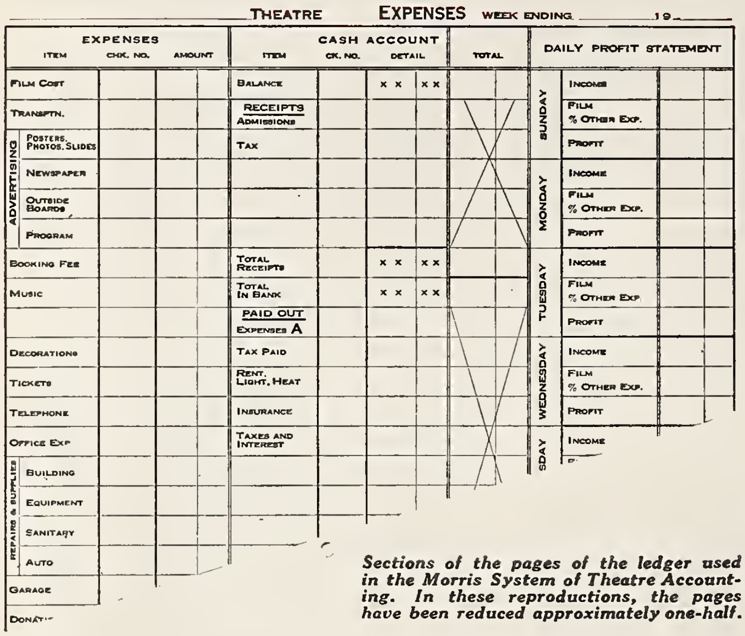
BILL BRENNER of National Screen Service returned from London on the Champlain. MRS. BRENNER accompanied him.

JAMES G. MULLEN of the Warner office in Argentine arrived in New York on the Southern Cross.

J. R. GRAINGER, general manager of Distribution for Universal, left New York for the Coast.

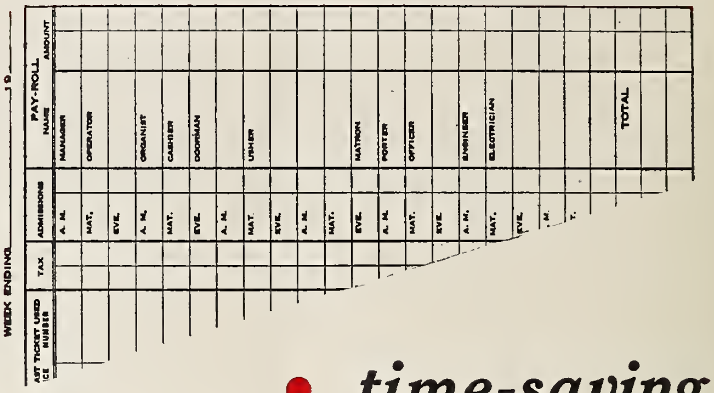
GEOFFREY BARKAS, GB director, arrived in New York from London and left for a picture assignment in Canada.

NOW IS THE TIME FOR ALL WISE SHOWMEN TO COME TO THE AID OF THEIR ACCOUNTING SYSTEMS



THEATRE EXPENSES WEEK ENDING 19

EXPENSES			CASH ACCOUNT			TOTAL	DAILY PROFIT STATEMENT	
ITEM	CHK. NO.	AMOUNT	ITEM	CK. NO.	DETAIL			
Film Cost			Balance		x x x x		Sunday	Income
Transptn.			Receipts Admissions					Film % Other Exp.
Advertising: Posters, Photos, Slides			Tax					Profit
Newspaper							Monday	Income
Outside Boards								Film % Other Exp.
Program								Profit
Booking Fee			Total Receipts		x x x x		Tuesday	Income
Music			Total In Bank		x x x x			Film % Other Exp
			Paid Out Expenses A					Profit
Decorations			Tax Paid				Wednesday	Income
Tickets			Rent, Light, Heat					Film % Other Exp.
Telephone			Insurance					Profit
Office Exp			Taxes and Interest				sday	Income
Repairs & Supplies: Building								
Equipment								
Sanitary								
Auto								
Garage								
Donat								



WEEK ENDING 19

PAY-ROLL NAME	AMOUNT	ADMISSIONS	TAX	AST TICKET USED ICE NUMBER
MANAGER		A. M.		
OPERATOR		MAT.		
		EVE.		
ORGANIST		A. M.		
CASHIER		MAT.		
DOORMAN		EVE.		
		A. M.		
USHER		MAT.		
		EVE.		
		A. M.		
		MAT.		
MATRON		EVE.		
PORTER		A. M.		
OFFICER		MAT.		
		EVE.		
ENGINEER		A. M.		
ELECTRICIAN		MAT.		
		EVE.		
		M.		
		T.		
TOTAL				

Sections of the pages of the ledger used in the Morris System of Theatre Accounting. In these reproductions, the pages have been reduced approximately one-half.

- ***time-saving***
- ***profitable***
- ***accurate***
- ***simple***

THEATRE ACCOUNTING

by WM. F. MORRIS, C.P.A.

Because it is so practical, time-saving and accurately simple, thousands of exhibitors have already exchanged their old, cumbersome and expensive methods for this easy, self-operating system. Guard against losses, avoid income tax troubles, guarantee your profits—and do it effortlessly, a few minutes a day. Exhibitors already using this system are reminded to order their new book now so as to permit no break in the daily continuity of their accounts-keeping.

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QUIGLEY BOOKSHOP, 1790 BROADWAY, NEW YORK, N. Y.

Please send me "THEATRE ACCOUNTING" by Wm. F. Morris. Enclosed find remittance of $3 per copy.

NAME...ADDRESS...

CITY...STATE...

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

JUMBOS AND PEANUTS

Reduced to cold type, the advance campaign that created so much local comment on "Jumbo," the circus-on-a-stage play now current at the New York Hippodrome Theatre, measures up only to the less than sensational exploitations that come to the notice of this department.

What caused most of the excitement originally in the build-up of the play was the novelty of the presentation entailing conversion of the venerable Hipp into a one-ring circus setting and this remodeling furnished inspiration for much of the preliminary publicity. But from then on the ballyhoo was strictly motion picture.

The bannered elephant street stunt, trick newspaper and poster copy used ahead of the opening are familiar enough to Round Tablers and thus these devices occasioned no undue marveling among seasoned theatremen who looked for something unusual from the Billy Rose forces.

That there are more than a few showmen operating in the smaller spots who with the same opportunities or even fewer could have stood the city on its ear is not said in any carping manner. The comparison is made only to impress upon those theatre executives vociferously applauding Mr. Rose's endeavors that there is too much taking for granted the showmanship displayed by their own managers in selling attractions, run-of-the-mill and otherwise.

There should also be warm applause for the theatreman who week after week is expected to and does put over "Jumbo" campaigns on peanut budgets.

▽ ▽ ▽

INDISPENSABLE EQUIPMENT

The gratifying reception accorded the new sixth edition of F. H. Richardson's "Blue Book of Projection" is not surprising for here are offered over 700 pages and illustrations detailing everything there is to know about modern projection—and there is much to know. Much praise has been given the book's careful description of every piece of sound and projection apparatus, instructions for operation and maintenance, complete trouble-shooting department and lightning-fast index providing the ready answer to any projection problem.

It is interesting to know that many managers eager to keep abreast of every advance in projection, anxious to fortify themselves against disastrous breakdowns, are purchasing the Blue Book for their personal shelves. It is also significant in many quarters the Blue Book is regarded with the same importance given any other indispensable theatre equipment.

THE HOLLYWOOD INFLUENCE?

From St. Louis, the Associated Press reports Ben S. Allen, traveling companion of Herbert Hoover, as saying the former President possesses a natural fund of humor and, as an instance, related the story of a little girl who requested an autograph. Mr. Hoover signed his name six times, explaining, "You might want to do a little autograph trading and I understand it takes five Hoovers to get one Babe Ruth."

▽ ▽ ▽

GUARANTEED TO BREAK

We have with us today Old Man Custom, the gent who appears on the scene at this time of the year with a full line of bright New Year resolutions guaranteed to break with the slightest pressure. Among his leading items, for instance, is that big-selling number purchased in quantity by those exhibitors who firmly resolve to do something for their managers. And while not as popular, but also a heavy grosser, is the resolution made by a lot of managers who intend doing a better job for their bosses next year.

There are a lot of new products on the market that will not break, chip or tarnish. But the old-fashioned, fragile resolution that bursts into a thousand pieces on short notice is still unfortunately much too much in demand.

▽ ▽ ▽

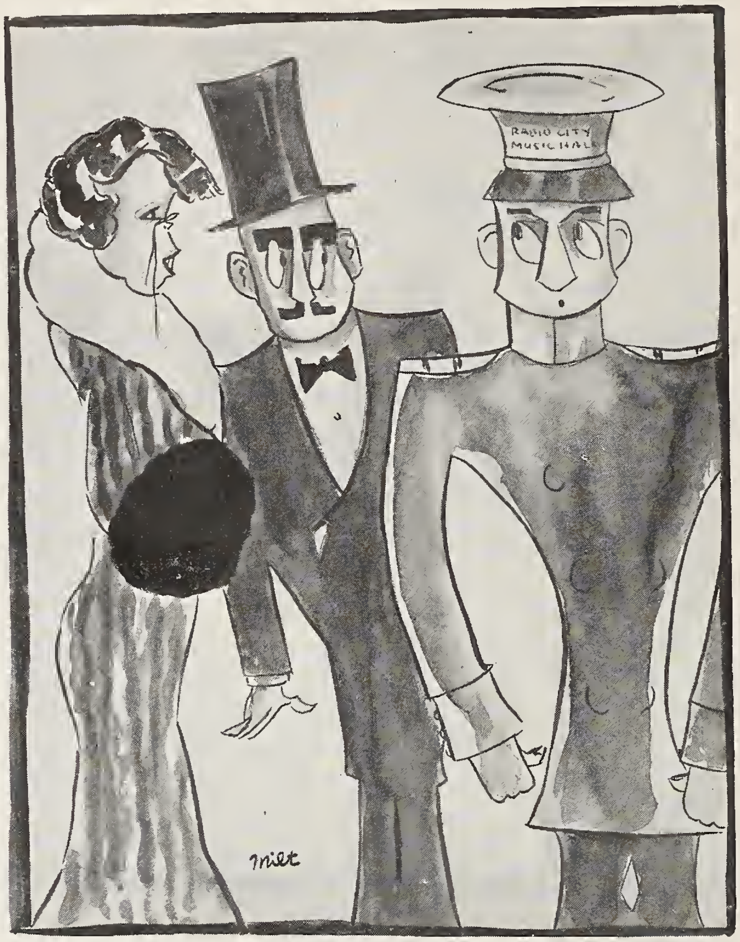
"'Twas the night before Christmas
And all through the house
Not a creature was
stirring"—
With the exception, of course, of the manager.

▽ ▽ ▽

Honest, folks, we had nothing at all to do with it and you can blame it all on our Gert. Just when we began to look forward to the biggest kind of a New Year for every Round Tabler, ye club secretary pops up with the announcement that 1936 is also Leap Year. Don't say we didn't warn you.

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS!



RITZY DAME: Young man, doesn't this theatre have Bank Night?

Girl in Window Sells "Top Hat" for Martin

One of the ace attention-attractors in Guy Martin's "Top Hat" campaign at the Colfax Theatre in South Bend, Ind., was tieup with furniture store in whose window attractive girl in high hat and tails sat at telephone calling patrons (see photo). Stills and picture copy were spotted about window.

Another successful stunt Guy used was tying in dance hall on Piccolino contest for which silver loving cup was awarded winning team with tickets to runnersup. Leading beautician featured a Piccolino hairdress, running cut in newspaper ads and department store displayed coats worn by Rogers in picture.

Martin's "Top Hat" Window Phone Stunt

Rubinoff Tab Plugs "Thanks A Million"

The fast-stepping Bill Green has added to his other duties the editing of a four-page tab called "Rubinoff Topics," first issue of which is devoted to the maestro's appearance in "Thanks a Million."

Tab is liberally illustrated with cuts of Rubinoff in scenes from the picture, off-stage studio shots, etc. Paper is distributed free mainly to those requesting same from among listeners on the violinist's broadcast.

Make 1936 The Big Year

Selling "Anthony Adverse"

Reported from various situations and recently from Keith's, Baltimore, is a stunt to sell the coming "Anthony Adverse" with the billing on "I Found Stella Parish" plugging the director, Mervyn LeRoy as the man selected to direct the coming Warner special. Said to be a first-time that this buildup has been used in a production not yet completed.

Make 1936 The Big Year

Schell's Costless Tabloid

With the recent celebration of a "Regent Happiness Week," Bill Schell at that theatre in Newark got out a four-page flash, front cover of which carried theatre ad and balance merchants' ads which paid for cost and distribution. Bill also managed to spot the week's attractions throughout the ads, and a brief news column was run on back page.

Starts Xmas Season With Beauty Contest

Merchants in Newport, Vt., have been putting on a gala night annually to stimulate shopping in the two weeks before Christmas. But this year the party topped all previous affairs mainly through the efforts of Manager Lloyd A. Heldman, of the Burns Theatre, in that spot who sold his Merchants' Association on a beauty contest and style show to be held at the theatre during the opening night's celebration.

There being nine towns in the nearby trading area, Lloyd arranged that girls in the nine communities were invited to compete for the post of beauty queen from each spot. To enter, femmes between the ages of 16 and 30, married or single, were asked to send photos to Heldman, with name, address, height, weight, color of hair and eyes and size of dress worn.

Presidents Act as Judges

Presidents of Newport Rotary, Kiwanis and Merchants' Association acted as judges selecting the winner from each town. Only these winners were announced. Non-winners were not publicized and their photos returned.

On the opening day of the celebration new cars were sent to each of the participating towns, the winners brought to Newport, met by chaperons and committee. Girls were then taken to the nine stores cooperating and fitted for the outfits they were to wear at the theatre style show. Merchants drew lots for their specific "queen" and presented gifts to their representatives who for one hour acted as guest cashiers.

Nine beauty shops also drew lots for the honor of serving the winners and flowers for each were also promoted. After taking part in other similar activities the nine girls at night appeared in the theatre style show wearing the outfit selected.

The ultimate winner given the title "Queen of the Newport Trading Area" was then chosen by audience applause and in addition to a loving cup the "queen" also received gifts from each of the stores.

All of this activity naturally led to much newspaper publicity, co-op ads and other angles, the theatre of course mentioned repeatedly and Heldman playing to a lot of extra business usually not available at that time of the year.

Make 1936 The Big Year

SPITTIN' IMAGE. This is not Groucho Marx, but it is Les Pollock's street bally for a "Night at the Opera" at Loew's Rochester, Rochester, N. Y. Clever, no?

Round Tablers Top Universal Contest

All four major prizes in the recent Universal "Fighting Youth" exploitation contest were taken down by Round Tablers, Louis Charninsky, of the Capitol, Dallas, finishing first. Al Sobler, New Spreckels, San Diego, was second; Larry Cowan, Fox, Brooklyn, third, and Joe Ryan, Grand, St. Cloud, Minn., fourth. Prizes were $50, $25, $15 and $10.

Honorable Mentions were awarded to Ed DeCosmo, Strand, Amsterdam, N. Y.; Bob Blair, Tudor, New Orleans; Fritz May, Strand, Birmingham; John Wendell, Empress, Decatur, Ill.; F. G. Nutting, Paramount, Grand Forks, N. Dak.; H. F. Borrensen, Strand, Minot, N. Dak.; Matt O'Keefe, Ritz, Scranton, Pa., and Morton Levine, Grand Opera, Wilmington, Del.

Make 1936 The Big Year

Windisch Ties Post Office To "Captain Blood" Date

A neat bit of exploitation was engineered by Irv Windisch, publicity director New York Strand for "Captain Blood" by taking advantage of the Christmas holiday and tying in with the post office which distributed 2,000 18 by 24 window cards carrying copy "Mail Early and Securely" together with copy on picture, including still, theatre and playdates.

In addition to tieins on the Bucccaneer dress with top Fifth Avenue shops, Errol Flynn, the star, autographed copies of the photoplay edition in book stores and was interviewed over two stations.

Make 1936 The Big Year

Jacocks Announces Results In Jersey Bernhardt Drive

Winners in the recently completed boxoffice drive in Don Jacocks' New Jersey Warner Theatres division named in honor of General Manager Joseph Bernhardt, are topped by Manager Saul Ullman, Branford, Newark, N. J., who finished first.

Next in order are Eddie Batlan, Regent, Elizabeth; Eddie Kane, Cranford, Cranford; Morty Ingram, Hudson, Kearney; George Steiner, De Witt, Bayonne and Sig Solomon, Castle, Irvington. In addition, Mr. Jacocks gave 20 additional prizes to the runners-up.

The Crusades
The CRUSADES
The CRUSADES

STRIKING FRONT. Manager Bill O'Donnell and publicist Jack Chalman converted front of the Aztec Theatre, San Antonio, into atmospheric display for "Crusades" date.

1936 Awards

The actual results of the Quigley Competitions are in themselves sufficient evidence that this project has within its sphere reached a definite objective in bringing into the spotlight the high value of exploitation and the herculean effort to put forth for the advancement of grosses by talented theatremen.

These objectives are now advanced and therefore on the threshold of the New Year, your Round Table is pleased to announce the continuation of the Quigley Awards during 1936.

Many promotions have been gained by Award winners and in every instance the Awards have been credited for these advancements. There is proof too that the prestige of First and Honorable Mention recipients has also been enhanced for these successes are regularly reported to the Big Bosses who have acknowledged appreciation of the determination displayed by their managers.

The Awards have been voted showmen in almost every classification—to first and subsequent runs, to small town theatremen as often as the deluxe managers, to overseas entrants. It is also accepted that every entry has been given equal consideration regardless of the amount expended—that only showmanship and no other factor is considered in choosing the winners. It may be noted at this time that the ornate entry has received no extra consideration from the judges because of this elaboration.

Ranking industry names from the distribution, advertising and exhibition branches have again been invited to act as Quigley judges in 1936. That so many have accepted—that they speak so highly of the project attests to the wholehearted cooperation extended by these important executives to advance the status of the man in the field.

The Quigley Silver and Bronze plaques, the First and Honorable Mention Sheepskin Certificates are the symbols by which the showman sets forth his accomplishments. Thus once more your Round Table invites every theatreman everywhere in this wide world to declare his talents through the 1936 Quigley Awards Competitions for the direct attention and approval of the industry's leaders.

A-MIKE

Service Keynote of Rotsky's Operation

With the approaching holidays close at hand, George Rotsky, Palace, Montreal, promoted tea company for the service of two of their girls and tea to be served on mezzanine to bolster up tied patrons after an arduous shopping expedition. Letters advising of this service were mailed to all women's organizations and check rooms available for patrons to leave bundles.

George inaugurated this service with his opening of "Mutiny" for which he also invited Naval Reserve and Sea Cadets as his guests. These two units marched to theatre with their bands and played a few tunes before entering. Front of house was dressed with anchor and steamship companies and travel bureaus cooperated by giving window space with stills, picture and theatre copy.

EXIT
EXIT
EXIT
1936
NOMINEE
PRESID

REPUBLICAN NOMINEE. Tieing in with March of Time at the RKO Center Theatre in Rockefeller Center, Hazel Flynn arranged lobby ballot box and ballots, patrons asked to vote their choice.

WIRED CAMPAIGNS FROM AFIELD

Harry Greeman
Fox, St. Louis, Mo.
Fox "Littlest Rebel"

"Littlest Rebel" had two department store tieups, one window display dolls, etc., other wearing apparel, giving us cooperative newspaper ad. Special preview Parent-Teacher Association and individual letters to all grade school teachers urging children see picture during holidays. Fifteen thousand Temple photos distributed through Santa Claus. Santa Claus radio announcements Christmas Week. Extra space newspaper campaign. Limericks contest St. Louis Star giving us special display ad for tickets given to prize winner. Special Christmas lobby display with Shirley Temple trailers coming announced in three theatres, these coupled with considerable newspaper copy, gave us generous campaign.

Roscoe Drissel
Loew's, Wilmington, Del.
M-G-M "Tale of Two Cities"

Women's Club plugging "Tale of Two Cities" at club meetings, with telephone group contacting ten thousand members. Three hundred special letters to school principals, history, English teachers city and surrounding community. Four thousand roto pages to selective neighborhood. Hundred fifty tieup window streamers. Fifteen special Xmas window standees plus four special window displays, one extra special and fourteen panel screen display, plus three thousand bookmarks public library. Screenings were held for the press, etc. Radio advance spot announcements and plugs Sunday, old song contest half-hour Monday night, movie contest half-hour plus fifteen minutes' transcription Tuesday night. Newspaper's front page leading to classified ad contest, two art layouts, three special stories today's Sunday Star plus six and three columns art layout stories and eight column banner in daily's twenty-four. Special illuminated attraction signs Christmas Day opening.

Bill Phillips
Loew's State, Newark, N. J.
M-G-M "Night at Opera"

"A Night at the Opera" float toured city and suburbs. Tieup with Kerr's Butterscotch, 5,000 candies distributed. Tieup with Western Union, six windows; music display with McCrory's department store; tieup and window display with Geer's nutshop, second busiest corner in America; special radio transcription on stations. Distributing 10,000 opera tickets at school; three men made up like Marx Brothers ballyhooing; 5,000 heralds stuffed in newspapers and special lobby displays. "Gags to Riches" story running six days in Newark Ledger; extra art breaks same paper; extra stories in News and Star; roto page of Sunday Call. Publicity breaks in 24 suburban papers.

Robert Ungerfeld
RKO Proctors, Newark, N. J.
Fox "Littlest Rebel"

"Littlest Rebel" organized first official Shirley Temple Fan Club twelve weeks in advance. Special column Newark Ledger every day. Fifteen-minute broadcast over WNEW every day. Known as Shirley Temple Fan Club of the air, with yours truly acting as Uncle Bob and giving plenty plugs to current and coming attractions. Uncle Bob receives an average of 600 letters every day. Members are congratulated on their birthdays in column and on the air. All merchants cooperate with giveaways every Saturday morning at meeting. Meeting consists of kiddie revues, amateur contests, games, etc. Uncle Bob acts as master of ceremonies. Have registered 33,000 names, addresses and birthdays of members. Before club was organized only about 100 children—now, 2 000 Saturday mornings. Shirley Temple Fan Club greatest goodwill builder in my 25 years in show business. Second official club organized in Rivoli Theatre, Rutherford, and a tremendous success.

Harold W. Evens
Loew's, St. Louis, Mo.
M-G-M "Ah Wilderness"

Campaign "Wilderness" special trailer with local newspaper critics' revues attached to regular trailer in advance. Invitation preview; selected audience post cards mailed by attendees to friends recommending picture. Radio transcription daily week in advance; special radio program. Pay envelopes with picture billing distributed by bank. Ten thousand heralds inserted Liberty Magazines delivered in city. Photostat trade paper reviews in lobby in advance. Special art and stories in Globe Democrat. Five thousand motion picture magazines obtained on tieup distributed on street to shoppers boarding cars, "Wilderness" copy on stickers placed on covers. Two hundred street car and bus cards. Ten thousand holiday stickers with picture copy on Postal telegrams. Max Factor tieup with department store. McCrory's five and ten distributed ten thousand circulars to people entering store tieup with fountain. Feature story on Barrymore's twenty-fifth anniversary startimes.

Merele Eagle
Madison, Peoria, Ill.
RKO "In Person"

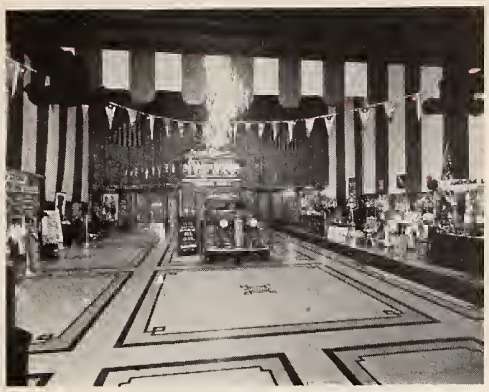
Exploitation and publicity stunt on "In Person" brought picture many free breaks. Special tieups made with feature editors of women's section, all papers using large art of Ginger Rogers. Fashion special art display in roto section turned over to Miss Rogers, giving picture mention, etc. Beauty tieup on Rogers hairdress gave us large free space with art of her and theatre mention. Special displays in all beauty shops in city who cooperated in featuring the hairdress of the week worn by Rogers in film. Music wrappers imprinted and distributed by all music stores. Window displays in music stores, special newspaper stories, streamers and art in advance and currently teaser campaign in advance playing up fact that now she is a star. Special flash front, advance lobby display.

Tommy McConnell
Ritz, Birmingham, Ill.
Paramount "Crusades"

"Crusades" personal letters sent to all ministers. Amusement inspector endorsed picture and sent out postal cards. Girls on phone calling residents. Bugler with giant flag exploiting from downtown building windows. Cards handed out by ushers one week in advance. Free twenty-four-inch ad promoted in local newspaper. Advance ads personal message to editors of papers. Tire covers on taxi cabs one week in advance. Front decorated with giant flag hanging from vertical sign. Marquee trimmed in shield cutouts. Large banner across entrance with side pieces carrying copy blowups and stills. Special forty by sixty A board front of box-office Radio announcements daily, posted twenty-fours, and window cards. Picture was mentioned in several pulpits of churches. Rated editorial in Birmingham Post.

Leonard C. Worley
Great State, Peoria, Ill.
Fox "In Old Kentucky"

"In Old Kentucky" brought heavy newspaper stories with special art feature articles. Theatre page streamers and many cut-ins on Will Rogers memorial campaign stories. Local committee Will Rogers Memorial Fund cooperated in announcements at clubs and various organizations. Peoria and surrounding country papered heavily, hotel lobby and counter displays, radio programs, spot announcements and excellent reviews promoted. Special heralds distributed, flash front built, using cutout of Rogers' head, cutout letters of star and title. Cooperative ads' special non-cost stories and ads in papers in towns within radius of thirty miles.



Lamm's Lobby Fair Exhibit

Miniature Fair Staged By Lamm for "Lights"

With thirty merchants within a radius of three blocks tying in with him, Julius Lamm, Uptown Theatre, Cleveland, put on a bang-up "Bright Lights" campaign, highlight of which was a miniature world's fair in his lobby. (See photo.)

Special admission tickets were printed and sold to merchants for space they occupied, space sold according to size and location $10 to $25 a space. Merchants mailed admission tickets to their better customers or gave them away with merchandise purchases. Prizes were donated by cooperating merchants and drawings at theatre.

Newspapers carried stories and stores' ads plugged the exposition. Lobby was dressed in carnival spirit, American Legion band paraded to theatre opening night and co-op page ad all tied into the "Bright Lights Fall Exhibit".

Make 1936 The Big Year

Holds Food Show On "Broadway Melody"

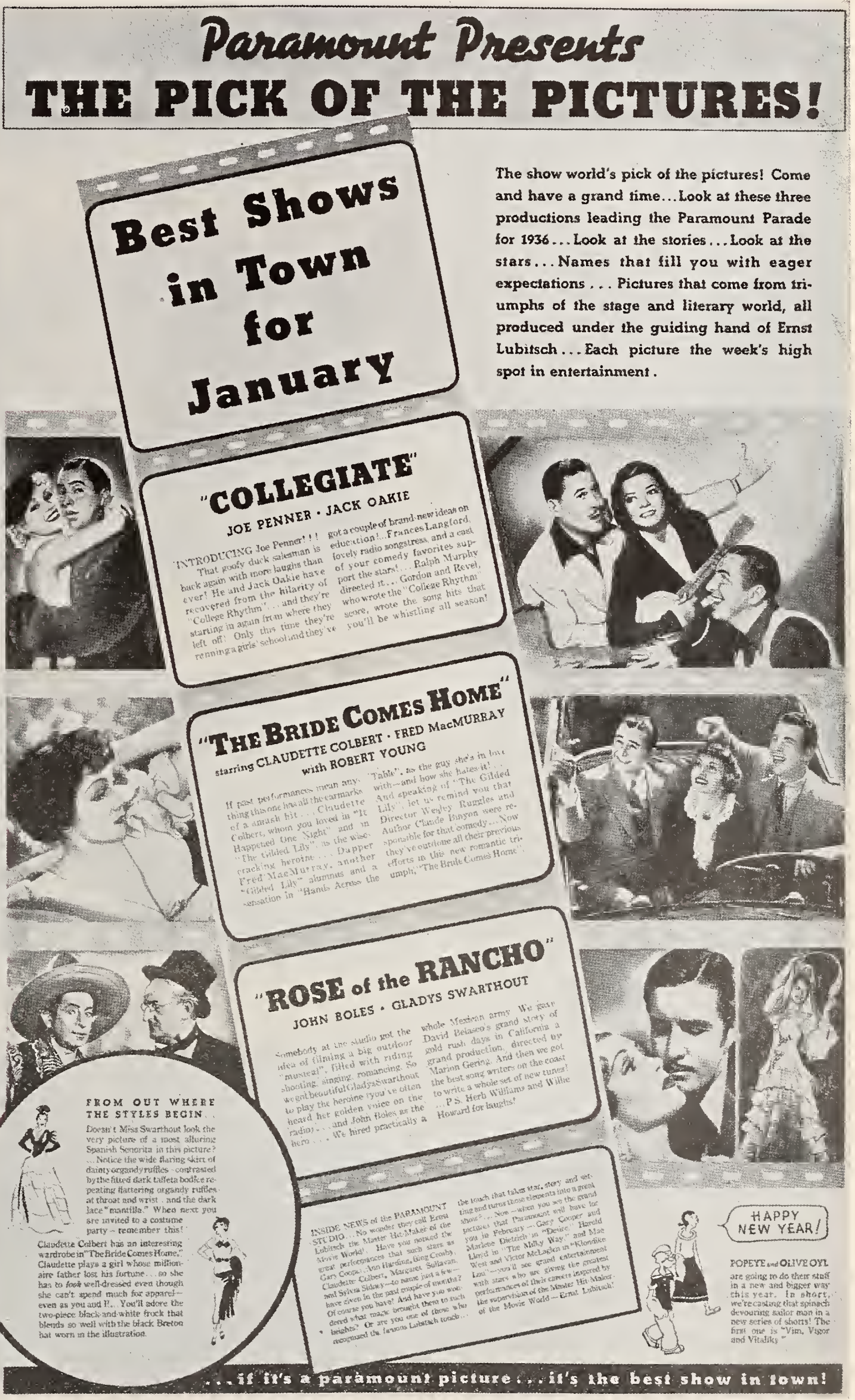
What he reports as the first of its kind was a food show in the lobby, all expenses attached undertaken by Jack Benny's radio sponsor on a tieup with "Broadway Melody" at the Bison, Shawnee, Okla., and put over by assistant manager, Dick Warner.

Special preview was held for grocers in the surrounding territory who were guests of the company and theatre, booths erected, displays built and refreshments offered, these furnished by the sponsor. Newspaper previously not too friendly to the theatre went overboard on the gag as the food folks were big advertisers and Warner reports better relations as a result.

Chamber of Commerce cooperated by stringing lights across street in front of theatre (see photo).

City Lights on "Broadway Melody"

INSTITUTIONAL COPY



Paramount Presents
THE PICK OF THE PICTURES!

Best Shows in Town for January

The show world's pick of the pictures! Come and have a grand time...Look at these three productions leading the Paramount Parade for 1936...Look at the stories...Look at the stars...Names that fill you with eager expectations... Pictures that come from triumphs of the stage and literary world, all produced under the guiding hand of Ernst Lubitsch...Each picture the week's high spot in entertainment.

"COLLEGIATE"
JOE PENNER • JACK OAKIE

INTRODUCING Joe Penner! ! ! That goofy duck salesman is back again with more laughs than ever! He and Jack Oakie have recovered from the hilarity of "College Rhythm" . . . and they're starting in again from where they left off! Only this time they're running a girls' school and they've got a couple of brand-new ideas on education!...Frances Langford, lovely radio songstress, and a cast of your comedy favorites support the stars!... Ralph Murphy directed it... Gordon and Revel, who wrote the "College Rhythm" score, wrote the song hits that you'll be whistling all season!

"THE BRIDE COMES HOME"
starring CLAUDETTE COLBERT • FRED MacMURRAY
with ROBERT YOUNG

If past performances mean anything this one has all the earmarks of a smash hit . . . Claudette Colbert, whom you loved in "It Happened One Night" and in "The Gilded Lily", is the wise-cracking heroine . . . Dapper Fred MacMurray, another "Gilded Lily" alumnus and a sensation in "Hands Across the Table", as the guy she's in love with—and how she hates it! . . . And speaking of "The Gilded Lily", let us remind you that Director Wesley Ruggles and Author Claude Binyon were responsible for that comedy... Now they've outdone all their previous efforts in this new romantic triumph, "The Bride Comes Home".

"ROSE of the RANCHO"
JOHN BOLES • GLADYS SWARTHOUT

Somebody at the studio got the idea of filming a big outdoor "musical", filled with riding, shooting, singing, romancing. So we got beautiful Gladys Swarthout to play the heroine (you've often heard her golden voice on the radio) . . . and John Boles as the hero . . . We hired practically a whole Mexican army. We gave David Belasco's grand story of gold rush days in California a grand production, directed by Marion Gering. And then we got the best song writers on the coast to write a whole set of new tunes! . . . P.S. Herb Williams and Willie Howard for laughs!

FROM OUT WHERE THE STYLES BEGIN . . .

Doesn't Miss Swarthout look the very picture of a most alluring Spanish Senorita in this picture? ...Notice the wide flaring skirt of dainty organdy ruffles—contrasted by the fitted dark taffeta bodice repeating flattering organdy ruffles at throat and wrist . and the dark lace "mantilla." When next you are invited to a costume party—remember this!

Claudette Colbert has an interesting wardrobe in "The Bride Comes Home." Claudette plays a girl whose millionaire father lost his fortune . . . so she has to *look* well-dressed even though she can't spend much for apparel—even as you and I! . . . You'll adore the two-piece black-and-white frock that blends so well with the black Breton hat worn in the illustration.

INSIDE NEWS of the PARAMOUNT STUDIO . . . No wonder they call Ernst Lubitsch the Master Hit-Maker of the Movie World! Have you noticed the great performances that such stars as Gary Cooper, Ann Harding, Bing Crosby, Claudette Colbert, Margaret Sullavan, and Sylvia Sidney—to name just a few—have given in the past couple of months? Of course you have! And have you wondered what magic brought them to such heights? Or are you one of those who recognized the famous Lubitsch touch... the touch that takes star, story and setting and turns those elements into a grand show? . . . Now—when you see the grand pictures that Paramount will have for you in February—Gary Cooper and Marlene Dietrich in "Desire," Harold Lloyd in "The Milky Way," and Mae West and Victor McLaglen in "Klondike Lou"—you'll see grand entertainment with stars who are giving the greatest performances of their careers inspired by the supervision of the Master Hit-Maker of the Movie World—Ernst Lubitsch!

POPEYE and OLIVE OYL are going to do their stuff in a new and bigger way this year. In short, we're casting that spinach devouring sailor man in a new series of shorts! The first one is "Vim, Vigor and Vitality."

. . . if it's a paramount picture . . . it's the best show in town!

Above is reproduced one of the previously announced Paramount national ads to be released in 40 cities beginning in January. Each ad will run full length of paper and one column less than full page, will be changed from month to month, will vary typographically to conform with format and style of each paper. Copy, though institutional, highlights three or four current Paramount releases, follows the "reporter" slant and, in addition, plugs styles, shorts, etc., in a chatty, informal manner. The one-column on the page not covered by the ad can be used by exhibitors to tie their own copy in with the national advertising. It is intended that the reporter style of presentation will be continued in future ads.

Prospector Lectures in Lobby On "Call of Wild" for Adams

For his advance bally on "Call of the Wild" Bill Adams at the Colonial, Brockton, Mass., had local resident who was a prospector in the Yukon, lecture in lobby on the Gold Rush of '98 (see photo). Actual photos taken in Dawson City and the Yukon, property of the lecturer, were used to illustrate talk.

Heralds printed in type in vogue 25 years ago with caricature cuts were distributed, ushers were dressed in typical gambling outfits of that day and for lobby display Alaskan scenes were depicted. For the kids a mutt show was put on with prizes awarded to owner of dog closest resembling dog in picture.

Make 1936 The Big Year

Endorses "Pompeii"

Strongly endorsed was "The Last Days of Pompeii" at the RKO Mainstreet by the General Secretary of Kansas City Council of Churches on a regular Sunday broadcast. Speaker advised ministers and directors of religious education to see it and recommend date to church people. Talk was feature of campaign put on by Manager Larry Lehman and ad head Lou Mayer.

Make 1936 The Big Year

Ad Writing Contest Staged For "She Couldn't Take It"

With local daily cooperation, Al Beckerich, manager and Mort Goodman, publicist at the Hippodrome in Cleveland, put on an amateur ad writing contest for which tickets were awarded winners.

Five and ten featured a Raft sundae and to each purchaser of one went an autographed photo of the star. Stickers were used around soda fountains and blotters were distributed in downtown office buildings. Special windows were secured in cigar stores on Raft endorsement of pipes and jumbo telegrams were posted in all branches.

Make 1936 The Big Year

Querrie's "Top Hat" Front

Accompanying photo shows how attractively Charlie Querrie at the Palace in Toronto, Canada, dressed his front for "Top Hat" with shruberry boxes spelling out title and entire staff in tux with toppers. That's Charlie at extreme left of picture.

Make 1936 The Big Year

Mills Creates Volcano For "Pompeii" Lobby

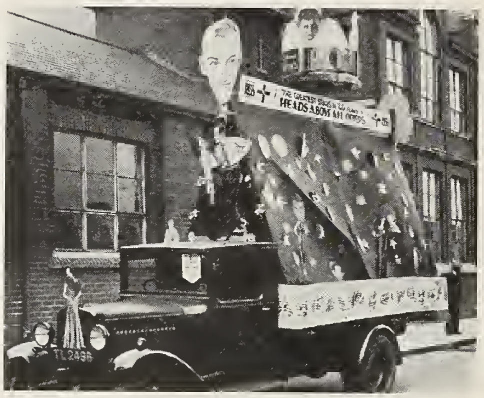
In addition to the art work made up for him by Javen Oder, Hall Theatres art head, Manager "Roxy" Mills, Rialto, Kingsville, Tex., spent a lot of time in rigging up a lobby volcano effect on "Pompeii" (see photo) that brought a lot of attention.

With 14 feet of one-inch mesh wire bent to resemble a volcano and built up to four and a half feet on a bannered platform, Roxy took three-inch scraps of paper, glueing them on the wire, using six of seven layers to cover up the light from two 100-watt red lights inside the crater. One light was on continuously and the other was a blinker to give the effect of a volcano in eruption. Varicolored paints were applied to heighten the effect.

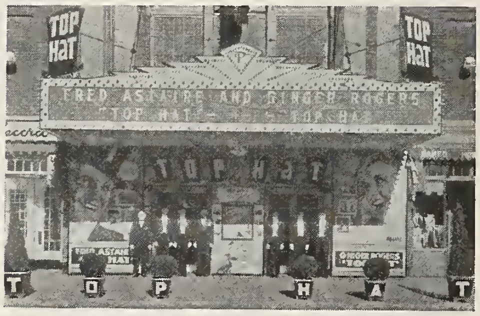
By arrangement with superintendent of schools, show for pupils was put on the second day of showing. Mills reported standing room attendance on special rate of 20 cents for high school students and five cents for grammar school children.

CALL OF THE WILD
GOLD RUSH
YUKON
DAWSON CITY

Adams' Yukon Lecturer



Harris' "Roberta" Street Bally



Querrie's "Top Hat" Front

Mills' Volcano for "Pompeii"

Harris Uses Bally Truck To Plug "Roberta"

Harry Harris, Exchange Cinema, Lincoln, England, entered a special truck in a recent civic week parade there to sell his "Roberta" engagement (see photo). Star head cutouts were pasted on canvass covering either side of truck and drum atop display carrying title letters revolved constantly.

Lobby was decorated with cutouts, stills and special settings and three weeks ahead Harris ran a personal endorsement on trailer.

Make 1936 The Big Year

"Don't Be a Public Enemy"

For exploitation on a reissue of "Public Enemy," Manager Nick Warren, Criterion, Anderson, S. C., made a tieup with his local police department for a drive-carefully week. Guest tickets were given most careful drivers, Nick hooking in his copy to the "don't be a Public Enemy—drive carefully" slant.

Make 1936 The Big Year

Assistant and Usher Make "Sanders" Record

Reported by Pete Egan, of the Palace, Calgary, Can., as one of the finest bits of advertising he has used recently was a special advertising record for radio made by his assistant, Gail Egan, and Ed Baker, one of his ushers.

Top newspaper feature was a strong editorial in leading daily treating of the production of the picture and high quality of the acting. Pete also promoted every music store in town on the Paul Robeson songs.

Make 1936 The Big Year

Automobile Dealer Ties In With Deering on "Splendor"

Local automobile agency cooperated with Francis Deering for his "Splendor" date at Loew's Theatre, Houston, by placing new model bannered car on street in which attractive blonde rode round town stopping at leading hotels and shopping centers.

Through cooperation of florist association several attractive floral pieces were placed in lobby centered by oil paintings of Miriam Hopkins. Tieup with jeweler resulted in display of special gems in lobby and for street bally truck on which Santa Claus dressed in top hat accompanied by negro jazz band toured city.

Make 1936 The Big Year

Silver Ties Paper To "Mutiny" Contest

Stepping off on the occasion of Capt. Phifer's visit to Lowell, Mass., with the MGM traveling replica of the original *Bounty,* Manager Nat Silver of the Strand used the bally to promote one of his papers for local sponsorship of the national shipbuilding contest.

Nat started four weeks ahead by offering cash as well as entry in the national contest as first local prize, other cash awards for second and third and 25 guest tickets for runners-up. Working plans were furnished entrants and enlarged blue print shown in the lobby.

WHAT IS A CREDIT UNION

Florida Association Treasurer Describes Progress of Circuit Federal Employee Thrift Bank

by L. A. JOHNSTON
Wometco Theatres, Miami, Fla.

A Credit Union is an employees bank, chartered by the Treasury department at Washington and created to promote thrift and make banking in many of its phases easy and available to the comparatively low salaried employee. Its operation is simple and it has proved of inestimable benefit almost wherever introduced.

The plan is this. Any group of fifty or more people, bound by a common bond such as all employees of Wometco Theatres, may apply for a Credit Union charter. A contract man from Washington will investigate the application and call on your organizer and acquaint him with the simple regulations he must fulfill to secure the charter. When these regulations have been fulfilled, your charter will be granted and you are ready for business.

There is a Credit Union National Association at Madison, Wisconsin, that supplies the forms such as deposit slips, journal, ledger and other things needed at cost.

Twenty-five Cent Entry Fee

Each employee, upon becoming a member, pays twenty five cents as an entry fee. This is the only fee of any kind collected from a member. At the end of the year, all entry fees are passed to an account named Reserve for Bad Loans. The balance in this account is only used to absorb losses on loans and remains as sort of a surplus account until final liquidation.

A member must deposit at least twenty five cents a week until his account reaches five dollars. Then he is no longer required to make a regular twenty five cent deposit. After twenty weeks, he is supposed to have acquired the habit of saving something each pay day. The above does not mean that the weekly deposit is limited to twenty five cents. He may deposit as much as he can. Each unit of five dollars is called one paid-in share. This is to make it easier to figure interest at the end of the year. Interest is paid on each unit but no interest is paid on fractional units nor is interest paid on fractional months.

Loans Up to $50

As capital becomes available it is loaned to members in good standing, for provident or productive purposes. The loan application must state how it will be paid back, what it is for, and what security the applicant has to offer. You are allowed to loan up to fifty dollars to any member without security other than his signature, and up to 10 percent of the paid in and unimpaired capital to any member offering sufficient security. The sufficiency of this collateral is determined by a Credit Committee of three, and the treasurer.

The rate of interest charged members on loans is 12 percent a year on unpaid balances. You are not allowed to collect any fees or other charges of any kind that would cause the cost of the loan to exceed the aforementioned 12 percent per year.

At the end of the year 20 percent of the earned interest is transferred to the reserve for bad loans and the remaining balance, after all expenses have been paid, is available as dividends or interest on deposits. The rate of dividend or interest is not set until the end of the year and then after determining the number of paid-in share months, the rate is set and all net profit may be returned to members or part of it may be withheld and passed to surplus, and the balance paid to members. The Credit Union Section advocates a high interest-on-deposit rate instead of passing most of the profit to surplus. You cannot pay more than 6 percent on deposits. Any amount in excess of 6 percent must be passed to surplus.

Credit Union administration is handled by a Board of Directors of not less than five, a Credit Committee of not less than three, and a Supervisory Committee of not less than three. The Board of Directors elect a president, vice-president, treasurer, and clerk from their number. The clerk of the Board keeps a minute book very similar to a corporation minute book. The Credit Committee elects a chairman from their group and they investigate and pass on all loans. The Supervisory Committee elect a chairman from their group and they audit and generally supervise the operations and submit a written report of affairs to Washington quarterly.

Treasurer Keeps Books

The treasurer keeps all books and records, is bonded, and is general manager of the Credit Union. He or she must be a person with a good general knowledge of accounting and be available for business as much as possible. No one draws any salaries or gratuities of any kind. Every one donates his time and effort.

Wometco was granted a charter on April 20th of this year. We started with about forty members out of a potential one hundred ten. We now have ninety-six active members and deposits of $4600.00, and loans in force of $3800.00. We have earned $186.00 in interest and have $28.00 in our reserve for bad loans. We have no delinquent borrowers, and it has not been necessary to do any collecting. Our members have shown remarkable spirit and it has been a pleasure to work for our organization and help it grow.

"Contact," Wometco house organ, skippered by Sonny Shepherd, Hal Kopplin and L. A. Johnston, is the child of "Credit Union Activities" which originally was published to keep interest in the Union. Jack Fink, Capitol, Miami, won a prize for suggesting the new name for the magazine which now publicises all circuit activities.
A-MIKE

Leo T. Parker

M. Marvin Berger

Law and Your Theatre

THEATRE owners in serving the general public are natural targets for lawsuits of every kind. Construction violations, accidents to patrons and other countless legal hazards constantly confront the showman.

BETTER THEATRES regularly presents carefully selected material on legal phases of theatre operation.

LEO T. PARKER analyzes high court decisions in cases especially selected for their peculiar interest to theatre owners and managers.

M. MARVIN BERGER contributes concise articles in tabloid form on specific divisions of the law bearing directly on the affairs of theatres.

FOLLOW these articles regularly in *Better Theatres.* They are written in laymen's terms and help you build a legal back-ground that may save you from costly suits. This is one of the reasons why you should maintain a file of *Better Theatres.*

Better Theatres
1790 BROADWAY, New York

MEET UP WITH SOME MEMBERS

E. E. Bair
(above)
State Theatre
Uhrichsville, Ohio

Frestle Chenoweth
(below)
Rigney Theatre
Albany, Ga.

F. C. Goldquist
(above)
Web Theatre
Savanna, Ill.

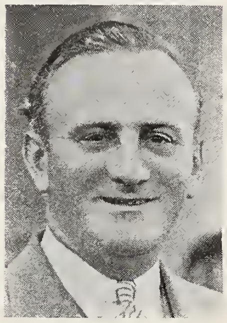
Milt Harris
(below)
Loew's State
Cleveland, Ohio

Cy Londner
(above)
New Yorker Theatre
New York City

Matt Press
(below)
Saenger Theatre
Hattiesburg, Miss.

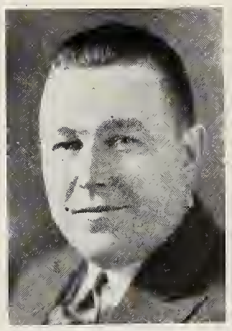
Len Bishop
Capitol Theatre
Halifax, N. S.

Sid Dannenberg
Warners Brothers.
Theatres
Cleveland, O.



Fred Greene
New Colonial
New Paltz, N. Y.

Nat Holt
RKO Theatres
Cleveland, Ohio



Col. Harry Long
Loew's Theatres
Cleveland, Ohio

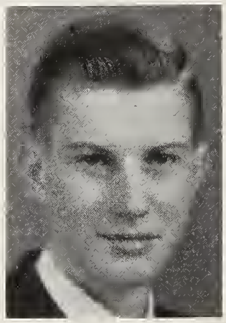
Roy Rowe
Pender Theatre
Burgaw, N. C.

Hugh Borland
Gold Coast Theatre
Chicago, Ill.

Charlie Doctor
Capitol Theatre
Nelson, B. C.

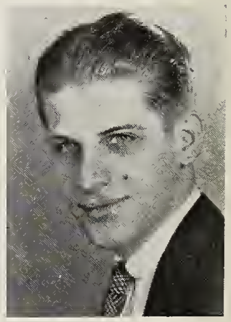
Harry Greenman
Ambassador Theatre
St. Louis, Mo.

Bill Johnson
Miller Theatre
Woodstock, Ill.



Floyd Nutting
Paramount Theatre
Grand Forks, N. D.

David Spencer
Rex Theatre
Oakland, Cal.



Harry Browning
M & P Theatres
Boston, Mass.

Roy Drachman
Fox Theatre
Tucson, Ariz.

H. D. Grove
Fort Theatre
Rock Island, Ill.

Harold Lee
Babcock Theatre
Bath, N. Y.

Fred Perry
Capitol Theatre
Binghamton, N. Y.

Dennis C. Walls
New Oxford Theatre
Manchester, England

personalities

PAUL EVERETT to Mr. and Mrs. Everett Steinbuch, weight 7 pounds. Dad manages Loew's State, Cleveland, Ohio, and Paul arrived same day his father celebrated his tenth anniversary with Loew's.

MAXWELL WEINBERG is now managing director of the Little Theatre in Baltimore, Md., having stepped into his recently resigned brother Herman's shoes.

▽

PAT McSWAIN formerly of High Point, N. C., has been appointed manager of the Criterion in Spartanburg, S. C., succeeding A. E. ROOK.

▽

GEORGE HARVEY has been promoted from assistant to manager of the Palace in Danbury, Conn.

▽

JOE EHRLICK has been appointed assistant to JACK GRANARA, head of the RKO publicity department in New England.

▽

JEREMIAH LYNCH has been made manager of the Paramount in Newton, Mass., replacing THOMAS WALL, who was transferred to the Paramount in Needham.

▽

LESTER W. HUTCHEON for the past few years manager of the Orpheum in McKees Rock, Pa., has been transferred to Dover and New Philadelphia, Ohio, where he will have charge of the two Shea houses. DUKE PRINCE succeeds him at the Orpheum.

▽

DAN MURPHY is operating the Loring Hall Theatre, Bingham, Mass.

▽

GEORGE FRIARY formerly of the Central in Biddeford, Maine, is managing the Publix Theatre in Chelsea, Mass.

▽

ROBERT DEMPSEY formerly assistant at the Sterling, in Greeley, Colo., has been promoted to manage the Park there.

▽

JOHN A. GROVE has purchased the Chief Theatre at Steamboat Springs, Colo.

▽

HARRY MULQUEEN is now managing the Central Theatre in Biddeford, Maine.

Showmen's Calendar

FEBRUARY

1st	Clark Gable's Birthday
2nd	Groundhog Day
3rd	Horace Greeley Born—1811
4th	Col. Lindbergh's Birthday Aaron Burr Born—1756
6th	Ramon Novarro's Birthday
7th	Charles Dickens Born—1812 General Sherman Born—1820
7th to	13th—Boy Scout Week
8th	Charles Ruggles Birthday
9th	Nebraska Admitted to Union—1867 Ronald Colman's Birthday Roosevelt National Memorial Day Wm. Harrison (9th President) Born—1773
10th	William C. Fields' Birthday
11th	Daniel Boone Born—1734 Thomas Edison Born—1847
12th	Abraham Lincoln Born—1809
14th	St. Valentine's Day Arizona Admitted to Union—1912
15th	John Barrymore's Birthday Destruction of Maine—1898 N. J. Abolished Slavery—1804
16th	Al Jolson's Birthday
17th	First Telephone Exchange Opened
18th	Adolphe Menjou's Birthday
22nd	George Washington Born—1732 James Russell Lowell (Poet) Born—1807 Robert Young's Birthday
25th	Victor Hugo Born—1802
26th	Buffalo Bill (Wm. Cody) Born—1845
27th	Henry Wadsworth Longfellow Born—1807 First Railroad Charter—1827 Joan Bennett's Birthday Franchot Tone's Birthday

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

1790 Broadway, New York

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

Absolutely No Dues or Fees!

MARTIN WEINSTEIN, manager of the Savoy Theatre, Northfield, Vt., joined the ranks of benedicts when he married Miss Bertha Block of Waterbury, Conn. Couple is touring the South on their honeymoon.

JACOB MELINCOFF formerly manager of the Broadway, Lawrence, Mass., is now in charge of the Warner, A. R. DAVIS has been appointed manager of the Modern, and THEODORE SMALLEY, former M & P publicity man, takes over the Broadway.

▽

ARTHUR QUINN assistant at the Strand, Norfolk Downs, Mass., has been named resident manager of the Regent.

▽

MORRIS GOLDBERG is now managing the Roosevelt Theatre, Pittsburgh, Pa.

▽

RAY ALLISON former manager of Warner's Theatre in Chillicothe, has been appointed manager of the Shaker Theatre, Shaker Heights, Ohio.

▽

GEORGE MITCHELL has been appointed assistant to FRED SCHADER, publicity director of the Fox Theatre, Detroit.

▽

ARTHUR S. MURCH, JR. is now managing the Northshore Theatre, Gloucester, Mass.

▽

BERNARD SAMUELS has succeeded JOSEPH DAILEY as manager of the Loop in Detroit.

▽

ABE FLAYER will manage the Amo Theatre in Detroit, house owned by brother David.

▽

ARTHUR QUINN former manager of the Strand in Dorchester, Mass., assumes management of the Regent, Norfolk Downs, Mass.

▽

WALLY FEEHAN formerly manager of the Uptown, Berkeley, will open the Majestic, San Francisco.

▽

JOHN SANSON manager of the State in South Manchester, Conn., will also handle the reopened Warner Theatre there.

THEATRE LIQUOR TIEUP CRASHED IN CHICAGO

Free Samples in Schoenstadt Theatres Arouse Clergymen and Clubs, And That's That

by BILL CROUCH

Chicago Correspondent

The plans of certain liquor distributors to advertise and distribute free samples of liquor, in tieups with theatres, met with disaster this week when public spirited organizations united in an effort to stop the plan.

The first blow struck was when Rev. Alfred Lee Wilson, pastor of the Kenwood Interdenominational church in Hyde Park, announced from his pulpit that certain theatres in that part of the city were advertising free gifts of liquor and beer.

Reverend Wilson, who is an exponent of good motion pictures and attends the theatre regularly, was aroused by the display of wine in the lobby of the Picadilly Theatre last week. Signs told that this wine would be given away on the 23rd and 24th of December to patrons.

Following this, Reverend Wilson read an advertisement on the Oakland-Outlook, a neighborhood shopping paper which is distributed free to all homes in that community, telling of a plan the Shakespeare theatre had to have "free beer nights," also an announcement that whiskey would be given away to patrons.

These announcements caused Reverend Wilson to bring the matter to the attention of his congregation in his Sunday sermon. Following this the Parent-Teachers Association, the Hyde Park Ministers' Association and various other organizations brought the matter to the attention of the liquor commissioner and the mayor. As a result the newspaper announced that a ruling of the liquor commissioner made it impossible for the theatre to give the liquor away and that plans for so doing had been abandoned.

Arthur Schoenstadt, head of the theatres planning the liquor tieup, said that had he known of the feeling against it he would not have started it. The Hennessy people had supplied 30,000 free miniatures of their product for free distribution through the Schoenstadt theatres. The circuit, it is understood, last year gave away free liquor in some of their houses and the plan helped the box office grosses.

Mr. Schoenstadt also said that bottles of liquor and beer had been used as prizes in several houses as awards on Screeno and "country store" nights, without any protest being made by the patrons.

The liquor giveaway plan came at a time which threatened to jeopardize the Christmas Movie Basket Parties which were sponsored by the motion picture industry here.

▽

Colvin Brown, vice-president and general manager of Quigley Publications, is spending Christmas with relatives here. He just returned from a two weeks' trip to the Coast.

▽

Instead of having outsiders come in and run an insurance plan to "protect" those who could not attend the "money night" which their theatres promote, the Anderson circuit decided to try the insurance plan in two of its theatres in De Kalb. The management offered those who wanted it an opportunity to insure themselves against loss of the award by paying ten cents for an insurance policy, which enabled them to get the money if they didn't attend the theatre. If they did attend and also held an insurance ticket they would be paid double.

The insurance tickets were on sale a week in advance of the drawing and sold fairly well. The night of the drawing a woman was present to claim the money and much to the surprise of the management she held an insurance ticket also. As a result the $375 award was doubled, making it a $750 jackpot. Mr. Anderson plans to keep the plan in operation but he doesn't intend to start it again when the award is at a high figure.

▽

Jack Miller, head of Miller and Simansky theatres, has taken over the lease of the Lil theatre in Forest Park. Henry Bombaras is the owner.

▽

Approximately 20,000 Christmas Baskets were distributed to Chicago's needy as a result of 250 Movie Basket Parties staged by the local industry. Under the guidance of Jack Miller, all those taking part made the most of their opportunities.

▽

H. O. Gleiss, manager of Ross Federal Service in St. Louis, stopped over for a few hours on his way to Detroit to spend the holidays.

▽

William K. Howard dropped in for a few minutes en route back to Hollywood for Christmas. He had just returned from Europe, where he arranged to direct a picture for British-Gaumont some time this spring. His next assignment will be "Commencement" for Twentieth Century-Fox. Traveling with him was Johnny Walker, the actor.

▽

Loretta Schenk, bathing beauty contest winner, won a verdict of $22,000 damages against the Essaness Vic Theatre in the court of Judge Martin M. Gridley. Miss Schenk sued for injuries suffered when she fell through a glass exit door in the theatre, severing arteries in her right wrist. Lawyers for the defense questioned each venireman carefully as to whether he would be prejudiced by the plaintiff's beauty.

▽

Harry Nortman, owner of the Kimbark theatre, is spending the holidays on his honeymoon.

▽

Leo Blank, James Winn and Sam Clark got back from the Warner conference in Kansas City just in time to enjoy the zero Christmas weather.

▽

"Magnificent Obsession" opens at the Palace here January 10th. Plans call for at least a two weeks' engagement. The picture also opens in Peoria and South Bend on the same date.

▽

Morris Gottschalk, Universal salesman, is spending his vacation in Florida. The Universal office seems quiet and deserted without the booming voiced and genial Morris about.

▽

Opening at the Chicago last Friday, "The Littlest Rebel" got off to a fast start despite the holidays, and for the opening day grosses were much ahead of "Bright Eyes," which opened just one year ago today.

▽

Emma Abplanalp, secretary to the Film Board of Trade, will spend the holidays with the home folk in Indiana.

▽

Mitchell Leicher, producer of Beaumont pictures, was here for a few hours between planes on his way to the Coast. Nat Salaand of the Mercury Film Laboratory also stopped off between flights.

▽

Those departing on the Santa Fe *Chief* for Hollywood last week included Jesse L. Lasky, Harry D'Arrast, Winfield Sheehan, Mme. Jeritza, Joe E. Brown, William K. Howard, Johnny Walker and Carl Brisson. En route east were Jack Oakie, Sylvia Sidney, Danny Danker, Mrs. Spyros Skouras and his two nieces.

▽

Joe E. Brown, enroute to the Coast, left his wallet and glasses in his stateroom on the Century the other day. Before the ado was over a railroad president, three film exchangemen, the lost and found staff of two railways and your correspondent had taken an active part in seeing that Joe got his belongings. The wallet contained about $4,000.

▽

Ken Murray, the comedian, will headline the stage show at the Palace theatre New Year Eve. The Lily Pons picture, "I Dream Too Much," will be the screen attraction.

▽

Margie Rice, luscious and lovely member of the Ross Federal staff here, is in a new office. As a result more visitors will be welcomed with that ingratiating smile.

▽

James R. Grainger, Universal sales chief, stopped off between trains en route to Hollywood to confer with Henry Herbel, local sales manager. Mr. Grainger said he expected the Universal-Charles R. Rogers deal to go through shortly after the first of the year.

▽

George Tobias, local theatre advertising salesman, was seriously hurt in an auto crash outside of DeKalb last Thursday night. The car he was driving skidded on the icy pavement.

▽

IT'S A FACT—Ten years ago this time. . . . Paul Ash was making theatrical history at the McVickers. . . . Eddie Silverman was in Hollywood conferring with his boss, Harry Warner. . . . Knee muffs were worn by faddish women. . . . Irving Mack had a spare tire stolen from his car . . . he let the insurance company worry. . . . Ben Eisenberg won a gold belt buckle for selling Andy Gump comedies. . . . Calvin Coolidge was president. . . . Virginia Valli visited here with her relative over Christmas. . . . Morris Hellman was recovering from a train accident in South Bend. . . . Walter Brown and Sam Gorelick were selling film for FBO. . . . "Ten Commandments," "North of 36," "Charley's Aunt" were the three biggest box-office grossers of the year. . . . Clyde Eckhardt was assistant general manager of Fox Films. . . . Clara Bow announced she would marry Donald Keith on Christmas Day. . . . Charlie Miller was still a newly wed.

To Make Spanish Series

Imperio Azteca Studios, Inc., and Estudious Imperio Azteca, S. A., plan to make eight Spanish version pictures for 1935-36, according to an announcement by Robert L. Farfan, Jr., production supervisor, in Hollywood.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea	Steffi Duna	Dec. 28†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Revolt of the Zombies				
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard - Polly Ann Young	Oct. 5		
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Call of the Yukon	Kermit Maynard	Feb. 15,'36†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	Franco Foresta		6 rls.	
Kiss Me Goodbye (G)	Magda Schneider-Arthur Riscoe		62	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66	Nov. 23
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15		
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end				
Below the Deadline				
Dark Hour, The	Ray Walker-Irene Ware			
Little Red Schoolhouse				
Mother of the World				
Ring Around the Moon	Erin O'Brien-Moore - Donald Cook			

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26	61	
Air Hawks	Ralph Bellamy-Tala Birell	May 7	70	
(See "Air Fury" "In the Cutting Room," Mar. 30.)				
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Calling of Dan Matthews, The	Richard Arlen-Charlotte Wynters	Dec. 10†	65	
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†	56	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 16	68	
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20†	89	Nov. 30
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65	Dec. 14
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57	
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Guard That Girl (G)	Robert Allen-Florence Rice	Sept. 20†	67	Nov. 23
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59	
Justice of the Range	Tim McCoy-Billie Seward	May 25	56	
Lawless Riders	Ken Maynard-Geneva Mitchell	Dec. 28†	57	
Love Me Forever	Grace Moore-Leo Carrillo	June 27	93	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	71	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15	57	May 25
Panic on the Air	Ann Sothern-Lloyd Nolan	Dec. 22†		
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Riding Wild	Tim McCoy-Billie Seward	June 28	56	
She Couldn't Take It (G)	George Raft-Joan Bennett	Oct. 20†	86	Nov. 16
She Married Her Boss	C. Colbert-Melvyn Douglas	Sept. 19	91	
Superspeed	Norman Foster-Florence Rice	Sept. 1	57	
Swell Head	Wallace Ford-Barbara Kent	Apr. 6	62	
Together We Live	Ben Lyon-Sheila Manners	Aug. 16	70	
(See "In the Cutting Room," Nov. 3,'34.)				
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	56	
Unknown Woman	Marian Marsh-Richard Cromwell	June 14	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20	65	May 11
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58	
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†	57	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cissy	Grace Moore-Michael Bartlett			
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†		
Devil's Squadron	Richard Dix-Karen Morley			
Hell Ship Morgan	George Bancroft-Ann Sothern	Jan. 20,'36†		
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30†	72	
Law Rides West, The	Ken Maynard-Geneva Mitchell			
Lone Wolf Returns, The	Melvyn Douglas-Gail Patrick	Dec. 31†		
Mine with the Iron Door, The	Richard Arlen			
Money Mad	Bruce Cabot-Ann Sothern			
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†		
No More Yesterdays	Ruth Chatterton-Otto Kruger	Jan. 14,'36†		
Opera Hat	Gary Cooper-Jean Arthur			
Rolling Along	Rochelle Hudson-Harry Richman			
Wedding Present	Lew Ayres			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kid Courageous	Bob Steele	July 26†	6 rls.	
Loser's End	Jack Perrin	Aug. 26	6 rls.	
Mystery Ranch	Tom Tyler	Apr. 12	6 rls.	
Rider of the Law, The	Bob Steele	Oct. 26†	6 rls.	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls.	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls.	
Silver Bullet	Tom Tyler	May 11	6 rls.	
Smokey Smith	Bob Steele	Sept. 26	6 rls.	
Terror of the Plains	Tom Tyler	June 27	6 rls.	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60	Oct. 26
Tombstone Terror	Bob Steele	Apr. 25	6 rls.	
Western Justice	Bob Steele	June 14†	8 rls.	
Wolf Riders	Jack Perrin	Dec. 26†	6 rls.	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Scream in the Dark	Lon Chaney, Jr.		6 rls.	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Igle	Marica Gervai	Sept. 3†	65	
Father Knows Best	Szoke Szakall	May 14	80	
Homely Girl	Javor Murathy	Sept. 1†	88	
Honor Among Thieves	Kabos-Csikos	Sept. 10†	73	
Hussar Romance	Irene Agai	Apr. 21	75	
Iron Man	Torzs-Turay	Sept. 15†	71	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Rakoczi March	Paul Javor	Apr. 20	84	
Rakoczi March (German dialogue)	Frohlich-Horn	June 15	83	
Seeing Hungary (English titles)	Travelogue	Aug. 29	56	
Singing Troubadour	Szucs Sebok	Dec. 1†	77	
Sweet Stepmother	Maria Tasnadi	Nov. 22†	90	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr. 15	85	May 18
Don Quixote	Chaliapin-Sydney Fox	July 1	61	July 8,'33
Dream of My People	Cantor Rosenblatt	June 1		
Frasquita	Franz Lehar	Dec. 10†		
Hello Paris		Oct. 15†		
Iceland Fishermen (G)	Pierre Loti story	Sept. 15	72	Oct. 5
Last Wilderness, The (G)	Howard Hill	May 14	63	May 25
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60	
Ra Mu		Sept. 1†		
Sans Famille	Robert Lynen	Aug. 1		
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Get That Man!	Wallace Ford-Lillian Miles	July 11	61	
Outlaw Tamer, The	Lane Chandler-Janet Morgan	May 16	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Olversiea, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 15†	65	June 15
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22†	66	Nov. 23
Frontier Justice	Hoot Gibson	Oct. 1†	56	
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20†	85	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15†	60	
Hong Kong Nights	Tom Keene-Wera Engles	Sept. 15†	59	
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - J. Loder	Sept. 1†	70	Aug. 17

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†		
Law of 45's	Big Boy Williams-Molly O'Day	Dec. 1†		
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct. 8†	98	June 8
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†		
Rainbow's End	Hoot Gibson	June 10	60	
Red Wagon	Charles Bickford-Raquel Torres	Dec. 8†		
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1†	67	
Sunset Range (G)	Hoot Gibson	May 1	54	Mar. 9
Swifty	Hoot Gibson-June Gale	Dec. 15†		
Coming				
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Mar. 1,'36†	78	June 1
Living Dead, The	Gerald Du Maurier-Geo. Curzon		65	
Southern Maid, A	Bebe Daniels	Feb. 1,'36†	60	
Spy 77	Greta Nissen-Don Alvarado	Jan. 1,'36†	77	

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 652	Paul Muni-Karen Morley	May 18	97	Apr. 6
Bright Lights (G) 866	Joe E. Brown-Ann Dvorak	Aug. 31	83	Aug. 3
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec. 7†	69	Nov. 23
Captain Blood 855	Errol Flynn-Olivia De Havilland	Dec. 28†	119	
(See "In the Cutting Room," Sept. 28.)				
Case of the Curious Bride, The (G) 879	Warren William - M. Lindsay	Apr. 13	68	Apr. 13
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct. 5	77	Sept. 21
G Men, The (A) 880	James Cagney-Margaret Lindsay	May 4	85	Apr. 27
Girl from Tenth Avenue, The (A) 656	Bette Davis-Ian Hunter	June 1	69	June 1
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20	97	Mar. 23
Goose and the Gander (A) 867	Kay Francis-George Brent	Sept. 21†	65	Oct. 5
I Found Stella Parish (A) 866	Kay Francis-Ian Hunter	Nov. 18†	84	Nov. 2
In Caliente (G) 656	Dolores Del Rio-Pat O'Brien	May 25	84	July 6
Irish in Us, The (G) 886	James Cagney-Pat O'Brien	Aug. 3	80	July 20
Man of Iron (G) 989	Barton MacLane-Mary Astor	Dec. 21†	61	Nov. 16
Mary Jane's Pa (G) 675	Aline MacMahon-Guy Kibbee	Apr. 27	71	Apr. 27
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8	97	May 18
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov. 9†	64	Nov. 30
Shipmates Forever (G) 852	Dick Powell-Ruby Keeler	Oct. 12†	109	Sept. 28
Coming				
Adventures of Robin Hood, The	James Cagney-Guy Kibbee			
Backfire	Ross Alexander-Patricia Ellis			
(See "In the Cutting Room," Dec. 7.)				
Ceiling Zero 953	James Cagney-Pat O'Brien	Jan. 25,'36†		
(See "In the Cutting Room," Nov. 16.)				
God's Country and the Woman	Bette Davis-George Brent			
Murder of Dr. Harrigan, The 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36†	67	
Road Gang	Donald Woods-Kay Linaker	Feb. 15,'36†		
(See "Prison Farm," "In the Cutting Room," Nov. 23.)				
Song of the Saddle	Dick Foran-Alma Lloyd	Feb. 22,'36†	58	
Sons o'Guns	Joe E. Brown			
Story of Louis Pasteur, The (G)	Paul Muni-Josephine Hutchinson	Feb. 29,'36†	87	Nov. 30

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray	Sept. 1†	63	May 18
Born for Glory 3508	Barry Mackay-John Mills	Sept. 30†	74	
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15†	72	June 15
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 25†	93	Nov. 30
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June 15	81	Feb. 10
Mister Hobo (G) 3418	George Arliss-Gene Gerrard	Nov. 22	87	Oct. 19
(Reviewed under the title, "The Guv'nor.")				
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter	Sept. 30†	74	Apr. 13
My Heart Is Calling (G) 3409	Jan Kiepura-Marta Eggerth	May 1	90	Feb. 2
My Song for You 3414	Jan Kiepura-Sonnie Hale	June 1	70	Nov. 10,'34
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15†	90	Oct. 19
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1†	85	July 8
Transatlantic Tunnel (G) 3513	Richard Dix-Madge Evans	Oct. 27†	94	Nov. 2
Coming				
Boys Will Be Boys	Will Hay			
It's Love Again	Jessie Matthews			
King of the Damned 3504	Conrad Veidt-Helen Vinson	Jan. 15,'38†		
King Solomon's Mines 3511				
Rhodes, the Empire Builder 3514	Walter Huston	Jan. 31,'36†		
Secret Agent 3506	Madeleine Carroll-Peter Lorre			
Soldiers Three 3515	Maureen O'Sullivan-Victor McLaglen			
Untitled 3507				

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20†	85	
Frozen Child	Jeno Torzs	Dec. 10†	90	
I Cannot Live Without Music	B. Somogyi	Dec. 20†	95	
Miss President	Lily Muraty	Oct. 15†	90	
New Landlord, The	Ilona Titkos	Dec. 20†	90	
One Sunday Afternoon	Dita Parlo	Sept. 27†	85	
Smile Please	Szoeke Szakall	Dec. 1†	86	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	
Coming				
Be Good Unto Death	Paul Javor	Jan. 1,'38†	85	
Heart Specialist	Gyula Csortos	Dec. 30†	90	
One Night in Venice	Gyula Csortos	Jan. 1,'38†	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25†	71	
Murder by Television	Bela Lugosi-June Collyer	Oct. 25†	62	
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct. 1†	72	Oct. 26
Coming				
Broken Coin	Earle Douglas	Jan. 10,'36†	50	
Call of the Coyote	Ken Thompson	Mar. 15,'38†	50	
High Hat	Frank Luther			
Paradise Valley	Hill-Billies	Feb. 19,'36†	48	
Penthouse Love				
Rich Relations	Ralph Forbes-Frances Grant	Jan. 15,'36†		
Second Choice				
Silver Linings				

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 16		
Death from a Distance (G)	Russell Hopton-Lola Lane	Apr. 30	68	Oct. 19
Murder at Glen Athol	John Miljan-Irene Ware	Oct. 1		
Society Fever	Lois Wilson - Lloyd Hughes	Oct. 1		
Coming				
Bridge of Sighs				
Brilliant Marriage				
Death Rides Double				
Hidden Alibi				
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page			
Tango	Marian Nixon-Chick Chandler			
Under the Lilacs				

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble (A) 1612	H. B. Warner-Onslow Stevens	July 10	65	Nov. 2
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May 1	73	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 16	73	
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 16	68	

MAJESTIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey	Apr. 16	64	Mar. 30
Reckless Roads	Judith Allen - Regis Toomey	July 1	66	

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 18	65	Oct. 26
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug. 25	84	Aug. 31
Headline Woman (G)	Roger Pryor-Heather Angel	May 15	70	May 18
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22	89	June 29
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May 1	85	May 11
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept. 7	71	Sept. 14
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 6	68	Oct. 26

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion (A)	May Robson-Madge Evans	May 10	80	May 11
Ah, Wilderness! (G)	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6†	95	July 6
Baby Face Harrington (G)	Charles Butterworth-U. Merkel	Apr. 12	63	Mar. 30
Bishop Misbehaves, The (G)	Edmund Gwenn - Maureen O'Sullivan	Sept. 13†	86	Nov. 9
Bonnie Scotland (G)	Laurel and Hardy	Aug. 23†	82	Sept. 14
Broadway Melody of 1938 (G)	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
Calm Yourself (G)	Madge Evans-Robert Young	June 28	80	June 29
China Seas (G)	Clark Gable - Jean Harlow - Wallace Beery	Aug. 16†	89	Aug. 3
Escapade (G)	William Powell-Luise Rainer	July 6	89	July 13
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17	73	May 18
Here Comes the Band (G)	Ted Lewis-Virginia Bruce	Aug. 30†	87	Aug. 17
I Live My Life (G)	Joan Crawford-Brian Aherne	Oct. 4†	99	Oct. 5
It's in the Air (G)	Jack Benny-Una Merkel	Oct. 11†	80	Nov. 16
Kind Lady (G)	Aline MacMahon-B. Rathbone	Dec. 6†	78	Dec. 7
Last of the Pagans (G)	Mala-Lotus Long	Dec. 20†	84	Dec. 14
Mad Love (A)	Peter Lorre-Frances Drake	July 12	68	July 6
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 26	80	Apr. 6
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24	70	May 18
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Mutiny on the Bounty (G)	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
Night at the Opera, A (G)	Marx Brothers	Nov. 15†	96	Oct. 26
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 8
One New York Night	Franchot Tone-Una Merkel	Apr. 5	71	
(See "Mystery in Room 309" "In the Cutting Room," Mar. 16.)				
O'Shaughnessy's Boy (G)	Wallace Beery-Jackie Cooper	Sept. 27†	88	Oct. 5
Perfect Gentleman, The	Frank Morgan-C. Courtneidge	Nov. 22†	73	
(See "In the Cutting Room," Sept. 14.)				
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31	89	May 25
Pursuit (G)	Chester Morris-Sally Eilers	Aug. 9†	62	Aug. 3
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19	99	Apr. 13
Rendezvous (G)	Wm. Powell - Rosalind Russell	Oct. 25†	106	Nov. 9
Smilin' Through (Re-release)	Norma Shearer - Fredric March-Leslie Howard	Aug. 23	100	Oct. 22,'32
Tale of Two Cities, A (G)	Ronald Colman-Elizabeth Allan	Dec. 27†	126	Dec. 7
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8	69	Mar. 2
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3	75	June 22
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22	90	Mar. 16
Whipsaw (G)	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug. 2†	68	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bohemian Girl, The (See "In the Cutting Room," Dec. 14.)	Laurel and Hardy			
Exclusive Story	Franchot Tone-Madge Evans			
Garden Murder Case, The	Edmund Lowe-Virginia Bruce			
Great Ziegfeld, The	William Powell - Myrna Loy - Luise Rainer			
Riffraff (See "In the Cutting Room," Nov. 16.)	Jean Harlow-Spencer Tracy	Jan. 3,'36†	94	
Robin Hood of El Dorado	Warner Baxter-Ann Loring			
Romeo and Juliet	Norma Shearer-Leslie Howard-John Barrymore			
Rose Marie	J. MacDonald-Nelson Eddy	Jan. 17,'36†		
Tarzan Escapes	Johnny Weissmuller - Maureen O'Sullivan			
Three Godfathers	Chester Morris-Irene Hervey			
Three Live Ghosts	Richard Arlen-Ann Loring	Jan. 10,'36†		
Three on a Bench	Jimmy Savo-Isabel Jewell			
Tough Guy (See "The Getaway," "In the Cutting Room," Nov. 30)	Jackie Cooper-Joseph Calleia			
Voice of Bugle Ann, The	Lionel Barrymore-M. O'Sullivan			
Wife vs. Secretary	Clark Gable - Myrna Loy - Jean Harlow			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3026	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 8
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20	57	
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25	72	Mar. 8
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymoon Limited (G) 3018	Neil Hamilton-Irene Hervey	July 1	70	June 22
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15	78	Apr. 13
Keeper of the Bees, The (G) 6002	Neil Hamilton-Betty Furness	July 15	78	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Mystery Man (G) 3025	Robert Armstrong	Apr. 25	62	Feb. 18
Paradise Canyon (G) 3038	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 13
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6†	82	Aug. 31
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Broadcast of 1936, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21	79	June 8
Collegiate 3529 (See "In the Cutting Room," Sept. 28.)	Joe Penner-Jack Oakie	Dec. 27†		
Coronado 3524 (See "In the Cutting Room," Oct. 19.)	Betty Burgess-Johnny Downs	Nov. 28†		
Crusades, The (G) 3508	Loretta Young-Henry Wilcoxon	Oct. 25†	125	Aug. 10
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3	60	Mar. 2
Dr. Jekyll and Mr. Hyde 3459 (Re-Issue)	Fredric March-Miriam Hopkins	July 5	85	Dec. 26,'31
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct. 25†	60	Oct. 12
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug. 2†	80	Aug. 18
Four Hours to Kill (A) 6439	Richard Barthelmess-H. Mack	Apr. 18	74	Apr. 6
Glass Key, The (G) 3444	George Raft-Claire Dodd	May 31	77	May 25
Goin' to Town (A) 3442	Mae West-Paul Cavanagh	May 17	71	May 11
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Oct. 18†	80	Oct. 19
Here Comes Cookie (G) 3507	George Burns-Gracie Allen	Aug. 30†	65	Aug. 24
Hold 'Em Yale (G) 3438	Patricia Ellis-Cesar Romero	Apr. 12	63	Mar. 30
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23†	59	
It's a Great Life 3528 (See "In the Cutting Room," Sept. 28.)	Joe Morrison-Rosalind Keith	Dec. 20†		
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct. 11†	77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Man on the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July 26	66	Aug. 10
Mary Burns, Fugtive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84	Nov. 18
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28	66	June 29
Millions in the Air (G) 3528	John Howard-Wendy Barrie	Dec. 13†	72	Nov. 30
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 29†	*60	Nov. 16
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5	83	June 1
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24	67	Apr. 8
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 6†	85	Nov. 8
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19	83	Mar. 2
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7	68	May 4
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	73	Dec. 21
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 18	76	July 20
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 2
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26	70	July 27
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22†	83	Nov. 18
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 26	74	Apr. 27
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	Aug. 9†	75	
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct. 4†	65	Nov. 2
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13†	61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept. 27†	60	Sept. 28
Virginian, The 3480 (Re-Issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14	83	
Wanderer of the Wasteland (G) 3502	Gail Patrick-Dean Jagger	Sept. 20†	66	Nov. 16
Wings Over Ethiopia (G) 3518		October Special	52	Oct. 26
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 16†	75	Aug. 17

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything Goes (See "In the Cutting Room," Nov. 16.)	Bing Crosby-Ethel Merman			
Bride Comes Home, The (G) (3530)	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
Desire (See "In the Cutting Room," Dec. 7.)	Marlene Dietrich-Gary Cooper			
Drift Fence	Larry Crabbe-Kath. DeMille			
F Man	Jack Haley-Adrienne Marden			
Give Us This Night (See "In the Cutting Room," Nov. 23.)	Jan Kiepura-Gladys Swarthout			
Her Master's Voice (See "In the Cutting Room," Nov. 16.)	Edw. E. Horton-P. Conklin			
If I Had a Million (Re-Issue)	Gary Cooper-George Raft		95	Nov. 12,'32
Klondike Lou	Mae West-Victor McLaglen			
Milky Way, The (See "In the Cutting Room," Sept. 26.)	Harold Lloyd-Adolphe Menjou			
Outcast of Twin River	Wm. Boyd-Jimmy Ellison			
Preview	Gail Patrick-Reginald Denny			
Rose of the Rancho 3518 (See "In the Cutting Room," Aug. 17.)	John Boles-Gladys Swarthout	Jan. 10,'36†		
Sky Parade	Jimmy Allen-Katharine DeMille			
Soak the Rich	Mary Taylor-Walter Connolly			
Thirteen Hours by Air	Fred. MacMurray-G. Michael			
Timothy's Quest (See "In the Cutting Room," Dec. 14.)	Eleanore Whitney-Dickie Moore			
Trail of the Lonesome Pine, The (See "In the Cutting Room," Nov. 23.)	Henry Fonda-Sylvia Sidney			
Woman Trap (See "In the Cutting Room," Dec. 7.)	Gertrude Michael-Geo. Murphy			

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burne	Oct. 1	60	

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bulldog Courage	Tim McCoy-Joan Woodbury	Dec. 30†	60	
Kentucky Blue Streak	Eddie Nugent-Patricia Scott	May 1†	62	
Man from Guntown	Tim McCoy-Billie Seward	Aug. 15†	61	
Outlaw Law	Tim McCoy-Lois Lane	June 30†	56	
Rip Roaring Riley	Lloyd Hughes-Marion Burns	July 20†	55	
Skybound	Eddie Nugent-Lona Andre	Sept. 25†	60	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25†	60	

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Fury	Kazan, Wonder Dog—John King	Sept. 1†	61	
Lost City, The (G)	Wm. Boyd-Claudia Dell	Mar. 6†	79	Mar. 9
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 14†	63	
Wolves of the Underworld	Conway Tearle	Dec. 8†	55	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	50	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 4,'36†	54	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec. 1†		
Cappy Ricks Returns (G) 3508	R. McWade-Florine McKinney	Sept. 25†	88½	Sept. 14
Crime of Doctor Crespi, The 3548	Erich von Stroheim - Harriet Russell	Oct. 21†	63	
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Dec. 23†		
Frisco Waterfront (G) 3516	Ben Lyon-Helen Twelvetrees	Dec. 9†	*60	Dec. 7
Hitch Hike Lady (G) 3537	Alison Skipworth-James Ellison	Dec. 18†	*74	Dec. 21
Lawless Range 3582	John Wayne-Sheila Manners	Oct. 8†		
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 21†	60	Oct. 19
New Frontier, The 3558 (See "In the Cutting Room," Sept. 26.)	John Wayne-Muriel Evans	Sept. 30†		
Racing Luck (G) 3547	William Boyd	Oct. 26†	60	Dec. 7
Sagebrush Troubadour 3588	Gene Autry-Barbara Pepper	Nov. 25†		
Singing Vagabond, The (G) 3569	Gene Autry - Ann Rutherford	Dec. 18†		Dec. 14
Spanish Cape Mystery, The 3530 (See "In the Cutting Room," Sept. 7.)	Helen Twelvetrees-Donald Cook	Oct. 25†	73	
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 7†	69	Nov. 8
Tumbling Tumbleweeds 6586	Gene Autry-Lucile Browne	Sept. 19†	57	
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept. 12†	72	Oct. 5
Westward Ho (G) 3556	John Wayne-Sheila Manners	Sept. 1†	60	Aug. 3

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dancing Feet 3525	Ben Lyon-Joan Marsh			
Forced Landing 3524 (See "In the Cutting Room," Oct. 5.)	Esther Ralston-Onslow Stevens	Jan. 8,'36†		
Leavenworth Case, The 3526	Norman Foster-Jean Rouverol			
Oregon Trail	John Wayne-Ann Rutherford	Jan. 6,'36†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 23	99½	Aug. 18
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 8
Another Face (Reviewed under the title, "Two Faces.")	Wallace Ford-Phyllis Brooks	Dec. 20†	*70	Nov. 23
Arizonian, The (G) 536	Richard Dix-Margot Grahame	June 28	75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins-C. Hardwicke	June 28	75	June 22
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31	80	May 25
Chasing Yesterday (G) 526	Anne Shirley-O. P. Heggie	May 3	77½	Apr. 6
Fang and Claw	Frank Buck	Dec. 20†		
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	68	Oct. 5

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hi Gaucho 606	John Carroll-Steffi Duna	Oct. 11†	59	
(See "In the Cutting Room," Aug. 17.)				
His Family Tree (G) 304	James Barton-Maureen Delany	Sept. 20†	88½	Oct. 9
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14	72	May 25
Hot Tip (G) 542	James Gleason-Zasu Pitts	Aug. 16	69	Aug. 31
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec. 27†	*95	Nov. 23
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	91	May 4
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22†	87	Nov. 9
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 18	98	Oct. 12
Nitwits, The (G) 534	Wheeler and Woolsey	June 7	61½	May 25
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug. 2	75	Sept. 23
Powder Smoke Range (G) 803	Hoot Gibson-Boots Mallory	Sept. 27†	71½	Aug. 31
Rainmakers, The (G) 805	Wheeler and Woolsey	Oct. 25†	76	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13†	82½	Aug. 31
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	*60	Dec. 7
She (G) 537	Helen Gahagan-Randolph Scott	July 12	94½	July 13
Star of Midnight (G) 528	William Powell-Ginger Rogers	Apr. 19	90	Apr. 8
Strangers All (G) 531	May Robson-Preston Foster	Apr. 26	69½	Mar. 30
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 807	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 26
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
Village Tale (A) 830	Randolph Scott-Kay Johnson	May 10	60	June 29
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27†	*60	Dec. 14

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chatterbox	Anne Shirley-Phillips Holmes	Jan. 17,'36†		
(See "In the Cutting Room," Nov. 23.)				
Don't Bet on Love	Gene Raymond-Wendy Barrie	Feb. 7,'36†		
Follow the Fleet	Fred Astaire-Ginger Rogers	Feb. 21,'36†		
(See "In the Cutting Room," Nov. 30)				
Green Shadow, The	Preston Foster-Marg't Callahan	Jan. 31,'36†		
(See "In the Cutting Room," Dec. 14.)				
Indestructible Mrs. Talbot, The	Ann Harding-Herbert Marshall	Feb. 28,'36†		
Mary of Scotland	Katharine Hepburn			
Mother Lode	Richard Dix-Leila Hyams	Jan. 24,'36†		
(See "In the Cutting Room," Nov. 16.)				
Sylvia Scarlett 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†		
(See "In the Cutting Room," Sept. 28.)				
Two in the Dark (G)	Walter Abel-Margot Grahame	Jan. 10,'36†	*65	Dec. 21
Wild West, The	Wheeler and Woolsey			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 19
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1	61	May 11
Struggle for Life (G)		Foy Productions	June 19	53	June 29
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15	59	May 18
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1	56	July 18

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Trail of Terror	Bob Steele	Dec. 20†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 815	James Dunn-Dorothy Wilson	Oct. 25†	56	
(See "In the Cutting Room," Sept. 28.)				
Black Sheep* (A) 543	Edmund Lowe-Claire Trevor	June 14	75	May 18
Charlie Chan in Egypt* (G) 544	Warner Oland-"Pat" Paterson	June 21	72	June 8
Charlie Chan in Shanghai* (G) 810	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Cowboy Millionaire* (G) 538	George O'Brien-E. Kennedy	May 10	67	Apr. 27
Curly Top* (G) 549	Shirley Temple-John Boles	July 28	74	July 27
Dante's Inferno* (A) 811	Claire Trevor-Spencer Tracy	Aug. 23†	66	Aug. 10
Daring Young Man, The* (G) 528	James Dunn-Mae Clarke	May 24	75	Apr. 27
Doubting Thomas* (G) 542	Will Rogers-Billie Burke	June 7	73	Apr. 20
Dressed to Thrill* (G) 808	Clive Brook-Tutta Rolf	Aug. 18†	68	July 13
Farmer Takes a Wife, The* (G) 609	Janet Gaynor-Henry Fonda	Aug. 2†	91	July 20
Gay Deception, The* (G) 802	Francis Lederer-Frances Dee	Sept. 13†	76	Aug. 24
Ginger* (G) 545	Jackie Searl-Jane Withers	July 8	74	July 27
Hard Rock Harrigan* (546)	George O'Brien-Irene Hervey	July 19	60	July 9
Here's to Romance* (G) 809	Nino Martini-Genevieve Tobin	Oct. 4†	66	Aug. 31
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 13
It's a Small World* (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12	71	Apr. 6
Ladies Love Danger* 540	Gilbert Roland-Mona Barrie	May 3	69	
(See "Secret Lives," "In the Cutting Room." Mar. 30.)				
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27†	73	Nov. 30
Man Who Broke the Bank at Monte Carlo, The (G) 820	Ronald Colman-Joan Bennett	Nov. 29	66	Nov. 16
Metropolitan (G) 818	Lawrence Tibbett-Virginia Bruce	Nov. 8†	79	Oct. 26
Music Is Magic* (G) 816	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
Navy Wife* 808	Claire Trevor-Ralph Bellamy	Nov. 29†	72	
(See "Beauty's Daughter," "In the Cutting Room." Aug. 17.)				
Orchids to You* (G) 548	Jean Muir-John Boles	July 12	74	June 22
Our Little Girl* (G) 539	Shirley Temple-Joel McCrea	May 17	65	June 15
Redheads on Parade* (G) 804	John Boles-Dixie Lee	Aug. 30†	77	July 15
Show Them No Mercy (G) 821	Rochelle Hudson-Cesar Romero	Dec. 8†	76	Nov. 2
Silk Hat Kid* (G) 547	Lew Ayres-Mae Clarke	July 16	67	Aug. 31
Spring Tonic* (G) 535	Lew Ayres-Claire Trevor	Apr. 19	83	July 9
Steamboat Round the Bend* (G) 812	Will Rogers-Anne Shirley	Sept. 6†	80	Aug. 9
$10 Raise* (G) 537	Edward Everett Horton	Apr. 5	70	Mar. 23
Thanks a Million (G) 817	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
This Is the Life* 814	Jane Withers-John McGuire	Oct. 16†	65	
Thunder Mountain* (G) 807	Geo. O'Brien-Barbara Fritchie	Sept. 27†	58	Sept. 21
Thunder in the Night* (G) 813	Edmund Lowe-Karen Morley	Sept. 20†	67	July 13
Under the Pampas Moon* (G) 541	Warner Baxter-Ketti Gallian	May 31	78	May 25
Way Down East* 618 (G)	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Welcome Home* (G) 603	James Dunn-Arline Judge	Aug. 9	72	July 27
Whispering Smith Speaks (G) 623	George O'Brien-Irene Ware	Dec. 20†	*70	Dec. 21
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13†	*70	Nov. 23

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gang, The*	Paul Kelly-Mona Barrie	Feb. 26,'36†		
Captain January*	Shirley Temple-Guy Kibbee	Mar. 13,'36†		
Champagne Charlie* 629	Paul Cavanagh-Helen Wood	Jan. 31,'36†		
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Country Doctor*	Dionne Quintuplets - Jean Hersholt	Mar. 20,'36†		
Everybody's Old Man*	Irvin S. Cobb-Rochelle Hudson	Mar. 6,'36†		
Gentle Julia*	Jane Withers-Tom Brown	Apr. 17,'36†		
It Had to Happen	George Raft-Rosalind Russell	Feb. 14,'36†		
King of Burlesque, The* 625	Warner Baxter-Alice Faye	Jan. 3,'36†		
(See "In the Cutting Room," Nov. 23.)				
Message to Garcia, A	Wallace Beery-John Boles-Barbara Stanwyck	Feb. 21,'36†		
My Marriage* (G)	Claire Trevor-Kent Taylor	Feb. 7,'36†	*66	Nov. 23
Paddy O'Day* (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76	Nov. 2
Prisoner of Shark Island, The	Warner Baxter-Gloria Stuart	Apr. 10,'36†		
Professional Soldier* 626	V. McLaglen-Freddie Bartholomew	Jan. 24,'36†		
(See "In the Cutting Room," Nov. 30)				

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 8
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20	76	Apr. 13
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 14
Cardinal Richelieu (G)	George Arliss-M. O'Sullivan	Apr. 26	60	Mar. 30
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 8†	105	Sept. 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	105	Sept. 14
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21	105	Apr. 6
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17	95	June 8
Man Who Could Work Miracles, The	Roland Young	Dec. 11†		
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 9†	65	Nov. 9
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	75	July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	76	Sept. 21
Sanders of the River (G)	Leslie Banks - Paul Robeson -	July 4	95	Apr. 20
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room," Nov. 2.)				
Strike Me Pink	Eddie Cantor-Ethel Merman	Dec. 25†		
(See "Shoot the Chutes," "In the Cutting Room." Nov. 30)				
Things to Come	Raymond Massey	Nov. 29†		
Thunder in the East	Charles Boyer-Merle Oberon	May 13	79	Dec. 1,'34
(Reviewed under the title, "The Battle.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The	Douglas Fairbanks, Jr. - Elissa Landi			
Ghost Goes West	Robert Donat-Jean Parker			
Little Lord Fauntleroy	Freddie Bartholomew - Dolores Costello Barrymore			
Modern Times	Chas. Chaplin-Paulette Goddard			
Moscow Nights (A)	H. Baur-Penelope Dudley Ward		76	Nov. 30
These Three	Miriam Hopkins-Merle Oberon-Joel McCrea			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27	66	July 6
Border Brigands 8085	Buck Jones	May 27	56	
Bride of Frankenstein (A) 8009	Boris Karloff-Valerie Hobson	May 6	80	Apr. 20
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20	65	June 8
Diamond Jim (G) 8003	Edward Arnold-Binnie Barnes	Sept. 2†	93	July 20
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	66	Dec. 7
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	74	Sept. 21
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 18	68	July 6
Manhattan Moon (G) 8028	Ricardo Cortez-Dorothy Page	Aug. 5	69	Oct. 19
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22	69	Apr. 6
Outlawed Guns (G) 8086	Buck Jones-Ruth Channing	July 29	62	Oct. 26
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1	60	Mar. 30
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22	61	June 15
Remember Last Night? (A) 8011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
She Gets Her Man (G) 8018	Zasu Pitts-Hugh O'Connell	Aug. 16	64	Aug. 19
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15	60	Apr. 20
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 18†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	
Three Kids and a Queen (G) 9023	May Robson-Henry Armetta	Oct. 28†	90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 16†	60	
(See "In the Cutting Room," Aug. 10.)				
Werewolf of London (A) 8015	Henry Hull-Valerie Hobson	June 3	75	May 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dangerous Waters 9032	Jack Holt-Robert Armstrong	Jan. 20,'36†		
(See "In the Cutting Room," Dec. 7.)				
Dracula's Daughter 9006	Lugosi-Jane Wyatt	Feb. 24,'36†		
Her Excellency the Governor 9013	Binnie Barnes			
Invisible Ray 9015	Karloff-Bela Lugosi	Jan. 13,'36†		
(See "In the Cutting Room," Nov. 2.)				
Love Before Breakfast 9007	Carole Lombard-Preston Foster	Feb. 10,'36†		
Magnificent Obsession 9006	Irene Dunne-Robert Taylor	Jan. 6,36†	112	
(See "In the Cutting Room," Oct. 5.)				
Next Time We Love 9004	Marg't Sullavan-James Stewart	Jan. 27,'36†		
Show Boat	Irene Dunne-Allan Jones			
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 10,'36†		
Song of Joy 9010	Marta Eggerth			
Sutter's Gold	Edward Arnold - Lee Tracy - Binnie Barnes			

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Danger Ahead	Lawrence Gray-Sheila Mannors	Aug. 1†	65	
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Taming of the Wild		Feb. 1,'38†		

WARNER BROS.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown-O. De Havilland	June 15	72	July 27
Broadway Gondolier (G) 805	Dick Powell-Joan Blondell	July 27	98	July 6
Dinky (G) 824	Jackie Cooper-Mary Astor	May 11	65	Sept. 7
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July 13	60	July 27
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 25
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July 6	67	Sept. 7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
Little Big Shot (G) 919	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 3
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Moonlight on the Prairie (G) 928	Dick Foran-Sheila Manners	Nov. 2†	63	Oct. 26
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92	July 13
Personal Maid's Secret (G) 920	Margaret Lindsay-Warren Hull	Oct. 26†	58	Dec. 21
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	76	June 29
We're in the Money (G) 820	Joan Blondell-Glenda Farrell	Aug. 17	65	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel of Mercy	Josephine Hutchinson			
Anthony Adverse	Fredric March-O. De Havilland			
Applesauce	Ross Alexander-Anita Louise			
Colleen	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell			
(See "In the Cutting Room," Dec. 14.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'38	78	Nov. 30
Freshman Love 922	Patricia Ellis-Warren Hull	Jan. 18,'36†		
(See "In the Cutting Room," Nov. 16.)				
Green Light	Leslie Howard			
Green Pastures, The	Rex Ingram			
Hearts Divided	Marion Davies-Dick Powell			
Man Hunt	All Star			
Men on Her Mind	Warren William-Bette Davis			
Midsummer Night's Dream (G)	Marguerite Churchill-W. Gargan		132	Oct. 12
Over the Wall	James Cagney			
Petrified Forest	Leslie Howard-Bette Davis	Feb. 8,'36†		
(See "In the Cutting Room," Nov. 30.)				
Singing Kid, The	Al Jolson-Beverly Roberts			
Snowed Under	George Brent-Genevieve Tobin			
Treachery Rides the Range	Dick Foran-Paula Stone			
Walking Dead, The	Karloff-Marguerite Churchill			
Widow from Monte Carlo, The	Dolores Del Rio-W. William			
(See "Meet the Duchess," "In the Cutting Room." Nov. 2.)				

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		85	June 1
Avec l'Assurance (G)	Saint-Granier	Paramount	May 3	83	May 19
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Come out of the Pantry (G)	J. Buchanan-F. Wray	United Artists		70	Dec. 14
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May 3	80	
Die Unschuld vom Lande	Lucie English	86th St. Corp.	May 10	85	
Die vom Niederrhein	Lien Deyers	86th St. Corp.	May 17	84	
Divine Spark, The (G)	Marta Eggerth-Phillips Holmes	Gaumont-British		82	July 13
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
Heroes of the Arctic (G)		Amkino	May 23	70	June 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
I Give My Heart (A)	Gitta Alpar	Assoc. British		85	Nov. 16
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 16
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Les As Du Turf (G)	Pauley	Paramount	May 10	99	May 18
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 15
Music Hath Charms (G)	Henry Hall	Assoc. British		65	Nov. 9
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle-Cedric Hardwicke	B. & D.		75	Sept. 28
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 26	86	July 10
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Red Village, The (A)	S. Shkuret	Amkino	May 1	90	May 18
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 10
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8
She Shall Have Music (A)	June Clyde	Twickenham		75	Dec. 21
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27
Soviet Journey (G)		Amkino		91	Aug. 17
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 10
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two Hearts in Harmony (G)	Bernice Claire	Assoc. British		55	Nov. 30
Young Forest (G)	Marja Bogda	Golden State	Jan. 1,'36	90	Dec. 14

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Old Mother Hubbard	Apr. 3	7
Mary's Little Lamb	May 1	7
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30,'36†	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Teched in th' Haid"	Oct. 24†	
No. 2—"Patch Mah Britches"		
BROADWAY COMEDIES		
Alimony Aches Andy Clyde	June 29	19
Captain Hits the Ceiling, The (All Star)	July 26	19
Do Your Stuff (Radio Rogues)	June 15	18
Double Trouble Andy Clyde		
Gobs of Trouble (All Star)	July 12	19
His Marriage Mixup Harry Langdon	Oct. 31†	19
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge Leon Errol	Oct. 3†	19
Hot Paprika Andy Clyde		
I Don't Remember Harry Langdon		
It Always Happens Andy Clyde	Sept. 15†	19
Leather Necker, The Harry Langdon	May 9	20
Oh My Nerves (All Star)	Oct. 17†	17
Old Sawbones Andy Clyde	Apr. 11	17
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Stage Fright (All Star)	June 1	18
Star Gazing (Radio Rogues)	Sept. 26†	19
Three Little Beers (3 Stooges)		17
Tramp, Tramp, Tramp Andy Clyde	May 22	20
Uncivil Warriors (3 Stooges)	Apr. 26	20
Yoo Hoo Hollywood (All Star)	Nov. 14†	18
COLOR RHAPSODIES		
Bon Bon Parade	Oct. 10†	8
Cat, a Bell and Mouse, A	May 10	7
Doctor's Bluebird		
Little Rover	June 28	9
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8
KRAZY KAT CARTOONS		
6. King's Jester	May 20	7
7. Peace Conference, The	Apr. 28	7
8. Garden Gaieties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Nov. 21†	7
LAUGHING WITH MEDBURY		
Strange Championships	July 20	10
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11
Flying Feet	May 3	10
Hunter's Paradise		10
Jump Horse Jump	Sept. 27†	11
Spills and Splashes	Aug. 5	10
Tense Moments	Aug. 20	10
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10
SCRAPPY CARTOONS		
Graduation Exercises	Apr. 12	7
Let's Ring Doorbells	Nov. 7†	7
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Boy Scouts		
Scrappy's Ghost Story	May 24	7
Scrappy's Trailer	Aug. 29†	7
SCREEN SNAPSHOTS		
No. 8—	Apr. 12	10
No. 9—	May 10	10
No. 10—	June 8	10
No. 11—	July 5	10
No. 12—	Aug. 2	10
No. 13—	Aug. 30	10
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10
SPICE OF LIFE		
No. 7—	Apr. 25	10
STARS OF TOMORROW		
No. 1—	Aug. 1†	11
No. 2—	Sept. 7†	11
No. 3—	Nov. 2†	10
No. 4—	Nov. 16†	11
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½

DU WORLD

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19

(THE RELEASE CHART--CONT'D)

EDUCATIONAL
[Distributed through Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	2 rls.
He's a Prince	Oct. 16†	18
Just Another Murder	Oct. 4	17
Mixed Policies	Jan. 17,'36†	
Stylish Stouts	Aug. 23†	17
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept. 28†	20
It Never Rains	May 24	20
Knockout Drops	Dec. 6†	19
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5	17
MUSICAL COMEDIES		
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	2 rls.
Rhythm of Paree	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'36†	2 rls.
SONG AND COMEDY HITS		
College Capers	Sept. 27†	12
Easy Pickins'	Dec. 27†	1 rl.
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	1 rl.
Sorority Blues	Dec. 6†	1 rl.
Way Out West	Oct. 25†	11
SPECIAL		
Wings Over Mt. Everest	July 19†	22
STAR PERSONALITY COMEDIES		
Amateur Husband, The	Aug. 16†	18
E-Flat Man	Aug. 9†	21
Friendly Spirits	May 31	20
Grand Slam Opera	Feb. 21,'36†	2 rls.
Ladies Love Hats	Nov. 1†	20
Light Fantastic, The	June 28	16
Penny Wise	Sept. 6†	16
Three on a Limb	Jan. 3,'36†	2 rls.
Timid Young Man, The	Oct. 25†	20
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6
Alpine Yodeler	Feb. 21,'36†	1 rl.
Amateur Night	July 5	6
Bird Land	Aug. 23†	6
Chain Letters	July 28	6
Circus Days	Sept. 6†	6
Feud, The	Jan. 10,'36†	1 rl.
Foiled Again	Oct. 4†	6
Football	Oct. 16†	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept. 20†	6
Hometown Olympics	Feb. 7,'36†	1 rl.
June Bride, A	Nov. 1†	6
King Looney XIV	June 7	6
Mayflower, The	Dec. 27†	1 rl.
Moans and Groans	June 28	6
Modern Red Riding Hood, A	May 17	6
19th Hole Club	Jan. 24,'36†	1 rl.
Opera Night	May 31	6
Southern Horse-pitality	Nov. 29†	6
Ye Olde Toy Shop	Dec. 13†	1 rl.
TREASURE CHEST		
Clever Critters	Sept. 20†	6
Dog Days	July 12	6
Gangsters of the Deep	Nov. 1†	6
Hold That Line	Oct. 11†	7
Jai Alai (Hi Ali)	Dec. 27†	1 rl.
Manhattan Tapestry	Jan. 31,'36†	1 rl.
Personality and the Pea	May 10	10
Seeing Eye, The	Jan. 17,'36†	1 rl.
Ski-Scrapers	May 24	6
Sunday Sports in Mexico	Nov. 8†	10
Swordfish	Jan. 31,'36†	1 rl.
TUXEDO COMEDIES		
Dame Shy	Aug. 2†	16
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Ye Old Saw Mill	Aug. 30†	17
YOUNG ROMANCE		
All for One	June 21	19
Love in a Hurry	May 17	16
Save the Pieces	Feb. 7,'36†	2 rls.
Way Up Thar	Nov. 8†	18

FIRST DIVISION

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Irish Melody		8
Italian Caprice	Dec. 1†	8
Mediterranean Songs	Nov. 1†	7
NEWSLAUGHS		
No. 1	Nov. 20†	1 rl.
No. 2		
No. 3	Dec. 30†	
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks		9
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories	Dec. 15†	

FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Armies of the World		10
Hazardous Occupations		10
Man's Mania for Speed		10
MAGIC CARPET SERIES		
Geneva-by-the-Lake		10
Italian Riviera		10
West Indies Cruise		10

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		6
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
Boyhood		6
Old Prospector, The		6
Sea Dreams		8
Early in the Mornin'		6
NOVELTIES		
Nero		6
Every Dog Has Its Day		9
Napoleon's Waterloo		9
Hobo Hero		9
PORT O' CALLS		
Peacock Throne		9
City of the Sun		9
Last Resort		9
Mother Ganges		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Dream Harbor		8
Street of Memory		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Four Star Boarder	Apr. 27	20
Infernal Triangle	Aug. 17†	20
Life Hesitates at 40	Jan. 18,'36†	15
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	
Public Ghost No. 1	Dec. 14†	20
CHIC SALE SPECIAL		
Perfect Tribute, The	Aug. 15†	18
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept. 14†	18
No. 3—Desert Death	Oct. 19†	21
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8
Historic Mexico City	Sept. 7†	8
Honolulu, Paradise of the Pacific	Nov. 2†	6
Rural Mexico	Nov. 30†	6
HAPPY HARMONIES (Harman-Ising)		
10—Good Little Monkeys	Apr. 13	9
11—Chinese Nightingale	Apr. 27	10
12—Poor Little Me	May 11	11
13—Barnyard Babies	May 25	
14—The Old Plantation	Sept. 21†	11
15—Honeyland	Oct. 19†	10
16—Alias St. Nick		10
LAUREL & HARDY		
Thicker Than Water	Mar. 16†	21
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11
How to Sleep	Sept. 14†	
Trained Hoofs	Oct. 12†	
M-G-M SPORTS PARADE		
Basketball Technique	Aug. 31†	6
Crew Racing		
Football Teamwork	Sept. 6†	6
Gymnastics	Oct. 26†	9
Water Sports	Oct. 26†	9
MUSICAL REVUES		
Pirate Party on Catalina Isle		
ODDITIES		
Chain Letter Dimes	Apr. 20	7
Little People, The	May 4	9
Pitcairn Island Today	July 6	10
Prince, King of Dogs	July 6	9
Starlit Days at Lido	Sept. 28†	20
OUR GANG		
Follies of 1936	Nov. 30†	18
Little Papa	Sept. 21†	20
Little Sinner	Oct. 26†	18
Teacher's Beau	Apr. 27	20
Sprucin' Up	June 1	17
SPECIAL		
Audioscopiks		8
Lucky Beginners	Aug. 3†	20
TODD-KELLY		
Hot Money	Nov. 16†	18
Misses Stooge, The	Apr. 20	19
Slightly Static	Sept. 7†	19
Top Flat	Dec. 21†	20
Twin Triplets	Oct. 12†	

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Grampy	Aug. 16†	7
Betty Boop and the Little King	Jan. 24,'36†	1 rl.
Henry, the Funniest Living American	Nov. 22†	7
Judge For a Day	Sept. 20†	6
Language All My Own, A	July 19	7
Little Nobody	Dec. 27†	1 rl.
Little Soap and Water, A	June 21	7
Making Stars	Oct. 18†	7
No! No! A Thousand Times No!	May 24	7
Swat the Fly	Apr. 19	7
COLOR CLASSICS		
Dancing on the Moon	July 12	7
Kids in the Shoe, The	May 10	7
Musical Memories	Nov. 8†	7
Somewhere in Dreamland (Technicolor)	Jan. 10,'36†	1 rl.
Time For Love	Sept. 6†	7
HEADLINERS		
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27†	
Babes in Hollywood	Oct. 16†	10
Cab Calloway's Jitterbug Party	May 24	9
Cavalcade of Music, The	Oct. 4†	1 rl.
Excuse My Gloves Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Follow the Leader Isham Jones and His Orchestra	July 26	10
Is My Face Black Molasses 'n' January	May 3	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2†	11
Musical Cocktail Anson Weeks and His Orchestra	July 5	10
Parade of the Maestros Red Nichols, Ferde Grofe, Emery Deutsch and their orchestras	Nov. 15†	10
Radio Rhapsody Johnny Green and Orch.	Dec. 6†	10
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 23†	9
Symphony in Black Duke Ellington and His Orchestra	Sept. 13†	10
PARAMOUNT PICTORIAL NEW SERIES		
No. 11—Main Street Afloat—Songmakers of a Nation (Joseph E. Howard)	May 24	10
No. 12—Fashions Afloat—Clubs to You—Herman Hupfeld	June 21	10
No. 13—Willard Robison—Gadgets for Madame—Steel Thunderbolts	July 19	11
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor)—Flame Fighters	Aug. 16†	11
No. 2—Making Money—Deep Sea Delicacies—Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10
No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9
No. 4—Jewelry—Made to Order—Let's Listen to Latin America	Nov. 8†	1 rl.
No. 5—	Dec. 6†	10
No. 6—	Jan. 3,'36†	1 rl.
No. 7—	Jan. 31,'36†	1 rl.
PARAMOUNT VARIETIES		
Broadway Highlights No. 1	May 17	10
Broadway Highlights No. 2	June 28	10
Broadway Highlights No. 3	Aug. 9†	10
Broadway Highlights No. 4	Sept. 27†	1 rl.
Broadway Highlights No. 5	Dec. 13†	1 rl.
Countryside Melodies (Technicolor)	Nov. 29†	8
Famous People at Play	June 14	1 rl.
Hollywood Extra Girl	Aug. 23†	11
Lucky Stars	Dec. 27†	10
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27†	10
Movie Milestones	July 26	10
Nature Speaks	July 12	
No Motor to Guide Him	June 7	
Popular Science (color)	May 31	10
Screen Souvenirs No. 4	Apr. 19	10
Shorty Goes South	Sept. 13†	10
Spring Night	Nov. 1†	6
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	8
Beware of Barnacle Bill	Jan. 5	7
Choose Your "Weppins"	May 31	7
Clean Shaven Man, A	Jan. 24,'36†	1 rl.
Dizzy Divers	July 26	7
For Better or Worser	June 28	7
Hyp-Nut-Tist, The	Apr. 26	7
King of the Mardi Gras	Sept. 27†	1 rl.
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls.
Spinach Overture, The	Dec. 6†	8
You Gotta Be a Football Hero	Aug. 30†	7
Vim Vigor and Vitality	Dec. 27†	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept. 20†	8
No. 2	Nov. 29†	10½
No. 3	Jan. 31,'36†	1 rl.
SCREEN SONGS		
It's Easy to Remember Richard Himber and Orch.	Nov. 29†	10
I Wished on the Moon Abe Lyman and Orchestra	Sept. 20†	9
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 10—Nerve Control	Apr. 19	10
No. 11—Animal Intelligence	May 17	10
No. 12—Top Form	June 7	10
No. 13—Hollywood Hobbies	July 5	10
No. 14—Jungle Waters	Aug. 2†	10
No. 15—Making Man-handlers	Aug. 30†	10
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Jumping Jacks	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Dec. 20†	10
No. 20—What's the Answer	Jan. 17,'36†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Pickled Peppers	June 7	19½
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14	21½
DUMBBELL LETTERS		
No. 17	May 10	4½
No. 18	May 24	5
No. 19	June 7	5
No. 20	June 20	5
EASY ACES		
Capital Idea	Oct. 4†	16
Etiquette	Dec. 13†	
Jolly Old London	Aug. 30	9½
Little New New York	June 14	16
Six Day Grind	July 26	10½
Topnotchers	Apr. 19	11
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	9½
World Within, A	Nov. 1†	10
FOUR STAR COMEDIES		
Hit and Rum	Apr. 26	19
Salesmanship Ahoy	July 19	16½
HEADLINER SERIES		
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life†	Sept. 13	21
No. 2—Tuned Out†	Nov. 15	20
EDGAR KENNEDY COMEDIES		
Edgar Hamlet	July 5	20½
Happy the Married	Nov. 1	18
In Love at 40	Aug. 30†	19
Sock Me to Sleep	May 17	20

(THE RELEASE CHART--CONT'D)

MAJOR BOWES' AMATEUR THEATRE OF THE AIR

Title	Rel. Date	Min.
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Oct. 4†	20
No. 4	Oct. 16†	16½
No. 5	Nov. 8†	18

MARCH OF TIME

Title	Rel. Date	Min.
No. 5	Nov. 8†	16
No. 5	Aug. 16†	20
No. 6	Sept. 20†	21
No. 7	Oct. 16†	20
No. 8	Nov. 15†	20

MUSICALS

Title	Rel. Date	Min.
Night at the Biltmore Bowl, A	June 21	17½

MUSICOMEDIES SERIES
(Ruth Etting)

Title	Rel. Date	Min.
Ticket or Leave It	May 26	21

PATHE NEWS

Released twice a week

PATHE REVIEWS (1933-1934)

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Newly Reweds	Aug. 2†	19
Where There's a Will	Oct. 4†	18
Worm Burns, The	Dec. 6†	17

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Foolish Hearts	Dec. 27†	18
Metropolitan Nocturne	Aug. 23†	10
Mismanaged	Oct. 25†	19½

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Bird Scouts	Sept. 20†	7
Hunting Season	Aug. 9	7
Merry Kittens, The	May 51	7
Molly Moo Cow and the Indians	Nov. 15†	7½
Parrotville Post Office	June 28	7½
Picnic Panic	May 3	9
Putting on the Dog	July 19	7½
Rag Dog	July 19	7½
Spinning Mice	Apr. 5	9

SMART SET

Title	Rel. Date	Min.
Quiet Fourth, A	Aug. 9†	15
Returned Engagement, A	Oct. 11†	21
Too Many Surprises	Dec. 3†	20½

SPECIALS

Title	Rel. Date	Min.
Going on Two	Sept. 17	17
Trip Thru Fijiland, A	May 10	14½

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Bugles from Blue Grass	Oct. 11†	10½
Gentlemen's Sports		11
Inside the Ropes	Aug. 16†	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Beach Masters	Nov. 6†	10½
Hermite of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9

SUPERBA COMEDIES

Title	Rel. Date	Min.
Counsellitis	Nov. 22†	18
Home Work	Sept. 20†	19

VAGABOND ADVENTURE SERIES

Title	Rel. Date	Min.
Jamaica	May 17	9½
Quebec	Aug. 2	9½
Roumania	June 26	11

WORLD ON PARADE

Title	Rel. Date	Min.
Land of the Eagle	Aug. 23†	11
Land of Evangeline	Nov. 22†	10½
Spain's Romantic Isle, Majorca	Oct. 18†	10½

STATE RIGHTS

AL BONDY
(General Electric)

Title	Min.
Excursions in Science No. 1	8

METROPOLIS-TAPERNOUX

Title	Min.
Bolero	14

PAT GARYN

Title	Min.
O'Mahoney-George Bout	17

PHIL BROWN

Title	Min.
Norwegian Sketches	10

REGAL

Title	Rel. Date	Min.
Broadway Nights	Oct. 14†	11

SACK
(National Pict.)

Title	Min.
Tubal Cain	15

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
14. Mickey's Kangaroo	Apr. 20	9
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17 Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	9

SILLY SYMPHONIES

Title	Rel. Date	Min.
11. Robber Kitten	Apr. 16	9
12. Cookie Carnival, The	May 23†	8
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½
15. Three Orphan Kittens	Nov. 21†	9
16. Broken Toys		

UNIVERSAL

CARTUNE CLASSICS

Title	Rel. Date	Min.
No. 3—Candyland	Apr. 22	1 rl.
No. 4—Springtime Serenade	May 27	1 rl.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	9

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 9	May 27	10
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 15	Aug. 19	18
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 16	Dec. 23†	
No. 17	Jan. 20,'36†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Clubhouse Party (No. 8-B) Ray Perkins	Dec. 25†	2 rls.
Desert Harmonies (No. 12-A)	Apr. 10	18
Great Idea, A (No. 1-B)	Aug. 28	2 rls.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Here's the Gang (No. 13-A)	May 8	20
On Your Radio Dial (No. 3)	Oct. 23†	19
Speedy Justice (No. 2-B)	Sept. 25†	20

OSWALD CARTOONS

Title	Rel. Date	Min.
Amateur Broadcast	Aug. 26	7
At Your Service	July 6	9
Bronco Buster	Aug. 5	7
Case of the Lost Sheep	Dec. 9†	
Doctor Oswald	Dec. 30†	
Do a Good Deed	Mar. 25	7
Elmer the Great Dane	Apr. 29	1 rl.
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Towne Hall Follies	June 3	8
Two Little Lambs	Mar. 11	9½

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 9—Novelty	Apr. 22	10
No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	
No. 17—Novelty	Jan. 13,'36†	

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best Sterling Holloway	July 20	2 rls.
His Last Fling (Van Ronkel No. 8)	July 31	20
My Girl Sally Sterling Holloway (Van Ronkel No. 4)	June 5	19
Would You Be Willing? (Van Ronkel No. 3)	May 27	2 rls.

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Camera Thrills	Sept. 30	21

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	1 rl.
Vitaphone Varieté Louis Prima and orch.	Nov. 16†	1 rl.

BIG V. COMEDIES

Title	Rel. Date	Min.
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4	2 rls.
Pretty Polly Polly Moran	June 1	19
Serves You Right Shemp Howard	June 15	20
Husband's Holiday Hobart Cavanaugh	July 8	17
High, Wide and Hansom Herb Williams	July 20	2 rls.
Watch the Birdie Bob Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.
Double Exposure Bob Hope	Nov. 23†	21
Lucky Swede, The El Brendel	Dec. 21†	2 rls.

BROADWAY BREVITIES

Title	Rel. Date	Min.
Main Street Follies Hal LeRoy	May 11	20
Love Department, The Bernice Claire	May 18	28
$50 Bill Eleanore Whitney- 12 Aristocrats	May 25	20
Better Than Gold Fifi D'Orsay	June 9	20
Springtime in Holland Dorothy Dare- Felix Knight (Technicolor)	June 22	20
Film Follies, The Ray Perkins	June 29	22
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	21
Lady in Black, The Countess Olga Albani	Aug. 17	20
Dublin in Brass Morton Downey	Sept. 7†	20
Oh Evaline Hal LeRoy- Eleanore Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren- Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 19†	20
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20
Okay, Jose El Brendel	Dec. 7†	21
Katz' Pajamas Fifi D'Orsay	Dec. 14†	21
Broadway Ballyhoo Owen, Hunt and Parco	Dec. 28†	21

LOONEY TUNES

Title	Rel. Date	Min.
No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, the Gee Man	Aug. 24	7
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7

MELODY MASTERS

Title	Rel. Date	Min.
Rimac's Rhumba Orchestra	Apr. 18	10
Freddy Martin and His Orchestra	May 11	10
Dave Apollon and His Band	June 6	10
Borrah Minnevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10
Jack Denny and Orchestra	Oct. 7†	10

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 7—My Green Fedora	May 4	1 rl.
No. 8—Into Your Dance	June 8	1 rl.
No. 9—Country Mouse, The	July 13	7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7

SEE AMERICA FIRST
E. N. NEWMAN

Title	Rel. Date	Min.
No. 11—The Yanks Are Coming	June 1	18
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 15	11

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playgrounds James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	11

PEPPER POT

Title	Rel. Date	Min.
Vaudeville Reel No. 4	Apr. 27	1 rl.
Kings of the Turf	May 11	9
Two Boobs in a Balloon Edgar Bergen	May 25	9
Moving Melodies J. Fred Coots-Lillian Shade	June 8	10
All Colored Vaudeville Adelaide Hall	June 22	10
Rah, Rah, Radio Ralph Kirbery	July 8	10
What's the Idea? Lew Pollack	Aug. 17	11
Nutville Radio Ramblers	Sept. 7†	10
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues	Dec. 7†	10
Can It Be Done?	Dec. 21†	10

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN

Title	Rel. Date	Min.
New Adventures of Tarzan, The Herman Brix	June 10	2 rls. (each)

MASCOT

Title	Rel. Date	Min.
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27†	2 rls. (each)
Fighting Marines Grant Withers-George Lewis	Nov. 23†	2 rls. (each)
Miracle Rider Tom Mix (1st episode, 5 rls., followed by 14 two-reel episodes)	May 18†	
Phantom Empire Gene Autry-Frankie Darro	Feb. 23†	2 rls. (each)

REGAL

Title	Rel. Date	Min.
Lost City, The Wm. Boyd-Claudia Dell	Mar. 6†	2 rls. (each)

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa Clyde Beatty		

STAGE and SCREEN

Title	Rel. Date	Min.
Custer's Last Stand Rex Lease-Lona Andre	Dec. 30†	(1st episode, 4 rls., followed by 14 two reel episodes)

UNIVERSAL

Title	Rel. Date	Min.
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†	
Call of the Savage Noah Berry, Jr.	Apr. 15	20 (each)
Roaring West Buck Jones (15 episodes)	July 8	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams-Jean Rogers	Oct. 21†	20 (each)

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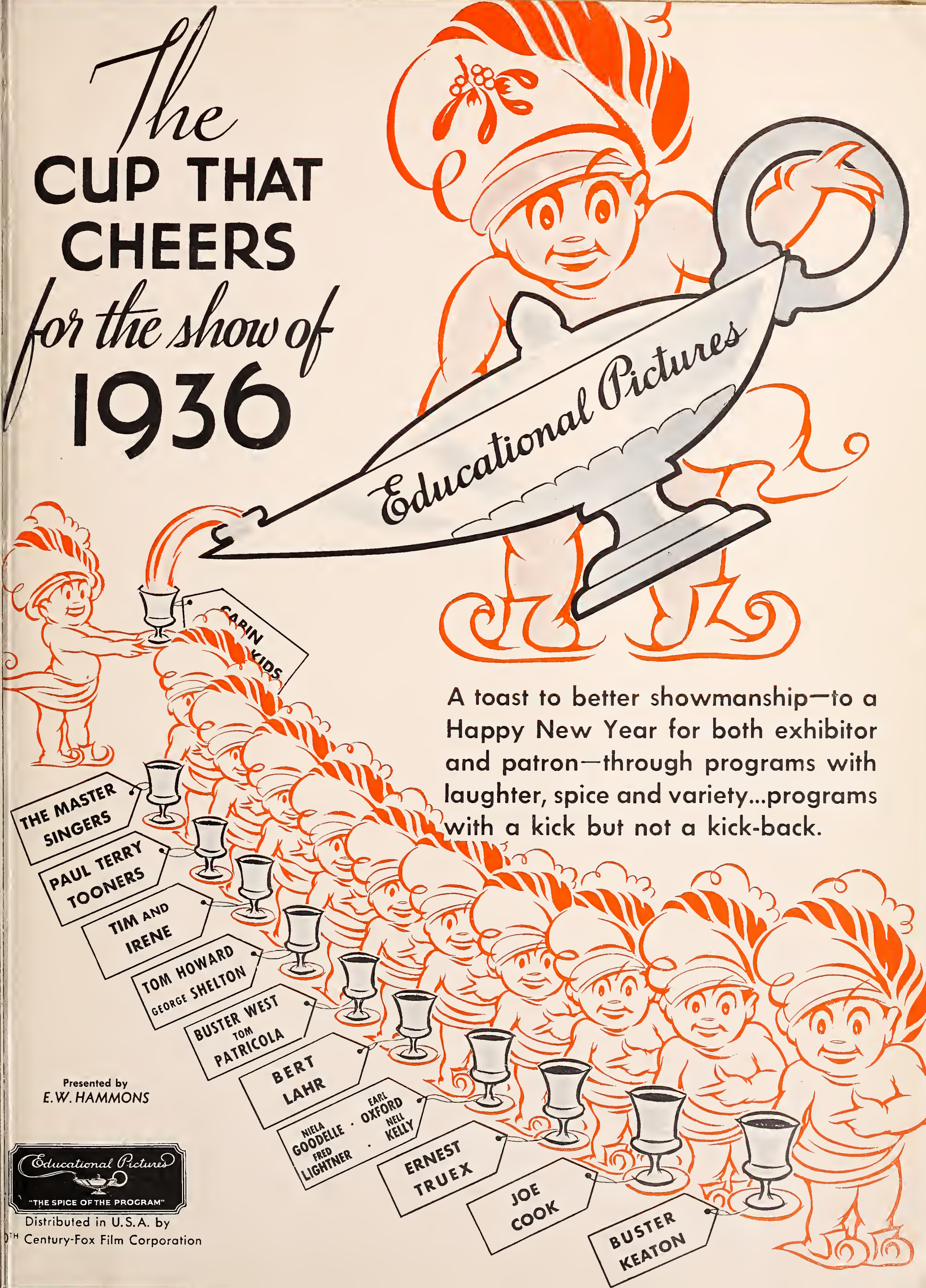
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